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328

Edward Lebaka

Transmission Processes of Indigenous Pedi Music

JYVÄSKYLÄN YLIOPISTO

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JYVÄSKYLÄ 2017

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ABSTRACT

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There has been unsatisfactory integration of traditional music into education, despite the fact that the Ministry of Education advocates its use, stating that education should 'preserve South Africa's cultural practice; develop an appreciation for the practice of one's culture; and develop a sense of respect for other people's culture'. South Africa is in need of a music education philosophy that is culturally embedded, cognisant of the societal context in which it is to function, and informed by South African ideas and philosophy of life. This study entails sourcing the Ethnomusicological and Anthropological focus in musicology for purposes of providing a better understanding on music and identity, and how 'informal learning' can inform 'formal learning'. Simultaneously it aims to play a role in broadening, deepening and enriching the dimensions of Music Education, in the sense that the process of teaching and learning indigenous music in the classroom situation is surprisingly underestimated. The underlying intent of the study was a) to investigate the modes of transmission in the teaching and learning process of indigenous Pedi music; and b) to determine how the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community. The operational ground of the study is the Pedi society, its music and the various traditional music and dance groups that constitute its membership. The study explored how social interaction in the Pedi society is a critical component of situated learning, and involves a 'community of practice' which embodies certain beliefs and behaviours. It described and discussed the whole spectrum of the indigenous musical arts of the Pedi people within the context of history, education, entertainment, cultural celebrations, religion and rituals, and explained how they are transmitted without written transcriptions. Findings of this study show that in the Pedi culture, musical development: transmission, teaching and learning is complex. Music takes place in many contexts, and the teaching and learning of Pedi music employs indigenous methods of transmission. With regard to how the Musical Arts of the Pedi people impact on their cultural identity, the enquiry has revealed that the music gives the activities identity and meaning on the one hand, while deriving identity and meaning from the activities on the other hand.

My hope is that this thesis will contribute to the nationally significant question of the integration of traditional music into education in the construction of the post-apartheid society and its capacities in South Africa, and at the same time, offer a uniquely Pedi perspective on the modes of transmission in the teaching and learning process of indigenous Pedi music.

Keywords: Pedi culture, indigenous music, transmission, music and identity, enculturation, informal learning, Sekhukhune, Musical Arts, Limpopo, South Africa, cultural identity.

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PREFACE

During the course of the research for and the preparation of this thesis, I received the help and encouragement of many people. It is a privilege to express my thanks to them. This thesis owes its inspiration and development to many people. It is virtually impossible to mention each and every one of them.

Special thanks to my promoter, Professor Jukka Louhivuori for his valuable and skillful guidance, moral support, patience and understanding whenever I needed him; for the immeasurable academic knowledge imparted during our discussions despite his many responsibilities he still managed to dedicate himself fully to this research.

I am equally grateful to Dr Pekka Toivainen, co-supervisor of this thesis, whose friendly manner and enthusiasm for whatever I hoped to accomplish never failed to inspire me. Thank you for always being there for me, for insightful discussions and for everything you have done to make my doctoral studies in Music Education a most pleasurable engagement. I shall always cherish fond memories of our times together.

I greatly appreciate the permission to embark on this study that was granted to me by Faculty of Humanities, Department of Music. It is my hope that this thesis will be found useful in clarifying some issues in informal learning; and cultural transmission processes of traditional Pedi music.

Of course this thesis would have never happened were it not for my time in Sekhukhune district, Limpopo Province, where I met many incredible people from the first day I arrived. To my family friend, Madikedike Simon Sete – your support in my research was the reason I was able to meet so many wonderful traditional Pedi musicians throughout my time and hear and share in their music. You welcomed me into your family and gave me a home away from home, a home I felt so welcomed in and a family to me when I needed it most. I wish therefore to thank you for having made it possible for me to attend your rituals, get to know your colleagues and interview them.

To all of the wonderful people in Sekhukhune district, who welcomed me into their homes and communities and in particular Molangwana Matshege Christinah, Tjabadi Mamagabe Michael, Tshehla Morongwa Angelinah, Masha Oboneng, Sete Sabetha, thank you for sharing your wonderful families and communities with me.

My unreserved thanks also go to Mr Kgaka Ramaoto Boas. You have been a father to me and your love was present from the first day we met. You opened/introduced me to a world of music, love and family which truly became the backbone of my study. Thank you to all of the members of your family and extended family, especially to your wife, Salome. I have always felt like a part of your family and during these past times I have relied so heavily on your love and support of which I am spiritually grateful. Thank you for your friendship, and support and belief that I would make it through this degree one way or another.

My sincere thanks to the manager of Hotelli Milton in Jyvaskyla (Finland), Mrs Anita Hakalin and her entire staff (Jenna Kotomàki, Jenni Viitanen, Annastina Romo, Pàivi Pesonen and Maija Edelmann), for taking care of me during my stay in Jyväskyla (Finland). I also enjoyed the friendly atmosphere of friends like Maria, Martti, Jona, Benjamin, Sanna, Veli-Matti, Aivi and Immi. I thank God for meeting you and appreciate your hospitality and friendly dialogue. I am particularly grateful to my friend Norbert Gebert for his interest in my research career and his extra-ordinary encouragement. Thank you for the constant, encouraging words on this uphill battle.

To my brother and sisters – Washington, Francinah, Meriam and Deborah, you have each supported me in your unique ways and given me the love only a sibling knows. Although there are too many to list here, I share a heartfelt thank you with each of my friends that continue to play a significant role in my life from all corners of the world.

Most of all, my wife Mohwelakgoshi Meriam, who has helped me in innumerable ways: emotional support, numerous prayers, periodic scholarly advice and much practical assistance and our children (Canzonetta, Rallentando, Presto and Allegro) have been a constant source of loving support throughout my graduate and post-graduate studies. Without them I doubt that my work could have been completed. Thank you for patiently enduring a father who often travels out of the country to study.

DEDICATION

I dedicate this work to my personal ancestor, Morakeng Lebaka (Grandfather), I am named after. I am fully aware that your tender loving care is beyond this world and I know that you never fail to remind me of my roots/culture. I know you still remind me each day of your presence because you are in each of the words I write, in all of my travels and, in everything I have done and will do. Your strength is what has pushed me through, even though I thought it could never happen without you right here beside me. You showed me the beauty in this world, from the time I was a little boy until I am a grown-up and I saw the world with all its faults, through it all you taught me how to grow, how to appreciate and how to honour and love. This world still feels so big and I am so lost without you, but I will continue to travel the world and find all its splendors with you. I therefore dedicate this work to you as a memorial of your service to me. Thank you 'Ngwato 'a Ngwato', may your soul rest in peace.

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1 INTRODUCTION

1.1 My motivation for conducting this research

The Pedi are one of the numerous majority groups in Limpopo Province whose musical culture has received very little attention in terms of research and publication. Interestingly, even though Pedi people make up a large part of the Limpopo population, there is little written about their musical culture. Little or nothing is documented about its transmission processes as well as performance practice and even its exponents. There is therefore an urgent need for a documentary research to give some insight into its meaning, origin, performance practice, functions, forms and techniques, in order to further our knowledge of the Pedi Musical Arts.

The Musical Arts of the Pedi people include singing, dancing, rhythmic hand-clapping and foot stamping as well as the use of musical instruments. Drums, reed pipes, whistles, horns and leg rattles are instruments made by the musicians themselves in rural areas. These Musical Arts could be threatened as the Pedi people become urbanized and lose their cultural identity. Pedi people use the Musical Arts to articulate and objectify their philosophical and moral systems: systems which they do not abstract, but build into the music-making situation itself. Indigenous music genres include, for example traditional healers' music (*malopo* ritual), wedding musical arts, children's musical culture, initiation school: initiation songs, women's music *(makgakgasa, lebowa, mantshegele and dipepetlwane),* reed pipes and drums (*kiba)* and lullabies. Religious music is also adapted to a Pedi cultural form.

In the quest to convert the Africans, certain cultural practices were discouraged or ultimately prohibited by the early missionaries (Dryness 1990, 11; Kwenda 2002, 160). Traditional local customs and institutions such as indigenous music, circumcision, veneration of ancestors, tribal ceremonies, authority systems and polygamy, among others, were opposed and denigrated (Bediako 1995, 25). It was reckoned that such practices are steeped in evil religious experiences, thus, they must be repudiated (Hiebert 1994, 55-57). The

result of these restrictions included Westernisation of converts. In some of these cases, converts were ostracised by their own people. Obviously, this negative impact resulted in disorientation of the converts. In other cases, due to the foreignness of the new religion, some Africans resisted, as they were not ready to break away from their aged practices (Kwenda 2002:169). However, conversion to Christianity needs not imply rejection of traditional culture (La Roche 1968:289). Another common phenomenon concerns the failure of Christian missionaries to address some of the cultural problems faced by their converts adequately.

The choice of the Pedi people as the context for this research is *primarily* motivated by the fact that the researcher belongs to the same group. Given this reality, it is easy to appreciate and assess Musical Arts, traditional views, customs and practices as an internal observer. The *second* reason for choosing this topic relates to the researcher's past experiences. This study is *thirdly,* motivated by a need to investigate and document the transmission processes of indigenous Pedi music. The result of this undertaking will be a contribution that could be utilised by posterity. By using Indigenous Knowledge Systems (IKS), like the Pedi culture a data bank could be built for future scientific research. The positive results of the need to rediscover identity include the contribution of a wealth of knowledge to the field of Indigenous Knowledge Systems. Those cultural practices that were ignored, Pedi Musical Arts inclusive, could be carefully examined and utilised to enrich the Pedi community. Such an undertaking should consider both the past and the future aspects of the Pedi people. This investigation attempts to investigate and document Pedi Musical Arts.

1.2 Structure of the dissertation

My thesis comprises eight chapters in total, which deal with the following issues:

Chapter 1 constitutes the introduction. In this chapter, the researcher candidly outlined numerous challenges to the Pedi Musical Arts and issues of interest in the philosophy of traditional Pedi music.

Chapter 2 will seek to provide an overview on contemporary Pedi culture, music and religion in Sekhukhune.

Chapter 3 answers the question 'What are Indigenous Musical Arts?' In this chapter a detailed description of the cultural aspects of indigenous music genres in the Pedi culture contributes to one's understanding of what makes up the musical arts in the Pedi culture. These include construction, expression, spirituality, materials, values, song, text, speech and oral poetry.

This leads to chapter 4 which addresses the question: What are the modes of transmission in the teaching and learning process of indigenous Pedi music? It gives the traditional methods of teaching and learning indigenous Pedi Musical Arts employed by different music practitioners of Sekhukhune district

during the transmission process. My aim in this chapter is to offer some observations on traditional teaching and learning of indigenous Pedi music. These comments concern the necessity of creativity, but also the internalization processes. The chapter will further explore how social interaction in the Pedi society is a critical component of situated learning, and involves a 'community of practice' which embodies certain beliefs and behaviours. This chapter examines learning in non-educational contexts and informal circumstances through which incidental learning takes place and emphasizes the importance of such learning in both children and adult education. The chapter contends that in situated learning conditions, learning takes place when learners and instructors collaborate to reach some level of shared understanding, often through contextualized activities. How this takes shape in different contexts forms the bulk of this chapter, and provides insight into the incredible range and depth of what is so lightly termed 'informal'.

Chapter 5 is devoted to a discussion of the teaching and learning process of religious music with special reference to mainline and independent churches. The aim of this chapter is to explain the conflict or integration of different cultural norms and how religious music has moved from ancient traditional music and dance, the influence of the missionaries and the ultimate integration of both musical genres into current melodious form of religious expression. The chapter describes the missionary influence on the transmission process of religious music and the cultural impact of traditional music and musical instruments on liturgy, but also reflects on the demise of traditional religious music.

In chapter 6, the range of settings for music transmission and learning will be explored; from *informal,* which is characterized by an absence of consciously organized structures for music instruction, to *formal,* referring to programs and structures regulated by governments, in which the institutional environment consequently is a strong influence. The investigation of this issue required broad research that included works of scholars from different areas and academic disciplines, from the fields of African Traditional Music Education, Ethnomusicology, Anthropology, Music Education and Sociology, African Philosophy, Indigenous Knowledge Systems as well as Formal and Informal Musical Learning from both African and Western perspectives. My aim is to contribute to an understanding of a wide-range of published intellectually inspiring works on African and Western philosophy and how the concepts 'Formal and Informal Musical Learning' are perceived from these perspectives. Reflecting the interdisciplinary nature of this study, I divide this chapter into five parts. The first part of this chapter provides an overview on the concepts 'learning' and 'musical learning'. In the second part of this chapter I survey the literature which is directly relevant to African perception on informal learning. The third part is devoted to a discussion of Western perception on informal learning. My aim in the fourth part is to provide a discussion on the differences between African and Western perspectives; and in the last part I focus on the conclusion of this chapter. In this sense, I hope that this chapter can contribute

also to those scholars of diverse disciplines who have interest in the issues of formal and informal musical learning from both African and Western perspectives, African traditional music education and cultural arts education in traditional Africa.

Chapter 7 answers the question: Do the musical arts have an impact on cultural identity, morals and value systems within the Pedi community? It presents a motivation behind learning indigenous Pedi music and issues of interest in the philosophy of indigenous Pedi music. My aim in this chapter is to highlight 1) how music impacts society and how society impacts music; 2) how collective identity is formed through music and how indigenous Pedi music serves as the core part of Pedi culture; 3) how music is used by individuals and different traditional dance groups to construct identity and self-perception; 4) how music is used by individuals to regulate emotions; and 5) examine how music affects the transmission and communication processes.

Chapter 8 would basically sum up research findings and conclusions of the study, and contains the conclusions arrived at in the study and recommendations for further studies.

1.3 Background

This study is part of a project that prof. Jukka Louhivuori and I began about 15 years ago. It is an investigation of the Pedi Musical Arts that continued in spite of all cultural suppression. The study discusses the cultural transmission processes of traditional Pedi music and dance in Sekhukhune district, Limpopo Province in South Africa as guided by the research questions of the study. Content is discussed with reference to Pedi indigenous knowledge about what a 'human-musical product' entails in the Pedi world view. It is a creative-artistic content informed by human, philosophical, artistic, spiritual, socio-contextual, and health perspectives indigenous to the Pedi culture. Specifically, the study attempts to establish the reality that music making is not restricted to organized sound only; it also includes a symbolic expression of a social and cultural organization, which reflects the values, the past and present ways of life of human beings.

The study deals with Indigenous Knowledge Systems (IKS) where practitioners are the primary reference. The study surveys the sociological and religious beliefs and general background of the Pedi people, in order to gain insight into the cultural-musical context and rationalizations that inform the elements of music making in Sekhukhune district. It also examines the various concepts and implications of Pedi music from primordial times up to the year 2012.

My exigency for writing this thesis grew from my observations of how music is a central part of Pedi culture and identity. During my tenure as a teacher for seven (7) years, the principal of school for fifteen (15) years and the Regional and district Co-ordinator for Arts and Culture for four (4) years in

Limpopo Province, I was instrumental in co-ordinating cultural activities, discovering and developing talent within Nebo and Sekhukhune districts. This further enabled me to expand my experience and capabilities in research and analytical skills as well as curriculum development within the Education and Arts and Culture divisions in Limpopo Department of Education.

In 1999, as the Co-ordinator for Arts and Culture, I was also instrumental in establishing a close co-operation between a) choir conductors in Sekhukhune district and Music department of the University of Jyväskyla in Finland, and b) the Music departments of the University of Jyväskylä in Finland, and University of Pretoria (South Africa). The project, named North-South (NS), initially looked at exchange programs between choir conductors from Limpopo Province and University of Jyväskyla. It has now evolved into teacher and student exchange programs and even expanded to include universities such as University of South Africa (UNISA), North-West University (Potchefstroom Campus), Kenyatta University (Kenya), Africa University (Zimbabwe) and University of Botswana.

In 2003, through the initiatives of my research associate in Finland, prof. Jukka Louhivuori, I was able to take the Pedi reed pipes' music ensemble to Jyväskylä in Finland, to represent South Africa, during their Africa week. This was an opportunity to market the cultural diversity of the South African musicians, the Pedi reed pipes' music ensemble in particular in their unique entity.

On the other hand, everything I recommend will be at least consistent with current empirical evidence. Much of the writing comes from first-hand experience by the author who has worked in the Pedi community, and travelled extensively in other districts of Limpopo Province in South Africa. But there is no doubt that if this study carries something of the real Pedi cultural identity, it is because of the unstinting and friendly contributions of numerous Pedi people and of music practitioners and expatriates who generously sheltered, guided, explained and instructed. The people concerned will be able to recognize themselves in this study and I hope that they will accept this testimony both to their value and to my indebtedness.

1.4 Methodology

1.4.1 Aims

The purpose of this study was twofold: a) to investigate the modes of transmission in the teaching and learning process of indigenous Pedi music; and b) to determine how the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community.

1.4.2 Research questions

Two interrelated research questions therefore guided this study:

1. What are the modes of transmission in the teaching and learning process of indigenous Pedi music? and
2. Do the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community?

1.4.3 Methodologies

1.4.3.1 Data collection

1.4.3.1.1 Participants

Subjects for this study (see chapter 4) were identified because of their knowledgeable and informative qualities. The sample size of subjects consisted of the president of CONTRADOSA[1] (Simon Sete) and other traditional healers, wedding bridal train, children music ensemble, initiates (boys and girls), women's music ensembles (*makgakgasa, lebowa, mantshegele* and *dipepetlwane*), reed pipes music' ensemble, who were purposely identified. These together with other participants made up a total of two hundred and ninety-five (see Table 1).

In the table below, are traditional Pedi musicians involved in this study.

TABLE 1 Number and gender of traditional Pedi musicians involved in each genre.

Genre	Male	Female	TOTAL
Pedi traditional healers' music (*malopo* ritual)	7	20	27
Pedi wedding musical arts	16	19	35
Pedi children's musical culture	15	34	49
Pedi initiation school: initiation songs	56	41	97
Pedi women's music			
Makgakgasa	_____	10	10
Lebowa	_____	24	24
Mantshegele	_____	19	19
Dipepetlwane	_____	14	14
Pedi reed-pipes and drums *(kiba)*	19	1	20
TOTAL	113	182	295

[1] Congress of Traditional Doctors of South Africa; Sekhukhune Branch.

During my interaction with different traditional dance groups in the Sekhukhune district, I have personally attended the musical and religious activities in the society. Dancers and singers in different rituals made it possible for me to attend public performances with them. During my association with them they corroborated my data on Pedi information/cultural aspects in its social context. Explanation to the subjects that the University required the documentation, promotion and preservation of their musical culture indeed enhanced co-operation in the field.

1.4.3.1.2 Data sources

The primary sources for data collection were literature reviews, informal interviews, observations and VIDEO recordings. Traditional Musical Arts were observed in eleven villages (Kotsiri, Ga-Marodi, Ga-Phaahla-Mmakadikwe, Dikgageng, Ga-Mashegoana, Ga-Maloma, Ga-Maphopha, Mabule, Jane Furse, Ga-Seopela and Dingwane) in Sekhukhune district in Limpopo Province between 1999 and 2015.

For the purpose of this study, however, it is necessary to state a few experiences as evidence of field research. It should be noted that this is only a matter of necessity and not to justify my efforts. At an early stage of this study, I acquired some recording and photographic materials such as portable tape recorder, video recorder and photo camera and made several contact with resource persons in the various field locations. I found my former colleagues and friends approachable and used them as a link to reach Pedi music practitioners of different music genres in Sekhukhune area. In most cases, they gave me directions and introduced me. At Kotsiri, Dingwane and Dikgageng villages, for instance, Madikedike Simon Sete, Matshege Christinah Mmotla and Morongwa Angelinah Tshehla played this role significantly. All the times I visited Kotsiri village, Madikedike Simon Sete hosted me for several hours and invited Pedi traditional healers *(dingaka)* and trainees *(mathasana)* for interviews and performances. The use of key-informant interview, in-depth interview, focus group discussion, and unstructured research questions was adopted.

1.4.3.1.3 Procedure of data collection

This project utilized anthropological research methods of in-depth ethnographic[2] social scientific inquiry to address the key research questions, whilst maintaining sociological concern with obtaining data relevant and related to the sociological and cultural theories in use. A triangulated approach was taken to the collection of data, which consists of *(i)* ethnographic observational data, *(ii)* interview data, and *(iii)* literature searches. Firstly, *ethnographic observational data* was obtained from eleven villages. I also endeavoured to attend the rehearsals of different traditional Pedi dance groups

[2] Martin and Nakayama (2010:59) define ethnography as "a discipline that examines the patterned interactions and significant symbols of specific cultural groups to identify the cultural norms that guide their behaviours".

and other relevant events that would further understanding of the musical lives of the Pedi people and the transmission process of their Musical Arts. Secondly, *interview data*, was obtained through in-depth semi-structured interviews with at least twenty-three (23) traditional Pedi musicians across the eleven (11) villages, who were currently performing indigenous Pedi music with conversations focused on addressing the study's/project's key research questions. Both oral interviews and observations were employed to gather data. Most of these interviews were informal and spontaneous. However, I also carried out other interviews that were longer, more formal, and in some instances taped. Virtually, all the interviewing, formal and informal, revolved around questions emerging from my observations. Thirdly, I visited the Libraries of the University of South Africa (UNISA), and University of Pretoria, Pretoria, South Africa, as well as the University of Jyväskylä, Jyväskylä in Finland to review existing literature around the topic from books, journals, newspapers, magazines, reports and theses, while analysis and discussion of results were in progress.

The use of field notes was minimal during my field investigation. This is so because of the present day advancement in technology and the approach of self-reliance, where the researcher handles the recording device and photo camera to cover performances, in order to focus on major aspects of interest within the music-event. Observations were recorded in the form of photographs and video recordings of the Musical Arts. The second phase included literature searches, to gather and compare secondary data to data obtained from field studies. Existing literature was compared to the actual interrogations on the terms (cultural identity, traditional and indigenous music) as perceived by the practitioners.

The above approach is supported by Reck, Slobin and Titon (1992:444, who argue that although we may travel to far-away places to meet, see and relate with unfamiliar things and people, or search for marvellous treasures, 'the pot of gold is buried in one's own backyard'. They encourage researchers to seek out nearby musical cultures, which they can observe, understand and document, in order to contribute to the body of knowledge on musical activities generally. They offer counsel that during contact with the research subjects in the field, the researcher should advance research reasons and aims to them; observe protocols in the local system, avoid assuming the role of an expert; consider individual's differences and rights; take note or speak into tapes as activities may be changing; seek subjects' knowledge and permission to start the interview, observation, recording, photographing; give them copies of photographs, tapes, dvds and finished report if demanded and poise as culture and music advocate who would help the music under study to flourish. The author finds the above guide and the approach of purpose definition useful in this study.

1.4.4 Procedure of data analysis

After every interview and discussion session with individuals and groups, I listened to the playback to determine issues that needed further clarification. Since the researcher was born and bred up in Sekhukhune district, the knowledge of the Pedi language and culture was very useful to the understanding of Pedi music. I found in the study that Pedi musicians have very good diction in their performances and this made understanding of text a bit easy. The data was continuously analyzed in a dynamic 'top down' manner based upon the key research questions, conceptual framework, theoretical framework and the sociological and cultural theories underpinning them.

1.5 Significance of the study

There is practically no literature on Pedi music, even though some literatures exist on African music generally. It is thus worthwhile to carry out a study on Pedi Musical Arts for the purposes of empowering music education derived from the indigenous culture. As such this study will contribute in-depth knowledge about Pedi Musical Arts in relation to cultural identity and value systems in South Africa.

Exposure to the Pedi Musical Arts could also increase international interest in the Pedi culture and heritage. The purpose of this study is to preserve in a scholarly manner the Pedi cultural heritage for future reference. This is necessary because Pedi Musical Arts are preserved orally and there is a danger of distorting the traditional music genres and the essence of the music in the process of passing it on from generation to generation by word of mouth. It is envisaged that the findings of this study shall: 1) contribute to the already existing knowledge about the indigenous concept and performance of African music; 2) articulate the philosophy and function of African music as exemplified by the Pedi people; 3) contribute music education study materials for schools, colleges and universities in South Africa and perhaps elsewhere. Currently such materials are inadequate; 4) help children in the Pedi society to assert their cultural identity and learn more of how music functions in the community. Pedi Musical Arts may effectively serve to link the school and the community, and promote greater respect from the pupils for the Pedi tradition and people of the community; and 5) stimulate further research in the area of Music Education regionally, nationally and internationally.

It is hoped that this thesis will shed light on the Musical Arts of the Pedi people and, by so doing, lead to a better understanding of in-depth knowledge about Pedi music in relation to cultural identity and value systems. This study should contribute to the nationally significant question of the integration of traditional music into education in the construction of the post-apartheid society and its capacities in South Africa, and to Indigenous Knowledge Systems in the Pedi culture.

1.6 Theoretical Background

1.6.1 Introduction

In the choice of the sources referenced in this thesis, I have relied on the 'representativeness' of the scholarship pertaining to the topic and the research questions, as well as the objectives of the study (Mouton 2001:180). I have noted that some of the research articles and books are dated as far back as the middle 19th century. However, with reference to the topic of this thesis, I realized that this is still relevant.

The principle behind my choice of literature in each of those chapters is as follows. Nowhere do I aim at giving a complete overview of a field discussion. In each chapter I make an argumentative step that I deem to be necessary for the overall argument of this thesis. The literature I use in each chapter is what I considered necessary helpful for making the specific argumentative step. This includes, ideally, an idea of all possible counter-arguments. So, it is surely not my aim to mention everything that has ever been written on a subject, how interesting it might be. However, it is my aim to present observations and arguments that have been brought forward in the literature.

1.6.2 Literature Review

It has become evident, from a thorough review of the literature, that there is little known about Pedi Musical Arts. Written sources providing information on anthropological and ethnomusicological research were studied; and books and other sources describing concepts of ***music in African societies and traditions***, ***African music and cultural identity, transmission of indigenous music, learning and teaching music,*** were consulted to establish a literature review. While articles and books by Agawu (2003), Blacking (1973), Floyd (1999), Jones (1959), Kubik (1985), Merriam (1964), Nketia (1975) and Saether (2003) offer a broad and general information on African music, the researches and publications of Dewey (1959), Macquet (1972), Onwuka (1996), Sabine (1973), Weil (1952) and Keil (1979), provide more detailed data on the concept '***music in African societies and traditions***'. An overview of the relationship between '***African music and cultural identity***' is discussed by scholars such as Aarni (1982), DeNora (2000), Floyd (1999), Frith (1996), Mans (1997, 2002), Nelson (1999), Nettl (1989, 2002, 2005, 2011), Scott (2000) and Stokes (1994). Scholars of Ethnomusicology such as Bohlman (1988), Nettl (1983, 2005), Schippers (2010), and Vansina (1985), however debate the relative importance of music making in African traditions '***transmission of indigenous music***', in which composition is a thoroughgoing communal activity. Scholars on the subject '***learning and teaching music***', have done many a learned writing. Some of such studies include Blacking (1973), Campbell (1988), Ellis (1985), Elliot (1995), Goetze (2000), Green (1988), Kabalevsky (1988), Mans (2002), Nzewi (1998b), Oehrle (1996), Swanwick (1988) and Walker (1998).

Music in African societies and traditions: Deriving from the definitions of a society given by Dewey (1959), Macquet (1972) and Onwuka (1996), Onwuka (1996:43) in particular, defines a society as 'a group of people living together in a given geographical location and fostering co-operative effort in order to be able to solve problems and satisfy common ends'. The word 'people' in this definition coheres with Sabine's (1973:163) conception of people as 'a self-governing organization which has necessarily the powers required to preserve itself and continue its existence'.

There is music in every human society. For its survival, every human society fashions its own system of music education to produce its own kinds of members who are capable of transmitting and updating its musical heritage from one generation to another. A common need that cuts across contemporary African society is the need to foster a unique African identity. This need is in line with Weil's (1952) notion of rootedness. As Weil argues, 'human beings have certain spiritual needs such as the need for food and shelter. If these needs are not met, the spirit withers, just as the body weakens when it is not fed'. Chief among these needs, Weil contends, is 'the need for roots'. This is a need to be rooted in a culture's past, present and expectations for the future. The indigenous African music, a form that has been transmitted through a timeless tradition, for example, represents this. And its preservation and systematic promotion remains what will continue to give Africans strong binding and group visibility as well as honour in the modern human setting. The preparation of individuals to inherit African music, to participate in its performance will enable them to contribute to its present and future existence. But the individual has to be understood as social so that members of the society can be seen as embodied.

Charles Keil confidently advocates that as for the term 'music', we might begin by noting that a number of black African languages do not have a ready equivalent for the English word 'music' (Keil 1979:27). In his view, there are words for song, sing, drum, and play, but 'music' appears to be semantically diffuse. He argues that the absence of a word in a language does not mean the absence of its concept; nor does it mean the absence of the specific behaviour designated by that concept. He further claims that African communities make 'music' even if they do not describe it as such.

African music and cultural identity: An overview of the relationship between music and identity is given in Nettl's study of Ethnomusicology (Nettl 2005:23). In approximation to the present study, Nettl observes that 'all cultures regard music as at least minimally valuable, but to some it is supremely valuable, and to others a more or less necessarily evil' (Nettl 2005:23). He argues that music is one of the domains of culture that establishes and expresses cultural relationships – not because music is 'the universal language' that everyone can understand, but because music expresses and interprets relationships among cultures and societies (Nettl 2011:4). In consonant with the above observations Aarni (1982), Floyd (1999), and Mans (1997, 2002a, 2002b) commonly assert that in African context, music is linked with rituals,

ceremonies and social functions which find their meaning from the beliefs and the cultural values. According to them music is used for educational purposes by transferring the value system and customs to the next generation orally. As Floyd (1997:7) puts it: 'Thus, to understand African music fully, it ought not to be divorced from its social and cultural context'.

Research publications by Aarni (1982), Bohlman (1988), Frith (1996) and Mans (1997, 2002) confirm that people sing songs according to their seasonal work; stages of life such as pregnancy, birth, funerals, songs for praising the leader, certain people or cattle and self-delectation and entertainment. In particular, Frith (1996:251) writes that 'music has important functions in society; it is not only inherently a social process, but also a form of artistic and creative expression'. Bohlman (1988:4) agrees with Frith by indicating that music articulates the organization of society. In his view, it may do so by dint of its role in ritual or by transforming labour into a communal, rather than individual, activity. Expanding on the idea of music as a tool, DeNora emphasizes an interaction and relationship with music, personifying music to become not only a tool, but also a friend (DeNora 2000:61). She advocates that by using music as a tool, we can improve our overall life experience and can become more satisfied through music's involvement in our lives. In her book, Music in Everyday Life, Tia DeNora supports the purposeful use of music to improve our lives and emotional states. She asserts that music is a conscious means for individuals to engage in emotional self-regulation and the 'construction and maintenance of mood'. Adding to this, Stokes (1994) supports the above observations by emphasizing that 'music gathers those who make music and experience it as listeners and participants with place, and in this way identity accrues through music to place'.

Rituals and ceremonies in many African cultures go hand in hand with music performances. Music is used as a carriage that embodies relevant messages. For the purpose of this study, culture is regarded as the totality of a society's way of life, acquired by traditional transmission and applied in contexts of interaction. As Hobbs and Blank noted:

> In order to function within society, the individual must acquire knowledge of culture by internalizing the acceptable and appropriate behavioural patterns (Hobbs and Blank 1975:83-84).

Tuzin sees what might be called education as 'the socially interactive transmission of cultural knowledge which is not only trans-generational but also intra-generational' (Tuzin cited in Poole 1994:839). Thus education is the process of perpetually constructing cultural knowledge within the contexts of people's practical engagement with one another. The unique way of upbringing in the traditional African society is called indigenous[3] education. Fafunwa defines indigenous education as 'the type of education that existed before the

[3] By indigenous is meant what belongs naturally to a place. It means something that is original, not the imitated, in a place. It is something that originates within a group.

arrival of Islam or Christianity' (Fafunwa 1974:15). Okon and Anderson see it 'as tribal or community based education' (Okon and Anderson 1982:16).

Every culture, society and education is bound to change and grow; the rate of change and growth however may vary from one society to another. Many scholars have noted that music is representative of Africa (Agawu 1992, 1995). Music is the Africa's contribution to the 'ever spiralling vortex' of human civilization (Nwoga 1988:5). The fact that music is an integral part as well as an essential aspect of African cultural heritage is well documented in literature on African music. For example, Emeka writes:

> The African is probably exposed to music more than is a member of any other race. The African in the traditional society is bound to sing or dance or make music in any way at certain points in his life rites and the culture prepares him for that. At any time of night or day, in any society – somewhere, some music is sounding (Emeka 1974:1).

Africa is distinguishable musically. Anytime African music is heard, seen, felt, and danced, it reflects a community's needs, fears, and sources of stress and ideal norms of behaviour as well as the creative development of the community. Being dynamic, it is kept alive through the efforts of creative human personalities who are formed and informed by it. Nzewi asserts that 'music in Africa is a philosophy of life, a transaction of the meaning and processes of communal living' (Nzewi 1991:18). Moreover, Chernoff writes that:

> 'Music is essential to life in Africa'. The development of music awareness constitutes a process of education, music's explicit purpose; in the various ways it might be defined by Africans, is essentially for socialization (Chernoff 1979: 154 and 162).

Transmission of indigenous music: The concept of transmission is broadly discussed by many scholars. With regard to the transmission of indigenous music, Bohlman (1988:15) has thus eloquently demonstrated how the oral transmission of folk music depends on memory and the mnemonic devices that facilitate it. He has observed that a singer learns a song by recognizing markers that he or she has used previously. Audiences also expect the encounter markers they have experienced in other songs. According to him these markers may be small – coupling a word with a motif of a few notes – or as extensive as an entire piece. Attesting to the observation above, Vansina (1985:46) writes that 'music is itself one of the most effective mnemonic devices in oral tradition'. Bruno Nettl, a major researcher and ethnomusicologist, states that 'For any culture, ethnomusicologists would wish to know about ways in which music is created, and is conceived as being created – whether it is the result of inspiration, which musicians sometimes ascribe to influences of supernatural forces, or simply the result of hard, disciplined work (Nettl 2005:34). He argues that this is the central issue in the understanding of music, and of music in culture.

In his research, Huib Schippers found that in most music, the process of learning and teaching music was surprisingly underestimated while in fact they help sustain musical repertoire and techniques and also deeply influence values and attitudes towards music and therefore its reception and development (Schippers 2010:xvi). In my view, Huib Schippers has registered a good point and this study is an attempt to fill this gap, thereby providing a better understanding of the traditional methods of teaching and learning Pedi indigenous Musical Arts. From the above comments it is interesting to note that Bruno Nettl does not see the transmission gap that Huib Schippers identifies as an obstacle for the influence of values and attitudes as well as for music development.

Learning and teaching music: In traditional Africa, music teaching-learning process is social, it is important to recognize too that it is often also individual. The individual is not given either separate or non-social status or prior importance. Adopting this approach in modern African music education is a way of creating the chance of forging African's lives into a whole – both individually and collectively. The preparation of modern Africans to make, use and appreciate the real values of African music is a way of preparing them to appreciate the musical values of other peoples of the world. 'Music' according to Oehrle (1996:99), 'is a way of breaking down the barriers and prejudices, which isolate people from one another: a way of moving towards a culture of tolerance'. Well organized music education then is a way of developing aesthetic sensibilities in the educated Africans so that they can learn to appreciate social problems, the artistic traditions, religions, history, and ecological as well as demographic characteristics of their society as well as other societies. Modern music education in Africa should help modern Africans to adjust and to serve the society using the music knowledge they learn in schools. Blacking (1973) defines music as 'humanly organized sounds'. Walker sees music as:

Living analogue of human knowing, feeling, sensibility, emotions, intellectual modus operandi and all other life-giving forces which affect human behaviour and knowing (Walker 1998:57).

Elliot (1995:128) gives a feeling of how music might be said to be a valued human activity when he describes it 'as the diverse human practice of constructing aural temporal patterns for the primary (but not necessarily the exclusive) values of enjoyment, self-growth and self-knowledge'. He reminds us that musical experience tends to be characterized by intense absorption and involvement and asserts that 'the primary values of music education are therefore the primary values of music itself: self-growth, self-knowledge and optimal experience' (Elliot 1995:12, 128). About music in Africa, Nzewi notes:

Music in Africa is a philosophy of life; a transaction of meaning and processes of communal living… a process of conducting relationships, coordinating the societal systems, coping with the realities of human existence and probing the supernatural realm or forces (Nzewi 1998b:1).

According to Ellis (1985:15) 'music is concerned with the education of the whole person'. Elliot's definition adds intention to Blacking's. It asserts music as the only human generated sound that constitutes the intention and the end-product of an organized production process. According to Walker's definition, music's power lies in its relation to the social context. To Nzewi, using Africa as a social context, music is necessary to life. Nzewi, Walker and Ellis definitions put Elliot's into proper perspective. Theirs remind us that there can be no self-knowledge without the knowledge of others. And that self-growth is only possible in the context of the growth of others. Music educates in a broader sense. It moves the individual beyond the self and empowers him to explore the great world which lies beyond it. Elli's definition links directly with education. Green (1988) defines music education as being a 'cultural mechanism designed to educate people about music'. Properly, Green reinforces the importance of defining music education within the cultural context in which it is experienced. But to educate people 'about music' is restrictive. This should be balanced with knowledge of music.

The idea of 'mechanism' in Green's definition, if understood as a method or procedure of music education in a cultural context, is unproblematic. But if it implies that an individual is being made mechanical by processes of music education, then that is problematical. 'The Society', according to Nzewi (1998b:14), 'would be breeding pseudo-human personalities… persons who present themselves at surface as sane and responsible, but whose consciences and emotions are warped'. While music education will normally reflect the place of music in a society, it must above all be 'the education of the human being' (Suchomlinsky in Kabalevsky 1988). To educate the human being in music is to empower the individual in making sense of universal ideas through music itself. As Swanwick says, music education in schools and colleges is 'a vital element of the cultural process… helping us and our cultures to become renewed, transformed' (Swanwick 1988:117).

With Swanwick's emphasis on culture, any music education will be somewhat culture bound. But the culture will not be taken as given, static and unprogressive. It will be taken as a dynamic form moving in a predictable way. Since music education has a renewing and transforming influence, programmes of music education are what help learners come to grip with socio-musical values and establish for them worthwhile musical values in accordance with changing time and circumstances. Bearing in mind/music education serves two main purposes: One is the preservation of the musical heritage of the society and the other is the transformation of that heritage. It is a means by which a society knows and learns about itself and others, and creates knowledge of music culture, tradition and identity, providing a foundation on which to negotiate other music cultures and recognize or rebuff, or incorporate their ideas. Music education empowers a nation or human group with the capacity to assess what they ought to musically learn in future.

An emphasis on oral techniques is also advocated by Goetze (2000), who describes the curriculum that engages choral singers in international vocal traditions in ways that are aurally grounded and contextually congruent with the music sung by culture bearers. Social contexts for student engagement and collaboration have been studied through naturalistic and phenomenological accounts. One such study is Campbell's multifaceted ethnography of children's music making in formal and informal environments, which draws attention to the musical utterances of children as reflections of their own culture and musicianly impulses (1988). Similarly, children's musical play in Namibia was studied by Mans (2002), who conducted field work among cultural groups defined by language use, deriving characteristics of musical play and dance that inform goals for socialization within the African curriculum.

1.6.3 Conceptual Framework

At the conceptual level, it is observed that the indigenous Pedi songs are not static. There is a continuous interaction between values embedded in their form (structure), content and values associated with the modern western/eastern social values. Within this interface, we encounter the transmission processes of indigenous Pedi music to be investigated, analysed and assessed: these are emergent Pedi songs in the modern traditional interface context. When the transmission processes are examined through the theoretical framework of this study (with special reference to Nissio Fiagbedzi's model), the grammatical theory focusses on the text, context, content, form (structure), and ritual purpose. On the other hand, the speculative theory illuminates meaning, significance, values and functions of the indigenous Pedi music genres.

Consequently the results from the investigation, analysis and assessment are discussed and recommendations and/or suggestions for the future generation are made. In this way the cultural, educational, social and religious significance of Pedi cultural heritage is confirmed. This study is based on an ethnographic approach as a proposed culturally embedded method aimed at contributing towards formulating a philosophy that informs content and curriculum. The study is enriched by Tedla's (1995:190) argument that the modern education system has much to learn from indigenous African education. In approximation to the present study other scholars have employed an ethnographic approach. Included under this approach are Omolo-Ongati (2009:9); Tedla (1995:190); Masoga (2006:46-47); Thorsen (2002:18); Boas (1906, 1920); Stocking (1974, 1977); Rohner and Rohner (1969); Smith (1959); Lesser (1981); and Codere (1966). Omolo-Ongati (2009:9) has examined an ethnographic approach as a means of comprehending the context and facilitating the formulation of a philosophy. Like this study her model proposes an ethnographic approach to music education as a culturally embedded approach based on research into local music-making practices, beliefs, values, indigenous knowledge and education systems.

Attesting to the opinion above, in his mature phase Boas was quite clear about the value of particular kinds of ethnographic evidence. His ultimate aim was to produce ethnographic material which reflected the 'mind' of the people studied (Stocking, 1974). He criticized many ethnographic accounts as being full of description which could not be verified as they depend upon the subjective opinions of collectors and were thus superficial and unscientific. Instead Boas argued for accounts which showed what 'the people…speak about, what they think and what they do', recorded by the ethnographer in 'their own words' (1906:642; see also Rohner and Rohner 1969:xxiii). The only way to achieve this was through the collection of artefacts and the extensive recording of texts in the native language. It has been argued that Boas' approach to the collection of ethnographic material reflected his 'natural science' approach to material (Smith 1959; see also Lesser 1981). Stocking (1977), however, has cogently argued that Boas' approach reflected his humanistic as much as his scientific training. Whatever the origins and motives of Boas' work, his aims were quite clear: raw data was needed before theory.

Though Boas' aims in ethnographic collection were quite clear, his exact methods were never explicitly stated (Smith 1959:53; Codere 1966:xiii); by 'method' Boas usually referred to analysis rather than field techniques (Boas 1920). Like this study his research emphasis was on the collection of data through the intensive use of particular informants. My research is however, distinguished from Boas (1906, 1920) thematically and contextually as evidenced by the variation of study subjects. Moreover, this research attempts to expose the Pedi Musical Arts to the world as well as preserving the Pedi cultural heritage. Ultimately, the research is an investigation of how cultural identity of the Pedi people is reflected in their Musical Arts.

For other researchers such as Tedla (1995); Masoga (2006) and Thorsen (2002), ethnographic research involves more than the collection of raw data. For Masoga (2006:46-47), it is culturally and educationally appropriate to promote African indigenous knowledge in local communities through its integration into the school curriculum. On a similar note, Thorsen (2002:18) states that the learning process of music is connected to time and place within a natural or cultural context and believes learners should be equipped with socially sensitive musical knowledge and practical attainments. In his opinion, the Musical Arts are an essential constituent of socialization and person making. He maintains that through processes and content, they cultivate and create an awareness of the learner's identity and selfhood. In consonance with the above view, Tedla (1995:190) writes that knowledge systems and methods of teaching and learning as they exist in Africa can provide a rich resource for Africans as well as non-Africans.

1.6.4 Theoretical Framework

The theoretical framework to this investigation is threefold. *Firstly,* it is linked to the theory of transmission; *secondly,* Informal learning and *thirdly,* identity. The current study corroborated the views of scholars such as Fiagbedzi (1989); **(transmission)** Yoloye (1986); **(informal learning)** and Akuno (2005); **(identity),** whose views about transmission processes, informal learning and music and identity will be discussed below. These views were consulted against the backdrop of indigenous Pedi music with an aim of investigating the modes of transmission in the teaching and learning process of indigenous Pedi music; and to determine how the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community, as per the context and objectives of this study. Contextualization has played an important role in the formation of Third World and African approaches in particular (Fabella 2003:59). Modifications to the contextual method have been developed and proposed by various scholars. The contextual nature of African readings informed by differences in musical, social, cultural and religious conditions on the continent, have resulted in the development of various reading approaches (Asante 2001:366; Ukpong 2002:17). To demonstrate the point, three models are considered cursorily.

Transmission: Nisso Fiagbedzi (1989) provides grammatical and speculative theories of music grounded in the African context (see Figure 1). He argues that the grammatical theory comprehends the rule or body of rules prescriptive or descriptive of musical organisation and performance. He observes that it includes all systematizations of melodic and multipart techniques as well as techniques of formal structure and of composition and performance that would on application yield musical products in the idiomatic style from which the rules derive. According to Fiagbedzi, in African music the grammatical theory may involve rules of polyrhythm and formal structures, rules of polyphony, polarity, melodic design, expectations governing the aesthetics and context of performance, and so forth (1979:3). He explains that as conceived, grammatical theory includes what Palisca (1963:112) identifies in western music as 'practical' and 'creative' theory aimed at training of musicians and composers generally, and in the context of African musicology, of performers as well, but subsumes both categories under one rubric. In this case, he recommends that the term 'grammatical' underscores more explicitly the common prescriptive function of the two.

Fiagbedzi postulates that the question may arise as to whether grammatical theory has to be written to be identifiable as such. He argues that undoubtedly, if it were written, it would be readily available and one can more easily identify it as a source and be able to consult it. On the other hand, he states that it is unlikely that there can be any tradition of music without rules and procedures by which the music is organised. Moreover, he observes that in oral traditions where theory is often unwritten, it is probable that grammatical theory would as defined be explicit in the rules that the music practitioners

recognize and make their music by. Further, Fiagbedzi elaborates that traditions of music and music making are usually transmitted from generation to generation by example and verbal explanation (Fiagbedzi 1989:43). According to him, unless it can be proved that this transmission takes place in some societies solely by example and by no other means, the argument must remain tenable that societies with oral traditions of music do verbalize about the rules of music making even if without much elaboration. He points out that in contradistinction to the grammatical, speculative theory aims to discover the meaning, significance or value in music and musical activity (Fiagbedzi 1989:56). Thus its area of inquiry comprehends problems of musical value, modes of musical transmission and musical meaning (Nketia 1981), modalities evolved in societies for their communication, as well as aesthetic experience generally. He finally states that to the extent that such verbalization does focus on and is in explanation of music organization, grammatical theory must constitute an integral aspect of the musical tradition of a given society (Fiagbedzi 1989:61).

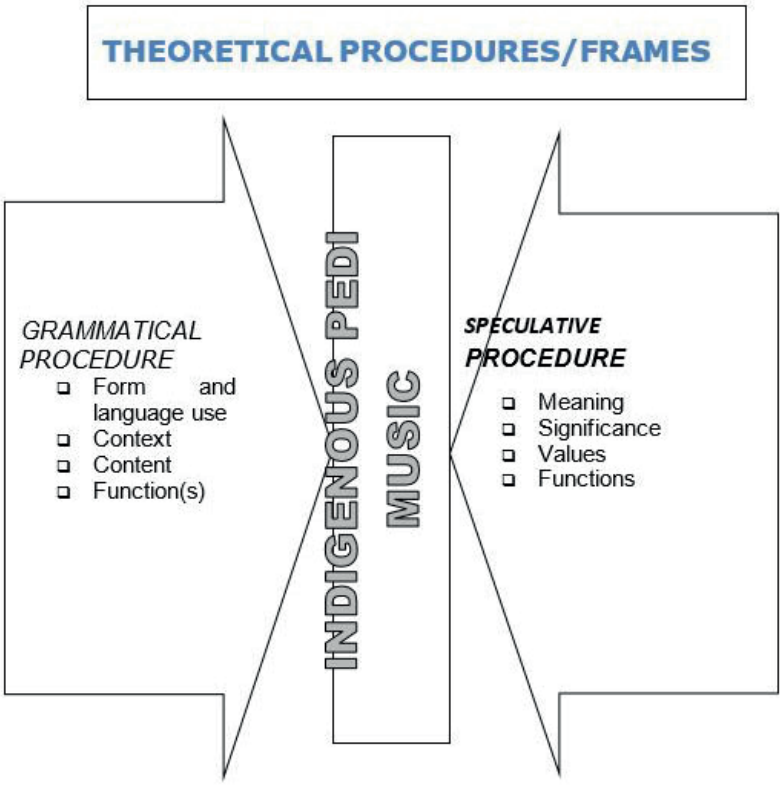

FIGURE 1 Researcher's illustrations of theoretical procedures/frames derived from Nissio Fiagbedzi's 'Philosophy of theory in Ethnomusicological research' in Djedje, J. G. and Carter, W. G. (eds.), 1989: Volume 1, pp. 45-57.

The Pedi context is ideal for this model since, when indigenous Pedi music is analyzed and examined through the theoretical framework of the study, the grammatical theory focuses on the transmission processes, rules, context, structures, performance styles (genres) and ritual organization. On the other hand, the speculative theory illuminates meanings, aesthetics, value, functions and significance of the music. In the context of this study, the grammatical theory focuses on the investigation of the modes of transmission in the teaching and learning process of indigenous Pedi music. This procedure underscores the content, context, functions, form (structures), and rules of performance styles (music genres). Content in the Pedi context refers to knowledge, skills, attitudes and values to be learnt by the participants. It is the totality of what is to be taught to and learnt by members of the society or music ensemble.

Knowledge: Ezewu et al (1988:2000 defines knowledge as 'the end product of the teaching and learning process which enables the possessor to demonstrate that something is true or how to perform a specific task'. It is 'the increased and deepened meaning that accrues to the individual as a consequence of his interaction with content' (Olaitan and Ali 1997:508). It is 'what is possessed by the living mind of a person' (Reid 1966:35).

Skills may be defined as the acquired abilities to do something well. Some musical skills observed in the Pedi society during field research are listening, performing, aural, creativity, singing, choreography and many more.

Attitude: In the context of this study, attitude has to do with a way of thinking or behaving towards something or somebody. Attitude may be favourable or unfavourable. Musical attitude has to do with peoples 'approach' to music.

Values 'are the worth of anything or action which demand human attention' (Onwuka 1996:141). Musical actions call for attention because of their worth of the satisfaction, which they give.

Furthermore, this procedure is a useful tool in the determination of techniques of making and transmitting indigenous Pedi music from one generation to the other. The speculative procedure on the other hand addresses the meaning, significance, value systems, cultural identity, morals and functions of the Musical Arts and their performances within the Pedi community. An integration of the two approaches is utilized in this investigation. Hence this study interrogates form (structures), language-structural elements and characteristics, content, context and functions (impact) according to set objectives. The theoretical framework forms the conceptual framework of the study. Grammatical aspects of language embedded in song texts are analysed. Form analytical investigations search literary devices such as metaphors. Thematic motifs are revealed against the related contextual background. Similarly, the speculative analysis illuminates the meaning of concepts, their significance and functional values.

Informal learning is another important theory that deserves mention when talking about the transmission of indigenous Pedi music. For the relevance of educational content in Africa, the Addis Ababa Conference

recommends that the African environment, the African cultural heritage, the African child, and demands of technological progress and economic progress must be taken account of. Yoloye (1986:58) groups the elements 'African environment', 'African cultural', and 'technological progress', as the societal aspects; and the African child's development as representing the individual. Based on these, Yoloye recommends a framework for evaluating relevance in the content of education in Africa. According to him, the educational process with respect to the societal elements may be viewed from three perspectives:

a. Learning for the society, i.e. towards the fulfilment of the needs of society;
b. Learning about the society, i.e. becoming thoroughly familiar with the characteristics of the society, and
c. Learning from the society, i.e. utilizing the available resources in society for the promotion of learning (Yoloye 1986:58).

With regard to the individual, three categories of requirement of the educational processes are also given as:

a. Learning for the promotion of the individual's development;
b. Adapting learning to the characteristics of the child; and
c. Maximizing the utilization of the child's resources in the promotion of his learning (Yoloye 1986:59).

Programme evaluation according to Herman *et al.* (1987) involves the collection of valid, credible information about a programme in a manner that makes the information potentially useful. In the context of this study, all the principles and educational processes recommended by Yoloye (1986:58) apply. The present research complies with this endeavour because South Africa, Department of Education in particular, is in need of a music education philosophy that is culturally embedded, cognisant of societal context in which it is to function, and informed by South African ideas and philosophy of life. In a broader sense, this study contributes to the nationally significant question of the integration of traditional music into education in the construction of the post-apartheid society and its capacities. There has been unsatisfactory integration of traditional music into education, despite the fact that the Ministry of Education advocates its use, stating that education should 'preserve South Africa's cultural practice; develop an appreciation for the practice of one's culture; develop a sense of respect for other people's culture. As Barber (2001) and Becker (2012) have observed, the post-apartheid[4] era studies of popular culture

[4] Apartheid has been described generally as 'an Afrikaans term coined as an election slogan for the Afrikaner-led national Party that won the 1948 general elections in South Africa' (Pato 2003:7). Pato emphasizes that the word apartheid comes from two Afrikaans words, *apart*, meaning 'separate', and *heid,* meaning 'ness', and implies racial segregation in all spheres of life.

in South Africa have been mostly text-based cultural studies type of research, with very little participatory and observational data.

The model that is being proposed here constitutes an attempt to play a role in broadening, deepening and enriching the dimensions of Music Education in South Africa, in the sense that the process of teaching and learning indigenous music in the classroom situation is surprisingly underestimated. This model is adopted for this study because it recognizes that 'changing policy expectations, resources and other constraints, as well as social, organisational, political, and demographic factors significantly affect the process and impact of improvement and evaluation' (Herman *et al.,* 1987:11).

Identity: The present study is also based on the theory of aesthetic functionalism as proposed by Akuno (2005:160), which views the meaning of music as being rooted in the role music plays in the life of those who make it. Like in this study, functionalists attribute the meaning and value of a work of art, to its relationship with the activities of society. My interpretation of this model in relation to the Pedi context is that, music belongs to the people and carries information about them and their ways of life. The primary function of music is to promote cohesion in the society, to help a human being relate with himself, his neighbours and his environment. African music involves activities and has socio-cultural roles and functions that it fulfils. Its meaning therefore is derived from these roles and functions. For example the context in the performance of African music is always taken into consideration. Initiation song is usually performed during the process of initiation school and not in any other ceremony or ritual. On the other hand, the functions of music in promoting cohesion in a society are recreational and ritualistic (Akuno 2005). The theory is applicable to this study because the meaning and process of transmission in context is derived from various ceremonial and ritual activities in the Pedi culture. The creation of music and performance also play both recreational and ritualistic functions. In this study the theory was used for reference while investigating the modes of transmission in the teaching and learning process of indigenous Pedi music. The theory also assisted in determining how the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community.

If aesthetic functionalism is applied to the value of Pedi music as a form of Musical Arts, this means that it should be judged in terms of its involvement in and contribution towards the very existence of Pedi society. In other words, not only do the Musical Arts of the Pedi people serve as a means of cultural assimilation, conservation and transmission, but also as a means for expressing and communicating cultural activities and norms. Thus, in line with the theory of aesthetic functionalism, which attributes the value of a work to its relationship within society, the Pedi Musical Arts are integral to the self-conceptualization of the Pedi people.

1.6.5 Summary

In summary, in Africa music has for long been a central medium for forging social and cultural identities. This study employed several approaches and methods to investigate the modes of transmission in the teaching and learning process of indigenous Pedi music created through music-related practices, most notably through focus group studies about music choices and consumption, community-based study of the musical practices of traditional Pedi music practitioners, and genre-specific studies about music production (teaching and learning processes), performance and audiences, but also considered the social subjectivities. The author deemed it necessary to take social subjectivities into consideration because one cannot understand culture without reference to subjective meaning and one cannot understand it without reference to social structural constraints. The study views the skills' networks that the music-related practices create in the Pedi society, as forms of informal education and creativity, thus further preserving the Pedi cultural heritage. In a broader sense, the study contributes to the nationally significant question of the integration of traditional music into education in the construction of the post-apartheid society and its capacities. There has been unsatisfactory integration of traditional music into education, despite the fact that the Ministry of Education advocates its use, stating that education should 'preserve South Africa's cultural practice; develop an appreciation for the practice of one's culture; develop a sense of respect for other people's culture'.

Theoretically the research contributes to the discussion of the relationship between society and musical taste, genre, transmission and practices. The existing views in the literature can be roughly divided into those that regard musical taste as an expression of social and cultural identity and those that consider music as a way to construct social and cultural identities and communities. The former approach has produced a valuable body of literature about diverse subcultural styles (Hebdige 1979) and taste groups (Bourdieu 1984), but suffers from a rather mechanical and limited view of the potential of musical style and practices to transform cultural identity. The latter view draws inspiration from an approach to social action as performative and creative of new potentialities (Butler 1993; de Certeau 2002). Hennion (2010), for instance, draws attention to the emotional attachments that musical identities create and regards social relations and identities as emergent through such practices rather than pre-given. This dimension or what Durheim (1995) has called 'collective sentiment' is most obvious in the construction of cultural and musical communities.

By engaging with traditional music practitioners in the Pedi society as a means of better understanding the transmission processes of their indigenous music and creative self-expression, this study made advances in several fields of social scientific research. The study applied different theories of 'cultural citizenship' circulating within sociological and cultural theory to data obtained through anthropological research. All theorizations of cultural citizenship

emphasize that social belonging requires more than formal legal rights; one's cultural identity, whether religious or ethnic, should also be present in the public sphere. It is often presented through artistic expression. The most common theory of cultural citizenship emphasizes expressions of ethnic difference; the right for minority groups to assert their own concept of human flourishing. However, sociologist Delanty (2000, 2003) theorizes cultural citizenship as a learning process; as less about cultural expression as the assertion of rights, and more about cultural expression as intercultural translation to increasing communicative capacities in diverse societies. Another theorization, by cultural theorist Miller (2007), is concerned with redirections of identity and belonging through popular culture and technology; cultural citizenship is not merely a matter of ethnic identity but also subcultural identity, which must include religion, as cultural identities no longer adhere to the boundaries of states or ethnic groups.

1.7 Orthography and Technical terms

Technical terms not listed hereunder will be defined and described in the footnotes. Furthermore I follow the orthography of the adjusted Harvard reference system.

1.7.1 Abbreviations

The following abbreviations are used in the study: e.g (for example); etc (etcetera); vv (verses); et al (and others); i.e. (that is); ATR (African Traditional Religion), FiSME (Finish Society for Music Education); IKS (Indigenous Knowledge Systems), IPC (International Pentecostal Church); n (number). NSS (North-South-South); UNISA (University of South Africa); and ZCC (Zion Christian Church).

1.7.2 Technical terms

Acculturation: Shorter (1995:7-8) defines acculturation as an encounter between cultures and can be one of the principal causes for cultural change. In his view, change is a normal pattern in the dynamic nature of culture itself but can, through interaction with other cultures, lead to cultural pluralism (Shorter 1995:45-46).

African music: Numerous publications that contain great depth of knowledge on African music have made use of terminologies, some of which have generated controversy among scholars over the years. Some of the terms are borne out of misconception, misunderstanding, misinterpretation, misrepresentation and wrongful adaptation. The factors responsible for the malapropism often result from the background of some writers (researchers or scholars), from Europe, America or Africa. It may seem amazing that some

Africans even misrepresent their own music, which one would think and believe they are in the best position to interpret and represent. John Chernoff (1979:28) writes that African music is an art form that results from a spontaneous and emotional creation [of African origin] that is an uninhibited dynamic expression of vitality. Komla Amoaku (1985:32) re-deriving from Francis Bebey (1969:vi) and Mbiti (1970:87) discusses African music as principally a collective art and communal property, whose spiritual qualities are shared and experienced by all, as well as it is that aspect of tradition which provides the repertoires/repertories of its belief, ideas, wisdom and feelings in musical forms. In this regard, Agawu (2003:xiv) argues that: African music is best understood not as a finite repertoire but as a potentiality. In terms of what now exists and has existed in the past, African music designates those numerous repertoires of song and instrumental music that originate in specific African communities, are performed regularly as part of play, ritual, and worship, and circulate mostly orally/aurally, within and across languages, ethnic, and cultural boundaries (Agawu 2003:xiv). Given the above definitions, African music is simply any music that originates from any ethnic group or community in any African country; therefore, indigenous Pedi music, for example, like any other music of African origin, is African music.

Call-and-response: By far the most common form of group singing in most parts of Africa is the call-and-response style, different from the common European form of a verse of several lines followed (or not) by a chorus (Roberts 1972:9). Roberts asserts that European verse is complete in itself, while the African call by itself is only half of the equation; it needs the response before it is complete.

Culture: According to Lowenthal, (2015:339), culture is a dynamic and evolutionary phenomenon. He argues that it constantly changes and as it does, so it gathers from its surroundings new narratives and perspectives on the human condition, both at a localised and global level.

Education: Education is a means by which human beings 'acquire the civilization of the past, are enabled both to take part in the civilization of the present, and make the civilization of the future' (Ukeje 1979:372). Brembeck defines education as 'a device by which men (and women) take what others before them have learned, add to it their own contribution, and then, in turn, pass it along to the next generation' (Brembeck 1971:287). In other words, education at the macro level is a process that goes on from generation to generation.

Enculturation: the process by which children are socialized to the norms and behaviour patterns of the surrounding culture (Shorter 1995:5).

Improvisation: Gates (1988) defines improvisation as 'repetition with revision'. Drewal (1992) sees it more specifically 'as moment-to-moment manoeuvring based on acquired in-body techniques to achieve a particular effect and/or style of performance'. However, Nzewi says, improvisation is 'an absolute/cerebral exploration of the sheer musical possibilities of a known musical theme and/or format' (Nzewi 1997:68).

Indigenous Knowledge Systems: Indigenous Knowledge Systems according to Oehrle (2001:102), represent both national heritage and national resources. He maintains that 'Indigenous' refers in the root, to something natural and innate. It is an integral part of culture.

Music: Many music dictionaries published in Europe and North America, avoid the definition of music in its most fundamental sense. Wisely, perhaps, their authors assume that the readers know what they, and the people with whom they associate, think music is. The editors of the 1980 edition of *The New Grove Dictionary of Music and Musicians* omitted it, but thought better of it in the 2001 (i.e., second) edition, presenting an article that looks at the concept from the perspective of different cultures but begins somewhat lamely by just designating music as 'the principal subject of this [Encyclopedia],' (Apel 1969:548) under 'Music' discusses the phenomenon without giving a definition, and the 1986 edition, maybe to avoid a can of worms, dropped it again (Nettl 2005:17).

1.8 Ethics

The ethical integrity of the research will be ensured by several means. The purpose of the study was explained to each participant and his/her permission for recording a performance or a conversation was asked in every case. The data collection was based on the idea of not simply extracting information from the subjects of the study but exchanging it with them. Eventually, the research publications will be made available to all those who have participated in the research and who are interested in the results.

As general guidelines for research ethics the author will follow the principles released by the American Anthropological Association (www.aaanet.org/committees/ethics/ethcode.htm) and the European Sociological Association.

Although no formal ethics regime is in place at the institution, I will adhere in principle to the norms of ethical practice outlined by the American Anthropological Association. My research methods will, however, be modified to adhere specifically to the Pedi culture. In my previous research projects with Pedi music practitioners, I have found that research participants are capable of understanding and articulating their own interests in the research, often conceiving of publications as providing a new audience. Parental permission will be obtained for interviews with musicians under eighteen years of age. My approach to the conduct and reporting of my research will be informed by a desire to articulate, to the best of my knowledge, the interests of my research participants, being mindful of the contexts I am working in and respecting their capacity as agents.

1.9 Conclusion

This introductory chapter has outlined my motivation for conducting this research, the aims of this study, significance of the study and my methodological approaches to the research material. In the first part of this chapter I explained my personal reasons which inspired me as a researcher to undertake this study. The second section of this study was devoted to the structure of my thesis. I explained in detail how I structured each chapter. My aim was to explain how each of these chapters can inform us not only about the specific subject discussed but also how they are connected and lead towards my conclusion. I then moved on to outline my research methodology and discussed in detail the different approaches that I use in this thesis. These different approaches were crucial for my research in finding answers to the key questions of this thesis. The last section of this opening chapter was devoted to the ethical integrity of the research.

This study differs from the mentioned frameworks in terms of context. Although the models are grounded in African cultural context, each approach has a particular context attended by different cultural, religious, political and economic factors (Mugambi 1994:9-17; Ukpong 2002:17). In this chapter, literature related to the study was reviewed in order to identify gaps to be filled by the current study. It was established that most of the literature centred on music in African societies and traditions, African music and cultural identity, transmission of indigenous music, as well as learning and teaching music. Moreover, the grammatical and speculative theories as expounded by Nissio Fiagbedzi (1989) were discussed in detail and a justification was established as to why and how they are relevant as guidelines to this study.

2 AN OVERVIEW ON CONTEMPORARY PEDI CULTURE, RELIGION AND MUSIC IN SEKHUKHUNE

2.1 Introduction

This chapter provides an overview on contemporary Pedi culture, music and religion in Sekhukhune district. It also highlights the geography and population of Sekhukhune district in particular and Limpopo Province in general. The chapter will also explain dynamism and social harmony in the Pedi community. The aim of this chapter is to explain how culture, music and religion are inseparable. It is not possible to have one and not the other. Religion in the context of this study can be seen as a whole way of life of a people, and that way of life is also its culture. However, religion is based on a particular truth and belief system whereas culture is about what is right or wrong within a particular culture based on the particular truth of the religion of a person or group of people concerned. What is of importance in this chapter, is for the reader to realize that not everything in another's culture is necessarily wrong just because one's values and belief systems seem to be challenged.

2.2 Geography and population

Sekhukhune is a district in Limpopo Province that is endowed with a very rich musical and cultural heritage. Sekhukhune district is a home to the largest number of Sepedi speakers in South Africa. Although there are certain cultural features that bind the people together as Pedi, others differentiate one clan from another. Yet all Pedi, in all the clans, are bound together in a related, ethnic musical tradition. Even Pedi people, who have moved to the cities, return to their roots in this rural area in times of joy and sorrow. The findings and

descriptions of Pedi culture are based on my subjective findings and understanding as a Pedi myself.

Limpopo is the northernmost province in South Africa. It borders Zimbabwe to the north, the Kruger National Park to the east, North West, Gauteng and Mpumalanga provinces to the south east, and Botswana to the west (**see Figure 2,** a map of South Africa). The current population is approximately 5.4 million people, with the primary African language groups being Pedi, Tsonga (Shangaan), Venda and Ndebele. The Pedi are the dominant cultural group in the Limpopo province, making up nearly 56% (about 3.5 million) of the population.

Sekhukhune District **(see Figure 2)** contains the largest number of Sepedi speakers of any other district in South Africa. This mountainous area is covered with large boulders and roads of a rich golden brown that circle around the rugged rocks. Where the topography is more open, you can see farther across its vastness and the villages seem further from each another. Traditional huts, rondavels and brick houses are built on larger plots of land with cornfields hugging the sides of homes, providing the maize that is the stable food. The market places and grocery stores are centered in the larger villages around the Jane Furse hospital, a few miles away. Farther away from the highway, small villages are found on and around the mountains, some only accessible on foot. Cows, goats and donkeys roam freely throughout the area, on the sides of towering mountains; or in open grasslands and thorn-bush. Wildlife and African birds are interspersed with the domestic animals, as Sekhukhune district is surrounded by many game reserves **(see Figure 3).**

FIGURE 2 Map of human settlements in South Africa showing Sekhukhune district, in Limpopo province (South African statistics, 2008).

FIGURE 3 Sekhukhune map (South African statistics, 2008).

In the village of Dingwane (Schoonoord), the vibrancy of Pedi culture dominates the geographical and cultural landscapes. Turning off the paved highway towards Steelpoort, asphalt gives way to red dirt roads, some impassable in the summer rains, and all challenging your car in maneuvering around the vast crevices and potholes. The long roads stretch upward toward the mountaintops, and in order to visit some homes you must navigate your way through the narrow switchback roads that cut through the mountain passes. Minibus taxis, filled with people travelling to and from the area, zip in and out, drivers honk their horns, and crackling music escapes from the taxi windows.

2.3 Contemporary Pedi culture and music

The pooled resources in family units are particularly important for poorer family members who are living a hand to mouth existence, or might face unemployment at any time. There is a strong culture of support and interdependence in Pedi families, with 'grandparents', 'aunts' and 'uncles' sharing in the care of the children.

Children are expected to respect those older than themselves and this honour is prevalent in their mannerisms and speech towards elders. When accepting a gift or food, children will bend their knees and with one arm outstretched, hold their other hands at the elbow, a sign of thanks and respect for those offering them something. These visible cues of respect are prominent in the culture-scape and in turn respect is a component of their musical culture, a trait that is revered and taught through musical learning. In the afternoon, the sights and sounds of children, dressed in their crisp school uniforms and crisscrossing the roads on their return home, resonate with the sounds of childhood that one finds in many countries – high pitched laughter and squeals, melodies, melodies floating in and out, and energy-driven children dispersing across the physical landscape. Upon arrival at home, children have all the expected duties of homework to finish, chores to do, and full participation in family life.

The musical landscape is rich with the sounds of *malopo* rituals, occasionally in the evenings. Children are regularly found making music, playing jump rope, playing traditional games such as *diketo* (board game) and handclapping songs. Through the creative musical culture of children that permeates their lives, they learn the rich musical history of songs of Pedi children.

2.4 Dynamism of social harmony

The Pedi people believe in good neighbourliness and community life. Sons are encouraged to build their houses within or around the plots of land wherein their fathers live or lived. This is to enable them and their nucleus families to share experiences, at extended family level. Whenever a man receives visitors, he sends invitations to all the adults in his neighbourhood to join him in giving the visitors a rousing reception. He waits a while for them to come in before presenting drinks.

The burial ceremony is a great forum for social relationships in Sekhukhune district. In fact, the people see it as the greatest culturally cohesive force that attracts relatives and friends from far and near. People who would not even come home for festivals might come to a burial ceremony, especially when death occurs in their families. Family and community members from different locations use this forum to introduce themselves and their young ones to one another and also exchange contact details including e-mail addresses. Cell phones, a recent technology, have also become embedded in the Pedi culture as an easy way of communication between who have lost contact. Old friends and play mates form a circle in re-union while the burial ceremony is in progress. All family members pay certain amount of money in order to assist the bereaved family and make the obsequies successful. Individuals also provide the bereaved with cash and moral support. The women, some with babies strapped closely to their backs, often fetch a firewood and water and sometimes contribute food stuffs like maize-meal to assist the bereaved family.

The Pedi tradition encourages teamwork a great deal. On the whole, five kinds of teamwork, which include free will, considered invitation, exchange, paid labour and community labour exist. If someone is gravely sick or bereaved, relations, neighbours, friends, guild or religious members could decide of their own volition, to work as a team on the person's farm. This can also be done to honour deserving members of the community. Special invitations could also be given to a group of people who then may come together to work in one's farm. The beneficiary, in this case, gives a particular date to all the people he/she has invited to enable them form a team and work collectively in the farm. Another approach to teamwork is that people who practice the same kind of farming (cropping) may agree to work in one's farm so that they go to each team member's farm on appointed dates to reciprocate. Groups of people are also employed to work on one farm for a day and are paid according to negotiation. Another instance of teamwork occurs when all members of a given community come together to clean a school or cemetery.

2.5 Influence of Pedi culture on religion

2.5.1 Introduction

The Pedi are a deeply religious people. Pedi people may approach God directly or indirectly. Worshippers achieve this through sacrifices and offerings to God and ancestors. These gifts serve the purpose of appeasement. Rituals are accompanied by material aspects of praying such as singing and dancing. When faced with calamities, they respond through prayer and sacrifices.

As in many other religious traditions, among the Pedi people, prayer is an attempt to influence and manipulate the supernatural forces with a view of gaining positive outcomes. These supernatural forces are known to possess powers of control over different objectives of the communities and in individuals. Of necessity, the nature and character of prayer is influenced by the needs of society and individuals at given times in history.

2.5.2 Idea of God among the Pedi

Africans believe in a Supreme Being called by various names in different cultures (Mitchell 1977:23). God is pivotal in African Traditional Religion. The centrality of the belief in God is demonstrated by the presence of numerous names in basically every African language for God. The Supreme God however is generally considered to be remote from petty human affairs (Reynolds 1963:10). Although direct prayers to God are seldom except for serious problems, he is also addressed indirectly through ancestors (Westerlund 2006:97-100).

There is an apparent similarity in the use of some of the names across the continent of Africa (Mbiti 1975:43). This similarity owes to the fact that African people in rural traditional communities have a common origin. Equally, belief in God predates the time of tribal separation. The following qualities are common amongst the Africans (Mitchell 1977:23): in African traditional religion God is believed to be the Creator (Nyirongo 1997:11; Westerlund 2006:118). In this light various creative descriptive names are ascribed to God such as Begetter, Maker, Potter, Fashioner, Carpenter, Originator and many others (Mbiti 1975:44; Imasogie 1985:22). In some societies people believe that God created the universe out of nothing. Yet other cultures believe that He created in phases using the substance from the primary creatures for His later creation (Ikenga-Metuh 1982:18-19). The attribute of creator is further explicated from creation myths, which are prevalent across Africa (Mitchell 1977:24). Some of the myths recount a golden age when God lived with humans. At this stage humans were immortal until something occurred to disrupt this blissful existence.

Similarly, Pedi people believe in God. Pedi people believe that Modimo is the Creator and origin of all things. The Pedi word for God is Modimo. In connection with the creation, Modimo is also known as Mmopabatho, a word

which may be translated as 'the Creator of man'. The Pedi believe that Modimo is very closely associated with the elements of nature, e.g. wind, rain, hail and lightning. To a large extend these elements are personified by Modimo. All these elements are then considered as signs of, or as sent by, Modimo. In the Pedi society, there is a general belief that rain is a gift from God.

God is believed to be all-powerful and Almighty (Nyirongo 1997:11; Westerlund 2006:119). He is the source of all power (Parrinder 1968:33; Imasogie 1985:23). The extent of this power is motivated by God's creative acts (Mbiti 1975:50). Pedi people believe that God is all-powerful. African people believe that God provides life, sunshine, rain, water and good health for his creation (Imasogie, 1985:22; Nyirongo 1997:11; Westerlund, 2006:118). Therefore He is praised as giver, healer, helper, guard, and source. Since He is associated with benevolence, prayers are made requesting him to supply their needs and rescue them from difficulties (Mbiti 1975:46). He also possesses the capacity to protect his creation (Omari 1971:8). This protection may be linked to prayer.

Pedi people pray because they believe that God hears and answers them. Similarly, they believe that he is near, given the fact that he is everywhere with them simultaneously. When the Pedi people pray, they take numerous postures. Thus, people pray while sitting down, kneeling, prostrating themselves, or remain standing. They may also clap their hands or sing while praying. In the Pedi society, as anywhere else prayers are offered at different times and for varying situations. Some prayers have been formalized through memorization and have taken a poetic pattern. Such prayers are passed from one generation to the next. On the other hand, prayer can also be composed at the moment without prior memorization.

Prayer in Africa is a demonstration of a person's religious life (Mijoga 1996:362). Sometimes it is an expression of gratitude for what has been provided by God. For that reason praise names are ascribed to the Supreme Being (Mbiti 1975:56). Prayer assists Pedi people to get close to God because they are able to commune with Him directly. In communal prayer Pedi people are cemented together in one purpose. This feature figures prominently in prayers that are accompanied by choruses or litanies. In such cases the Pedi people are able to participate in a responsorial manner. The officiant leads and gives directions to which the assembly responds thus allowing everyone to share in the need expressed in their prayer. Prayers also remove anxiety, fears, frustrations and worries. All the impending hardships are brought before God, hence, cultivating the people's dependence on God (Mbiti 1975:57). On the other hand the general picture in Africa is that regular communal prayers to God are rare. But individual prayer is common particularly when the petitioner is in crisis. God is the resort to the desperate when all else has failed (Parrinder 1976:39).

Further, it is common for petitioners to approach God indirectly. Pedi petitioners request their ancestors for solutions to their difficulties. However, in many parts of Africa people request God directly particularly when a crisis persists (Gehman 1989:190). Thus, the Supreme Being is actively involved in

people's lives (Westerlund 2006:119). Africans rarely assign calamities to the hand of God (Westerlund 2006:119). Other forces are held responsible such as ancestors, wicked spirits and witchcraft (Gehman 1989:191). The rationale behind this postulation being that ancestors had gone through life's experiences hence they were bound to be more sympathetic than God (Arnot 1889:74).

2.5.3 Pedi traditional belief

In African Traditional Religion God is said to be omniscient (Nyirongo 1997:11). His understanding is unparalleled and nothing is hidden from Him (Imasogie 1985:23). All over Africa the belief in God's omnipresence is upheld in traditional African religions (Imasogie 1985:23). In the Pedi society, people say that God is everywhere at the same time. Practically, in Africa people are able to communicate with God wherever they may be (Gehman 1989:190). To portray this characteristic certain metaphors are employed such as wind and air. God is known to be spirit, invisible and eternal (Nyirongo 1997:11).

In the Pedi society the spirits of ancestors are venerated by their descendants. The ancestral spirits are closely concerned with the affairs and behaviour of their descendants. In African Traditional Religion (ATR), it is difficult to appreciate ideas about God without acknowledging the place of ancestors (Parrinder 1968:87; Bujo 1992:41). Ancestors form the most prominent element of African Traditional Religion (Anderson 1991:79). In some areas ancestors are the most intimate gods of the people. Since they are considered part of the family, they are consulted on important issues. People may not eat or drink without dropping portions for the ancestors. When people invoke their ancestors, they invoke God as well (Westerlund 2006:89). Prayer therefore, is normally offered through the ancestors.

As in other parts of Africa, ancestors play an integral role in the Pedi religious experience (Turaki 1999:34). They are venerated by surviving members of their families. Ancestral spirits are accorded respect in the form of beer and food at appropriate occasions. The belief in ancestral veneration is founded on the premise that the spirit continues to exist after death of an individual (Imasogie 1985:37). It appears that the deceased do not change their status. For instance, spirits of kings continue in their status as kings after death, while their subjects also have a fixed status (Arnot 1889:73; Mitchell 1977:27). As a result of the belief in the continued existence of human spirits, their number is in myriads. Ideas regarding the abode of the ancestors are varied. Traditionally, ancestors are considered to be closely watching over their families (Parrinder 1968:58). That is why graveyards should be close to family homes, similar to what is seen with churchyards in rural villages in Britain. However, the ancestral cult does not always require local foci. Sometimes ancestors may have no fixed homes. Rituals are not exclusively performed at the gravesite, but could be held at any of the posts near the hut (Gluckman 1968:29-30).

During family difficulties and catastrophes, prayers and libations are offered to ancestral spirits (Maboea 2002:15). Requests for blessings and good-will in the areas of health, prosperity and success in hunting, are also addressed

to them. Ancestors can become malevolent when neglected, and can cause unprecedented harm to erring family members (Mainga 1972:97; Ukpong 1990:68; Maboea 2002:15). It is their prerogative to attack the living, unfortunately, they may also be manipulated to molest innocent people (Parrinder 1968:59; Imasogie 1985:43). Punishment is sometimes manifested through possession of the victim. The capricious acts of ancestral spirits include drought, barrenness, sleeplessness, sickness and death (Anderson 1991:82).

Ancestral spirits are considered truly members of the family (Largerwerf 1985:17). The deceased no longer share in fleshly existence as they have crossed over into the super-sensible world (Idowu 1973:177). Although the ancestors have become free from human limitations, they return to take their abode with human relatives. In this way, they can benefit or hinder their descendants. Sacrifices and libations may be offered to ancestors (Schiltz 2002:354). Libations include beer, water, milk or some other beverages (Maboea 2002:15). Adult family members commonly perform this practice. In Pedi society, there are shrines either in the homestead, or behind the house, where rituals are held. Ancestor veneration may also be conducted at a graveyard or cemetery (Westerlund 2006:73). Rituals of this kind may be conducted daily or occasionally. The spirits of ancestors may also visit through dreams (Anderson 1991:80).

Unfortunately, they may be malevolent, at times causing misfortune and disease. Although ancestors are recognized as part of the family occasionally they are vindictive particularly when they are ignored. Disasters such as drought or pestilence, sickness or death can be linked to ancestors. Ancestors can use crisis to punish the guilty. They are unpredictable and can be easily offended. Through divination **(see Photo 1),** the cause for hardship is determined. If ancestors are responsible, specific rituals are performed in order to appease them (Mbiti 1975:73; Imasogie 1985:43; Ukpong 1990:77). Africans therefore continuously appease their ancestors in order to obtain favours as well as contain their anger (Taylor 1963:152; Parrinder 1968:59).

PHOTO 1 Molangwana Matshege Christinah throwing divination bones to determine the cause for hardship (Dingwane village, 22.7.1998), Photographer: Morakeng Edward Kenneth Lebaka.

Ancestors are also benevolent. Thus, they are venerated for crop success as they can send rain as well as fertility to the land. They are consulted about procreation to ensure the perpetuation of the race (Parrinder 1968:61). During this process of attacks or interventions by ancestral spirits, people get to obey them and social order is maintained (Parrinder 1968:59; Largerwerf 1985:17). Since the living have no memory of people who died in the distant past, the related spirits are described in varying ways. They are thought of in terms of superhuman qualities, stupid and naivety. When the last surviving relative who remembered the deceased passes on, they are forgotten. Generally, such unknown spirits are held in suspicion and therefore hated. Thus, people associate such spirits with human possession, diseases – particularly mental illness, deafness and dumbness (Mbiti 1975:72; Anderson 1991:83).

2.6 Ancestor Veneration

2.6.1 Human contact and relationship with the departed

2.6.1.1 Introduction

Every African society has ways of establishing and maintaining contact between human beings and the departed. These include the pouring of libation, giving formal and informal offerings (mainly food), making sacrifices, propitiating, praying and fulfilling requests made by the departed **(see Photo 2).**

PHOTO 2 Mathasana (trainees) at Simon Sete's house, offering sacrifices to their ancestors *(go phasa badimo);* (Kotsiri village, 22 July 1998), Photographer: Morakeng Edward Kenneth Lebaka.

In the Pedi tribe cattle are regarded as the correct offering to spirits of status, such as tribal leaders or wealthy people. For most families, however, fowls and goats are the most common sacrificial victims, as they are affordable. While goats are commonly slaughtered for ceremonial purposes or to appease ancestors **(see Photo 3),** sheep are generally slaughtered as supplementary meat to feed those attending the ceremony.

PHOTO 3 Four goats slaughtered for *malopo* ritual to appease ancestors (Madibong village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka

2.6.1.2 Existence of ancestors

Ancestors play an important function as intermediaries, in African Traditional Religion (Shorter 1983:199). Living members of a traditional African society have a responsibility to their ancestors. Daily ancestors are venerated through acts of hospitality, like the offering of snuff, beer and food. Ancestors are also remembered periodically through rites at birth, marriage, sickness, death, planting time and hunting. At these occasions libations are poured out and offerings are made. Pedi people venerate ancestors for protection during labour, naming rites when the child is restless and when an adult is struck by an ancestor. Through offerings and invocations the responsible ancestor is appeased. Then healing and protection is secured. Unlike the Supreme Being it is common for victims to scold ancestors when they do not receive answers. This is a marked distinction between praying to God and venerating ancestors.

According to Pedi culture, if a wedding or other celebration is taking place within the family, two elderly people in the family accompanied by either the groom or bride visit the concerned ancestor at the graveyard as a signal of respect. The visit functions as an announcement of the coming celebration while it also serves as a plea for the smooth running of the occasion. There is a general belief in the Pedi culture that if one ignores the process, either the bride or the groom is likely to encounter problems. The occasion may be disrupted by many things, like people fighting one another or bride and/or groom fainting whilst dancing. The above view is supported by Mbiti (1970:267). He states that the departed appear generally to the older members of their surviving human families, for a friendly visit in order to inquire about family affairs, to warn of

impending danger, or to demand a sacrifice or offering. It might also be to request or command something specifically.

The above information correlates with the observation of Olupona (1993:vii) namely, that 'the African emphasis on ancestors could help us to develop a more critical patriotism'. He notes that very few people can exist without being at home in a 'tribe'. According to him, to take the ancestors away from the Africans, you destroy their roots of the past, their culture, their dignity and their understanding of *communion sanctorum* (Holy Communion).

Madikedike Simon Sete (personal communication, 22 July 1998) is of the opinion that ancestors have therefore to be respected, honoured and obeyed. According to him they have to be thanked for their blessings, and have to be fed through sacrifices. Parrinder (1976:58) supports Simon's viewpoint when he says: 'The ancestors are believed to have survived death and to be living in a spiritual world, but still taking a lively interest in the affairs of their families'. According to Matshege Christinah Molangwana (personal communication, 24 July 1998), the viewpoint of Parrinder (1976:58) is correct. According to her, ancestor spirits have, on their part, unlimited powers over the lives of the living. She states that ancestors have power over life and death, over sickness and health, and over poverty and prosperity. Their main desire, though, is to be remembered by their descendants.

2.6.2 Continuation of life after death

2.6.2.1 Sacrifices and offerings to ancestors

Sacrifices and offerings are prominent in all world religions. In African Traditional Religion they are means of achieving contact and communion between man and Deity (Adeyemo 1979:33). Material gifts are brought to the Deity for the sake of appeasement, restoration of health and warding off evil (Ukpong 1990:82, 89; Westerlund 2006:70). Sacrifices involve the act of shedding blood of animals, birds and in some cases human. Blood is synonymous with life in African Traditional Religion. On the other hand, offerings are gifts to the Deity devoid of blood. The following may be included under offerings: foodstuffs, water, milk, honey and money (Mbiti 1975:59).

In cases of serious danger arising from drought, epidemics, war, raids, calamity, pests and destructive floods, sacrifices are done (Westerlund 2006:70). Hazards at the national scale required the people's response. Among the Pedi people, sacrifices are conducted for various reasons, mainly for rain and serious petitions. These sacrifices in most cases involve the slaughter of animals. But in certain instances human sacrifices may have been performed (Arnot 1889:54, 75). Normally, selected animals are sacrificed on behalf of the family or clan. Domesticated animals may be sacrificed as long as they conform to the set standard. Some of the requirements would be that of colour, which may be black, brown, white or red, whatever the case may be. Equally, the owner of the animal has to be upright (Mbiti 1975:59; Imasogie 1985:43, 44).

Family-threatening adversities also call for sacrifices. These calamities are health issues, marital difficulties, remembering the deceased and matters of prosperity. While human beings were sacrificed in cases of national disasters, only domesticated animals are employed for family matters (Mbiti 1975:59). In contradistinction it is known that human sacrifices were conducted for the purpose of sanctifying boats, drums, houses and other pieces of property. Where they were conducted, children were the obvious victim's toes and fingers being amputated. The blood was sprinkled on the object for sanctification. The victim was then killed, ripped apart and thrown into the river (Arnot 1889:54, 75; Holub 1976:318). At any rate, family sacrifices are performed by the family head or ritual leader. Elsewhere in Africa the following are some of the animals sacrificed on behalf of the family: sheep, goats, cattle and fowls (Mbiti 1975:59; Westerlund 2006:70).

Offerings can be made both for the community and individual needs. Individual or family offerings are given from whatever they could afford and it includes expensive and cheap substances. Family offerings are conducted in or around home. In certain cases people have family shrines. Offerings made on behalf of the community are performed at sacred places. These places could be shrines, sacred groves or holy places such as hills, lakes, waterfalls and so on (Ukpong 1990:83).

It is important to underline the fact that exhortations and veneration always accompany sacrifices and offerings. The reason for this is simply to make known the purpose for such undertakings (Adeyemo 1979:35). In much the same way, sacrifices and offerings are meant to convey the seriousness of the prevailing condition. Pedi people understand that the ancestors do not feast on the sacrificial animal, but rather sacrifices and offerings demonstrate the desperation or sorrow of the supplicant. Sacrifices and offerings are presented, because the supplicant cannot approach the ancestor empty-handed. The meat from sacrificial animals is consumed as part of the ritual, in a specific way, or may be left to be consumed by the village dogs or wild animals. The meat must be consumed at the same place the animal was ritually slaughtered; leftovers may not be taken home or removed. The meat of animals or chickens slaughtered at the ritual as additional food can be taken home.

When the Pedi people venerate ancestors, offerings can be made that are not linked to slaughtering an animal. The quantity or size of the offering correlates with the measure of the request. In some instances, beer is poured out, at other times, a piece of cloth is offered. Sometimes, a piece of cloth is tied to a horn of an animal and stuck into the ground (Arnot 1889:77). Sacrifices are not intended to bend the will of the Deity, rather they serve the purpose of paying homage (Ukpong 1990:83; Schiltz 2002:354). Because there is an understanding that God does not necessarily need these offerings, they are in turn made before lesser spirits such as the ancestors. Sacrificial meals portray the linkages between the family of the living and the dead (Oosterhuizen 1991:41). There is a general belief in the Pedi society that, the intermediaries do not only receive the sacrifices and offerings; they also relay the requests to God.

Ordinary people concern themselves with observing the correct procedure of the ritual. Ritual leaders, on the other hand, are fully aware of the intermediary role of ancestors (Mbiti 1975:60).

2.6.2.2 Ancestors as guardians

Addressing ancestors is premised by qualities that enable them to act as guardians and protective spirits of their earthly families (Kalu 2000:54). African people seek protection from danger and evil through different means (Berg-Schlossler 1984:215; Abimbola 1991:56). The African view of the universe is governed by belief in the visible and invisible (Imasogie 1985:67). In the order of created beings then, spirits exist between God and human beings.

Pedi people do not worship their ancestors, but rather venerate them. It is important to note that Pedi people are not bound to 'nature' spirits (such as rocks, rivers or totem animals), but human spirits. Ancestral spirits are still regarded as members of their human families. They are primarily engaged in the affairs of their families with whom they perform various tasks. Nonetheless, they are intermediaries. They possess superior knowledge and are more powerful than humans. The Pedi people believe that appeasing ancestors elicits their assistance during periods of danger.

While assistance may be sought from ancestors and not necessarily from the Supreme Being, the request is posed with the understanding that ancestors will convey all requests to God. In similar fashion, during life, a villager cannot approach his chief directly, but must work through an intermediary, such as a village headman. Pedi people, like their counterparts in many African societies offer their requests to their ancestors in humility. They engage in lifting hands as gestures when they are venerating ancestors. Stretching hands signifies surrendering to ancestors, and expecting to receive. Equally postures like bowing, kneeling and prostrating are accounted for in the Pedi culture.

2.7 Singing and dancing

The Musical Arts of the Pedi people include singing, dancing, rhythmic hand-clapping and foot stamping. Drums, reed pipes, whistles, horns and leg rattles are musical instruments made by the musicians in rural areas **(see Photos 4-8).**

PHOTO 4 Drums *(meropa)* of different sizes (Dingwane village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

PHOTO 5 Reed pipes (dinaka) of different sizes (Dingwane village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

PHOTO 6 Whistle *(mokuduetane),* (Dingwane village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

PHOTO 7 Horn *(phalafala),* (Dingwane village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

PHOTO 8 Leg Rattles (dithlwathlwadi); (Dingwane village, 29.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

In traditional Pedi society, life experiences are shared, whether they are sweet or bitter, painful or joyful. Things that are capable of causing pain and grief to families and communities are therefore issues of primary concern to Pedi musicians. When I initially began my research in Sekhukhune district, Limpopo Province in South Africa in 1996, I was interested in exploring the music that engaged Pedi traditional healers within the Pedi culture. As an insider on many levels, I focused on looking beyond the typical assumptions of traditional healing and reflected on whether it was possible to have access to the music of these traditional healers. What I found during my research was that the Pedi people were engaged with music on a variety of levels and as I devoted more time to the various areas of Sekhukhune district, I began to see how Pedi people in different locales engaged with music in both similar and different ways.

Occasions of communal prayers as well as sacrifices and offerings are usually graced with singing and dancing. At these events, people like to sing, dance, clap their hands and express joy. Songs give expression and contribute to religious experience within this specific cultural group, the Pedi tribe in particular. Some prayers and hymns have litanies or choruses, which require that the people join in response (Mbiti 1975:61). Pedi traditional healers also employ songs, dancing and musical instruments during requests to ancestral spirits for healing and protection (Janzen 1978:73).

When it is necessary for the worshippers to move from one place to another, it follows that they do this amidst the beating of drums, playing of music, dancing and rejoicing. Music and dancing in the Pedi society provide an opportunity for the people to participate emotionally and physically in prayer and worship. It is said that music penetrates the being of the petitioners during

ancestral veneration as well (Mbiti 1975:61). Such celebrations could last the whole day or more.

2.8 Conclusion

This chapter provided an overview on contemporary Pedi culture, music and religion in Sekhukhune. It also highlighted the geography and population of Sekhukhune district in particular and Limpopo Province in general. The chapter has also explained dynamism and social harmony in the Pedi community. The results have shown that the Pedi are a deeply religious people. They may approach God directly or indirectly. As in many other religious traditions, among the Pedi people, prayer is an attempt to influence and manipulate the supernatural forces with a view of gaining positive outcomes. With regard to the Pedi music, the results confirm that occasions of communal prayers as well as sacrifices and offerings are usually graced with singing and dancing. Songs give expression and contribute to religious experience within this specific cultural group, the Pedi tribe. This chapter is an attempt to prove that there is no religion which is superior than, the other, and there is no music which is superior than, the other. It is in this view that the author argues that it is high time that people should start believing in what they believe in and respect others.

3 WHAT ARE INDIGENOUS MUSICAL ARTS?

3.1 Introduction

Chapter 3 answers the question 'What are Indigenous Musical Arts?' In this chapter a detailed description of the cultural aspects of indigenous music genres in the Pedi culture contributes to one's understanding of what makes up the Musical Arts in the Pedi culture. These include construction, expression, spirituality, materials, values, song, text, speech and oral poetry. It also examines the various concepts and implications of indigenous Pedi music. This chapter will also seek to provide an overview of the definition of Musical Arts. Furthermore, it will be shown in this chapter how five domains interact in indigenous Pedi Musical Arts. The intention is to illustrate the interlocking areas of musical experiences.

3.2 Background

Indigenous Musical Arts are characterized by a number of interrelated features that are included in the Musical Arts. A description of the cultural aspects of [one of] Kenyan music[s] by Kilonzi (1998) contributes to one's understanding of what makes up the Musical Arts in that culture. These include melodies, instrumentation, movement and costuming. Drama too is an integral feature of African music (Okeno and Kruger 2004). A comprehensive definition is given by Nzewi (2003:3): 'the term '*Musical Arts*' reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice'. This definition identifies the different Musical Arts.

3.3 Definition

In defining Musical Arts, Jensen (2002:49) adds to the list of Musical Arts as given in other definitions, with a slightly different definition:

> Musical Arts mean much more than playing or listening to music. Singing, including rapping and musical theatre, is also part of the Musical Arts, as are reading music, composing, analysing, arranging, notating, and playing instruments.

The explanation for the difference between the last definition and those that precede, it lies in the different cultural contexts from which they derive. Jensen's (2002) definition is made against the backdrop of experiences with Western musical culture, which give prominence to music literacy, that is, reading and notating, among other skills, in developing musicianship. Other definitions derive from African musical culture.

Drawing on the preceding explanations and definitions, one is still inclined to attempt a potted definition of the Musical Arts. Musical Arts may be defined as the totality of interrelated characteristic features of musical performance. The characteristics communicate the theme and mood of the performance through explicit and implicit language, body movement, dramatic and theatrical display within a setting that is expressed through costume and props. Perhaps at this juncture a question should be posed and an answer provided. What would happen if we took the different Musical Arts apart? The result would be a considerable weakening of each of the arts, since they should weave together complementarily. This would mean ineffective communication by each of the arts taken in isolation.

Gbeho (1957, cited by Merriam 1964:275) cautions that 'may I make it clear that when I talk about music I am referring to drumming, dancing and singing. They are all one thing and must not be separated.' Similar sentiments are expressed by Dargie (1998:116) on the music of the Xhosa: 'There is no word 'for' music, but there are many categories of songs and dances, which are living expressions of music. In Xhosa music, instruments have a quasi-human role … the instrument is not playing an abstract melody but is in fact performing a version of the living text'. The fact that songs, dances and instruments are inseparable suggests the complementary nature of the Musical Arts in relation to one another.

The transmission of indigenous African music in the Pedi culture can be seen as taking place primarily through an oral form of musical literacy. It would appear that some Pedi traditional healers have evolved sophisticated systems while others may be more ephemerally, oral and non-verbally held within the communal system of mores, codes and conventions, to be substantiated, confirmed and reconfirmed in practical and appropriate situations. But because such systems have not been constructed in a written format, they are sometimes ignored, seen as being inferior to Western conventional systems, or dismissed as being inappropriate.

Songs are an important part of life's activities in Pedi society. Themes and content of songs are determined according to certain events and matters of interest to the community. Kebede (1982) classified African songs into two main categories: sacred and secular. However, he admits the fact that there are some songs of mixed types, which are difficult to be classified as either strictly sacred or secular. In Pedi culture, the classification, though not strictly technical, is according to functions simply because of this mixed character of many songs. In Africa, there are numerous types of songs with different functions. While some of these songs are sometimes restricted to a particular occasion, others are used generally. These types of songs include royal songs, work songs, burial or funeral songs, war songs, hunting songs and social commentary songs. Akuno (2015:301) endorses this observation and writes that occasions for music among many members in the traditional African societies, are extraordinary, varied and numerous. She further asserts that the lived experiences, the social and political landscape, provide experiences that find expression and contemplation in song. She argues that as these experiences change, new experiences become new contexts for music and the lyrics of songs adjust appropriately (Akuno 2015:301). She observes that the indigenous songs therefore adapt to new situations in order to continue serving the socialisation needs of society.

Stylistically, all genres trace their historical roots to similar influences. There are several elements that are contiguous with what has come to be regarded as African traditional performance practice. These include: the call-and-response interaction between the leader and chorus (both in song and dance); the competitive element teams of performers (**see Pewa 1995**); the importance of audience or community in shaping the context of performance; and the manner in which the story contained in dance gestures and song texts is constituted from the substance of everyday life and experience.

3.4 Descriptive assessment of Pedi indigenous Musical Arts

3.4.1 Introduction

In the Pedi culture, indigenous music genres include, for example Pedi wedding Musical Arts, Pedi women's Musical Arts (*makgakgasa, lebowa, mantshegele* and *dipepetlwane),* Pedi reed pipes' music *(kiba),* Pedi traditional healers' music *(malopo ritual);* Pedi lullabies; Pedi children's musical culture; Local traditional religious Musical Arts (Independent churches); and Initiates' songs - Pedi initiation school **(see Figure 4).**

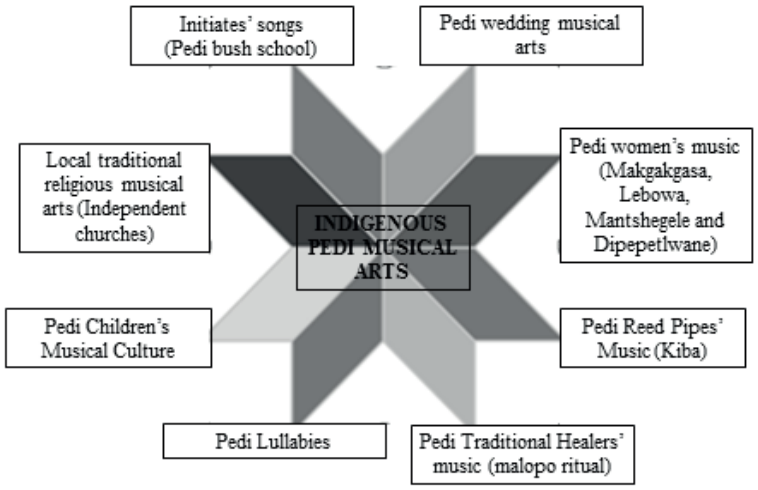

FIGURE 4 Cross-Transmission of indigenous Pedi Musical Arts **(Lebaka)**

Song, text, speech and oral poetry are terms used often in the discussions of certain literary and oral communication arts. Song in its simplest definition is packaged information put together in various sound forms that involve a combination of sounds in melody, often with words that centrally dominate the communication role. Poetry as opposed to prose, is an organized form of communication whereby words are skilfully and wittily put together in manners that only few words may cleverly be used to express a body of ideas. Speech is normally an organized use of words in spoken language to communicate feelings to an audience. Words (without musical sounds) carefully put together in prose or poetry form to intimate an audience with a body of information, on the other hand, may generally be referred to as text. But more significantly in this context, text refers to the words that in a song communicate thoughts, expressions and experiences. There is however a link between these terms, (song, text, speech and poetry), because there is normally a combination of the forms and it may therefore be difficult to discuss one without the other. In traditional Pedi music for instance, the performers sometimes open a performance with an introductory speech. The information in this speech is usually not sung to any melody, but spoken directly. It informs the audience about the background of the song or songs to be performed and prepares them toward the experience. This is evident in the Pedi reed pipes' music ensemble performances.

The following diagram of the interlocking areas of musical experience **(Figure 5)** shows how five domains interact in the indigenous Pedi Musical Arts. These are 1) Construction, 2) Expression, 3) Spirituality, 4) Materials and 5) Values.

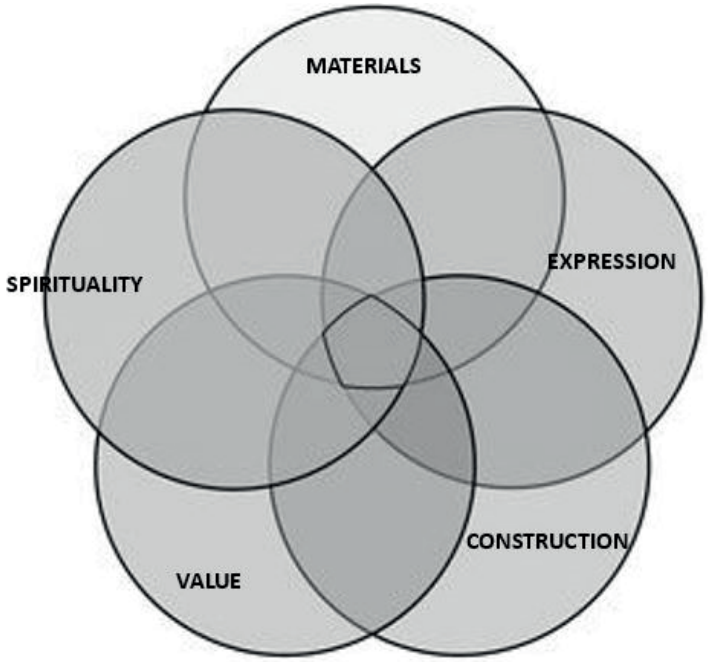

FIGURE 5 Interlocking Areas of Musical Experience in the Pedi culture

3.4.2 Construction

In **form** indigenous Pedi Musical Arts have segmental narratives. The segmental narratives may have four sections, namely: introduction, development, recapitulation and coda or conclusion. In the segmental narrative, themes are lyrically developed to enact a story. The story is built into segments that assume different forms. Each segment often introduces a new idea, though it might be related to the former part. The new sub-section could start with a solo statement and move to response or chorus, to conclude with strict antiphony.

The song '*Leepo*' is an example of this form. Section A (lines 1-4) forms the introduction of the narrative. The soloist presents textual-melodic statements to firmly establish the theme of the narrative. Section B (lines 5-8) illustrates segments of the narrative development. Within this section (lines 5-8) we find recycling of the rhythmic and melodic themes recurring with variations as new lyrics are continually being introduced. In this section the poet expresses confidence in her traditional healer. Section C (line 9) has aspects of persona, lament and despair. Section D (lines 10-21) has the highest form of recycling where the poet sets different poetic lines to the same thematic idea. This section reflects strong irony. Section E (lines 20-21) marks the conclusion of the narrative, presented in a recycled solo and chorus responsorial style. The next

imprecation song reflects strong irony about people who undermine traditional healers as well as their ancestors.

TABLE 2 'Song with irony; Leepo'

Text and translation

SONG WITH IRONY: *LEEPO*

Sepedi	English
1. Koloi ya papa sele e etla, e tlile go ntsea.	1. My father's car is coming to take me.
2. Koloi ya papa e na le motono,	2. My father's car has a big boot,
3. e bile e ya mmakatsa,	3. It is surprising to see,
4. e gana go tshuma mabone.	4. It cannot switch on its lights.
5. Badimo ba nteile.	5. The ancestors have punished me.
6. Ke ile go botsa mmane, Mmatshatshaila seapara tshwene.	6. I will report to my aunt, Mmatshatshaila, who is clad in baboon skin.
7. Ke ra wena maphutha ditshaba.	7. I am referring to you, the nation's comforter.
8. O tla sia mang ge o phutha ditshaba?	8. Whom shall you leave out in your mission of comforting the nations?
9. Ke motlokwa ke ngwana madimabe.	9. I am the Tlokwa, the bad omen child.
10. Tlogelang manyatsa dingaka,	10. Ignore those who are undermining traditional healers,
11. a hleng ba tlo sala ba e hwa.	11. They shall die.
12. Etlang le bone ngaka tsa go tsosa nna, kgole mabitleng.	12. Come and see traditional healers who raised me from the grave.
13. Lesaba la gesu le ile,	13. My friends and relatives are gone (dead),
14. ka go nyatsa mangaka.	14. Because of undermining traditional healers.
15. Ba ile masabasaba.	15. They are gone.
16. Lesaba la gesu le tshabetse tumelong.	16. Most of the people have gone to the missionary and indigenous churches.
17. Le tshaba go epa digwere.	17. They are scared of digging out medicines.
18. A hleng ba tshaba go ba disuputsane,	18. They do not want to be dirty,
19. dikolobe diepa digwere.	19. just like pigs as they dig out the roots.
20. Ba leswa ke go bea meeta hlogong.	20. They are fond of putting their pots on their heads. (solo)
21. Ba ile, ba tshaba go rapela mabitla.	21. They are dead, because they are scared of venerating their ancestors.

The song was recorded by the author on a field trip at m*alopo* ritual held at *Dingwane* village, *Sekhukhune* area-*Limpopo* Province in May 2003; (Lebaka 2001:114).

3.4.3 Expression

At the level of **expressive character** *Leepo* is an imprecation song reflecting strong irony. This is a characteristic of all kinds of imprecatory songs in the Pedi culture. *Leepo* is sung in irony about the people who do not love, remember, respect and honour their ancestors. Major characteristics found in this song are pun (lines 1-4), confidence (lines 5-8), persona, lament and despair (line 9), irony (lines 10-21), recycled solo and chorus responsorial style (lines 20 and 21).

In singing imprecatory songs Pedi singers do not conceive their poetic lines in writing, but follow the grammatical structure of the Pedi language to ensure that the lyrics of their songs make poetical and melodical meaning. *Leepo* can be divided as follows: It begins with a) introduction of the narrative (lines 1-4); b) confidence in the traditional healer *'Mmatshatshaila'* (lines 5-8); d) lament and despair: development of the narrative (line 9); e) irony: different poetic lines to the same thematic idea (lines 10-21); f) conclusion of the narrative, presented in a recycled solo and chorus responsorial style (lines 20-21).

Leepo is a poem in a narrative form. The poet is a woman. Pun is a figure that is used to express double meaning. In line 1 we find an expression 'my father's car is coming to take me'. This expression would normally be understood that the car is coming to fetch the poet. The second meaning suggests that the car which was supposed to come and fetch the poet could not come, assuming that it was night and the car could not switch on its lights (lines 3 and 4). In this context the poet implies that the traditional healer *'Mmatshatshaila'* is coming to rescue her from her failures and sufferings. The poet associates *'koloi'* ('car') in lines 1 and 2 with the traditional healer *'Mmatshatshaila'* and *'papa'* ('father'), her personal ancestor. This means that the traditional healer of my ancestor is coming to rescue me. In line 5 the poet discloses her problem to the audience, saying *'badimo ba nteile'* ('ancestors have punished me').

In lines 5-8 the poet uses an ironical figure to suggest that her aunt *'Mmatshatshaila'* is a powerful and helpful traditional healer. She expresses this (line 6) by saying *'seapara tshwene'* ('who is clad in a baboon skin'). In the Pedi society only powerful or senior traditional healers could be clad in baboon skin while dancing in a *malopo* ritual or during the divination process. It is believed that from all the animals the baboon is the most important and favourite animal for traditional healers to perform their divination and healing processes. As Madikedike Simon Sete explained (22 May 2004) that, even though other animals are important, the baboon is regarded as the most important because its physical features look the same as those of a human being. That is why traditional healers make use of many divination bones from the baboon. Other bones used by Pedi traditional healers for divination are from the dog, pig, jackal, cow, goat and sheep (Mahlase 1997:66-77).

3.4.4 Spirituality

At the **spiritual** level, '*Leepo*' represents an important statement about the recognition of ancestors. The poet in this context however implies that she is suffering from ancestral spirits. This is the consequence of the punishment by the ancestors. Therefore she will report her problems to her aunt *'Mmatshatshaila'* to plead with the ancestors on her behalf for a speedy recovery. The poet is convinced that *'Mmatshatshaila'* would draw her closer to the ancestors for recovery: 'I am referring to you, the nation's comforter' (line 7). The tone of the poet in line 8 'whom shall you leave out in your mission of comforting the nations?' indicates how powerful, famous and helpful *'Mmatshatshaila'* is in the Pedi society.

In lines 6-9, 12 the aspects of persona, lament and despair are important. Burton and Chacksfield (1979:9) define the term *'persona'* as a useful term to describe a narrator or a character of whom a poem speaks in the first person. They argue that the *persona* is not the poet, but functions as a mask or disguise that the poet puts on for the purpose of enacting a poem in a narrative form. The persona is a common and prominent feature in Pedi psalm like-songs and poetry. It appears in the first person pronoun such as 'I and We'. Pedi singers (performers) use either of these *personas* to narrate events that took place, as if they are right at the scene of the incidents. In this way it looks real and more effective in the presentation.

In *'Leepo'* the poet uses the *persona* to create various effects. She uses it in line 9 to portray the narrator as the victim and reporter of what happened between her and the ancestors. She continues the narrative with subtlety. In line 12 she uses the third person pronoun *'nna'* ('me') to suggest and transform the character of the narrator from being the reporter to being the protagonist who is involved in the encounter. In an ironical manner the poet adopts the *persona* again in line 7 by the second person *'wena'* ('you') to reinforce the latter role.

The poet presents the narrative in the guise of the *persona* that changes roles. The opening *'ke ra wena maphutha ditshaba'* ('I am referring to you, the nation's comforter' in line 7) presents the narrator as an observer and reporter, but she is subsequently transformed to the protagonist (line 9) who was narrating the story of her own experiences. This change of tone by which the narrator assumes the position of the protagonist in disguise is a poetic technique adopted to create the mood and effect of a narrative being narrated by the affected person. This technique often intends to arouse emotions that could stimulate sympathy, in order to have more effect on the audience. Other people may then identify with the same role.

In lines 10-21 the poet uses irony to suggest that traditional healers are important, powerful and helpful. Irony is a style figure that means the direct opposite of what is said. The poet expresses this by saying that those who undermine traditional healers will die (lines 10-11). This implies that ancestors are not only protective but can also kill if their offspring defy their instructions. The family spirit normally protects all those in that family from harm, but if one

of them transgresses, particularly by omitting a religious ritual, the spirit becomes annoyed and punishes the family by causing an illness or death of one or more of its members (Gelfand et al, 1985:31; Mönnig 1967:54).

The poet also uses irony in lines 10-21. She tells the story of how traditional healers have rescued her from her severe pain and illness. The ironical statement 'come and see traditional healers who raised me from the grave' implies that the poet (patient) was in a comma or she was critically ill. 'From the grave' (line 12) does not really mean that traditional healers have rescued the poet physically from the grave, but it expresses in how a bad and serious state of death the poet was. The poem continues and state that her friends and relatives are gone (line 13). This ironical figure is employed to express her feelings and experiences as well as to describe the present situation. In traditional Pedi society when someone so dear to one's heart dies, particularly in a sudden manner, the grief is expressed as something very cold. The affected persons (close associates) would normally say *'bohloko'* meaning ('my condolence to you'). In the context of irony: different poetic lines to the same thematic idea in lines 10-21, the singers narrate the biography of people who undermine traditional healers and ancestors. They tell the audience of the people who have died as the consequence of undermining traditional healers and ancestors or looking down upon their culture. The irony here is that the singers are neither expressing their heartfelt condolences nor grief to the deceased but urging the audience to observe all the cultures and never ever forget their own. The message put across is also ironically directed to the audience that if they do not respect traditional healers, consult with them and venerate ancestors, shall die.

The expression *'le ile'* ('are gone'- dead in line 13), does not mean to visit but provides more information on the real death as the consequence of undermining traditional healers (line 14). Her friends and relatives are really dead as the consequence of witchcraft because they do not want to consult with traditional healers for divination, prevention and protection (line 15).

Lines 16-21 reflect strong irony, which is intermixed with a plea for a hearing. The poet's expressions (lines 16-21) suggest that most people (in the Pedi community) are indoctrinated by the missionaries. They have forgotten about their culture and they have abandoned their ancestors. The expression *'le tshaba go epa digwere'* ('they are scared of digging out medicines') in line 17 implies that the indoctrinated people oblige and comply with their church doctrines (dogmas) which prohibit people from observing their tradition, like ancestor veneration, circumcision, polygamy, etc. (Amanze 1998:52; Mugambi 2005:532).

A metaphor describes the indoctrinated people (line 18). The poet expresses in line 19 that *'dikolobe diepa digwere'* ('just like pigs as they dig out the roots'). This implies that the indoctrinated people do not want to be like pigs which are fond of digging the roots. She deliberately raises the characters (pigs), because pigs like digging. The poet personify the pigs as human beings. In the

Pedi society personification is so common that it has become a common place expression in everyday language of the society.

In line 20 the poet uses of an expression: *'ba leswa ke go bea meeta hlogong'* ('they are fond of putting their pots on their heads'). The expression literally means that Pedi people very often fetch water with their pots. In the Pedi society the expression suggests that the indoctrinated people are good in fetching water with their pots but cannot dig out medicines. The seeming contradiction is that 'digging out the roots' (line 19) has nothing to do with 'putting the pots on the heads' (line 20).

In line 21 *'ba ile, ba tshaba go rapela mabitla'* ('they are dead, because they are scared of venerating their ancestors'), the poet and performers (solo and chorus) express their disappointment ironically. Apart from expressing disappointment, the poet and performers provide advisory information to the audience, that they should honour, remember and respect their ancestors.

The climax of this song is the ending: those who undermine traditional healers and who are not willing to venerate ancestors, will be punished by death. They are dead (line 21). The aid of the ancestral spirits is sought because the susceptibility of earthly descendants to disease depends largely on their ancestral spirits (Krige and Krige 1954:61). Their favour could provide their dutiful descendants with immunity from the ill-effects of sorcery and witchcraft. Ancestral spirits are not only punishing ancestors but are also the guardians of morality in the family circle (Magesa 1997:48). Ancestors see to it that there is no permanent feud between earthly members of the family. They have unlimited powers over the lives of the living. There are no restrictions to either the chastisement or the blessings that they can confer on their descendants. Ancestors in the Pedi society, like in African traditions have power over life and death, over sickness and health, and over poverty and prosperity (Nthoi 1995:50; Parrinder 1976:58). The poet of '*Leepo'* was commenting on the people who do not love, remember, respect and honour their ancestors. Therefore the song '*Leepo'* is an imprecation song which reflects strong irony.

3.4.5 Materials

At the level of **materials** this is apparent in the use of drums, reed pipes, whistles, horns and leg rattles in the accompaniment. These are musical instruments made by the musicians themselves. These musical arts are used to articulate and objectify philosophical and moral systems: systems which do not abstract, but build into the music-making situation itself.

Pedi musical instruments are formed, structured, and carved out of personal and social experience as much as they are built up from a great variety of natural and synthetic materials. They exist at an intersection of material, social and cultural worlds where they are as much constructed and fashioned by the force of minds, cultures, societies, and histories as axes, saws, drills, chisels, machines, and the ecology of wood.

The making of Pedi musical instruments requires a range of psycho-biological, socio–psychological, and socio–cultural skills. Indeed, Pedi musical instruments can provide unique insights into the body – machine interface in their development, construction, and the ways in which they are played. John Baily's work on the plucked lutes of Afghanistan helped to reveal the ways in which 'a musical instrument transduces patterns of sound' and how 'the interaction between the human body and the morphology of the instrument may shape the structure of the music, channelling human creativity in predictable directions' (Baily 1977:275). At another level, as socially constructed and meaningful, the morphology of musical instruments reveals through their shape, decoration, and iconography features of the body politic, as embodiments of the values, politics, and aesthetics of the community of musicians that they serve. They are at once physical and metaphorical, social constructions and material objects. In fact, as sound producers they are 'socially constructed to convey meaning' (Feld 1983:78) and remain 'saturated with meaning' (Derrida 1978). These approaches can be compatible. Baily's work revealed as much about human motor patterning in musical performance as about the relation between changes in the construction of musical instruments and music made to be meaningful in a multicultural nation – state (Baily 1976).

3.4.6 Values

At the level of **values** there are however values that parents feel are essential, and these would have to be passed on to a child by instruction. Pedi musicians teach traditional and cultural value systems through the Musical Arts. Such societal values keep the community healthy and happy, as well as cohesive, as songs emphasize the boundaries of normal culture and tradition during daily interactions. There are traditional values that the child grows into, that are regularly practiced ritually, religiously and socially in the Pedi society. In other words, not only do the Musical Arts of the Pedi people serve as a means of cultural assimilation, conservation and transmission, but also as a means for expressing and communicating cultural activities and norms.

Singing and the practice of Musical Arts are essentially a group activity, an opportunity to express their communal ethos. The most obvious reason for this is simply that music as an effective medium for social intervention is well-known in the Pedi culture. The rallying as well as cohesive potential of music is exploited to bring people together for different purposes. It also encourages members of a group to achieve a corporative objective in a community. Music as direct agency for social intervention was observed to be a censure free medium among the Pedi. It helps in expressing and exposing corporate truth, communal or personal views, agitations as well as aspirations.

Through the creative musical culture of both adults and children that permeates their lives, they learn the rich musical history of Pedi songs. Through music, both adults and children not only learn the music itself, they also learn about their own local culture. It is not only during joyous times that the Pedi sing and make music. They have a musical culture that is highly functional

through all spheres of life. Songs and music are strongly linked to cultural activities such as ancestor veneration, festivals and funerals. The Pedi even sing as they work and these songs are contextual to the type of work they accompany.

3.5 Conclusion

From the above discussion it would seem that the communal way of Pedi life is central. Music and oral traditions are a way of consolidating collective will, symbolic of a thriving culture, and legacy. For the Pedi tribe, harmony within oneself, one's clan, society, nature and the spiritual world forms the basis of a healthy society. Music is a binding force amongst Pedi people. It communicates the social solidarity among the Pedi people, while solving common political and social problems. Such music becomes instrumental for mutual support and confidence as well as for the rallying point for the Pedi people. Hence, Pedi music in these contexts contributes to identity formation, music pollinizing children's individual and socio-cultural identities. As James (2000:176) has proposed: 'music defined by the Pedi people, is embedded within a broader socio-cultural history that mandates the settings in which it is performed today'.

4 TRADITIONAL METHODS OF TEACHING, LEARNING AND TRANSMISSION PROCESS OF INDIGENOUS PEDI MUSICAL ARTS

4.1 Introduction

This chapter addresses the question: What are the modes of transmission for indigenous Pedi music during the teaching and learning process? It describes traditional methods of teaching and learning indigenous Pedi Musical Arts employed by different music practitioners of Sekhukhune district. The description includes traditional healers' music (*malopo* ritual), wedding musical arts, initiation songs, women's music *(makgakgasa, lebowa, dipepetlwane and mantshegele),* Pedi reed pipes' music *(kiba),* children's musical culture, and lullabies.

The aim of this chapter is to record methods used for traditional teaching and learning of indigenous Pedi music before they are lost. It will explore how social interactions in the Pedi society, are a critical component of situational learning, involving a 'community of practice' which embodies both beliefs and behaviour. It further examines incidental learning of indigenous Musical Arts in non-educational contexts and informal circumstances and emphasizes the importance of such learning, in both childhood and adult education. Incidental learning takes place when learners and instructors collaborate to reach some level of shared understanding, often through contextualized activities. How this takes shape within different contexts forms the bulk of this chapter and provides insight into the incredible range and depth of what is so lightly termed 'informal' learning.

4.2 Pedi traditional healers' music

4.2.1 Introduction

The *malopo* ritual is one of the most frequently performed traditional music of the Pedi people. Members of a *malopo* group, mostly adults and young adults, constitute an organized ensemble, whose membership is sometimes restrictive. *Malopo* binds the people to their ancestors (the ancestral realm) and also provides healing therapy. The use of music in the Pedi tradition (i.e. the integration of singing, dancing or any other body movements and playing of instruments) to please the ancestors and to communicate with them is widespread in Sekhukhune district. Songs are sung and recited in order to create harmony between the living and the living-dead. All *malopo* songs are characterized by a cyclic structure that generates improvised variations. Repetition and variation are the fundamental principles of traditional Pedi music, as indeed of many other forms of music in Limpopo Province. Dancers and drummers use eye contact as a way to start together; to stay together; for entrances of new dancers and exits of those who are tired; and to make decisions. Setting the tempo and starting together, for example, is an 'eyes up' moment. The coordination between the drummers and the dancers is amazingly good. For instance, should the drummers change their rhythmic drumming pattern, the dancers will follow suit; and *vice* versa **(video clip: 18:53 – 20:50, DVD A).**

According to Molangwana Matshege Christinah[5] (personal communication, 24 July 1998), communication between the traditional healers and their personal ancestors happens through dreams *(ditoro)* and music. This is congruent with other accounts relating to communication between diviners and ancestral shades **(see Photo 9).**

[5] Molangwana Matshege Christinah is a senior traditional healer. She was born in 1952 at Dingwane village (Schoonoord) in Sekhukhune district. Christinah was influenced by her grandfather Lehumo Frans Mmotla to become a traditional healer in 1989. Currently, she specializes in many diseases and symptoms of ill-health (e.g. insanity, depression, diabetes, etc).

PHOTO 9 Senior traditional healers; Molangwana Matshege Christinah (left) and Madikedike Simon Sete (right); (Lobethal Church Centre; Ga-Phaahla Mmakadikwe, 22.10.2002), Photographer: Jukka Louhivuori.

During a personal interview with Madikedike Simon Sete[6] (16th of June 2006) at Dingwane village, Sekhukhune district, he pointed out that 'the life of the Pedi people has always been based religiously and socially upon ancestor veneration'. Like many other African societies, Pedi people create music to accompany religious and social rituals, as well as to reflect on human experiences. When the Pedi ancestors need to be consulted, the most effective way of reaching them is through music and dance – the *malopo* dance.

The *malopo* dance strengthens the traditional healer to heal, appease the spirits and initiates trainees into the healing arts, enabling them to diagnose the cause of illness and give advice on treatment. During the dance itself, the healing power of the dance is shown by the trainees, who, after reaching a state of trance, become spiritually and physically healed **(video clip: 25:31–26:37, DVD A).** Villagers who were interviewed after witnessing the *malopo* dance and rituals although participating only as an audience, also indicated a feeling of well-being afterwards. Traditional healers and trainees **(see Photo 10)** interviewed after the dance said they felt rejuvenated in their bodies and minds. Both the traditional healers and the trainees said that they needed music and dance to appease their personal ancestral spirits, who had called them to become traditional healers.

6 Madikedike Simon Sete is Edward Lebaka's personal family friend. He is a teacher by profession. After having worked in this capacity for five years, he resigned as a teacher, since his grandfather had instructed him to become a traditional healer. He was born in 1962 at Kotsiri village (Schoonoord) in Sekhukhune district. This man made it possible for Edward Lebaka and Jukka Louhivuori to have access into the circle of traditional healers during the ritual. He specializes in many diseases and symptoms of ill-health (e.g. insanity, cancer, asthma, etc.).

PHOTO 10 Ancestor Veneration: traditional healers and trainees interviewed after the malopo dance, said they felt rejuvenated in their bodies and minds (Ga-Maloma village, Schoonoord, 18.10.2003), Photographer: Jukka Louhivuori.

Communication with ancestral spirits is facilitated through the *malopo* dance. For healing to take place, a traditional healer has to ask the spirits for guidance. Therefore it is worth noting that music does not heal directly, but remains an essential element in the healing process. Music requests the spirits to manifest through the traditional healer, who acts as a communication channel for the spirits to be able to talk about the problem and give a solution.

To attain healing power, the traditional healer and the trainee have to invoke the ancestors (spirits) in the spiritual realm, through the *malopo* dance. After this has been achieved, this healing power can be used on patients who visit the traditional healer. In turn, the trainees themselves are also patients, as each must be spiritually healed through the *malopo* dance, before he or she can become a qualified traditional healer.

Despite their exposure to modern lifestyles (technology, cell phones and motor cars), the Pedi people in their original home in Sekhukhune district, have succeeded in preserving many significant aspects of their tradition including the *malopo* dance, music, and songs. Songs and/or instrumental music, especially drums, horns and whistles are utilized in such rituals. I have observed and recorded dramatic ritual occasions, where ancestors manifest themselves during the *malopo* dance; addressing the dancers and audience.

4.2.2 Background of traditional healers

Pedi traditional healers are found mainly in the northern part of South Africa, in Sekhukhune area in Limpopo Province. The traditional healers speak Sepedi, one of the eleven official languages in South Africa. In the Pedi society,

unemployment is very high, as such many families are living a hand to mouth existence. A large percentage of families are struggling to survive and depend entirely on farming and hunting. In the traditional healing profession there is no fixed monthly or annual remuneration. The traditional healers are self-employed. They generate some income from consultation by patients, training the trainees to become traditional healers, and by treating patients for different diseases.

But the future of traditional healers in South Africa is promising, because the Department of Health has started to recognize the importance of traditional healing. The proposal put forward is that the traditional healers and medical doctors should collaborate in their healing profession. In my view, it is important for the Department of Health to also consider that music as produced by the traditional healers should be incorporated into their healing system as a form of music therapy. Across the world, in different cultural settings, the benefits of music therapy are increasingly recognised. In Western societies musical therapists may work with individuals who have behavioural-emotional disorders.

Generally, in Pedi culture, healing by traditional healers is linked with communication with the ancestors. In Photo 11, traditional healers are seen interacting with twin trainees, assisting them to communicate with the ancestor buried in the tomb on which they are sitting **(see Photo 11).**

PHOTO 11 Traditional healers assisting the twins to communicate with their ancestors (Mashite village; Schoonoord, 29.09.2007), Photographer: Morakeng Edward Kenneth Lebaka.

Traditional healers who live in the Sekhukhune area are known for their traditional dancing, drumming and singing. Communal music-making and dancing mainly take place in the evenings and at weekends, when the Pedi people are not working in town or tending their animals and crops. On

weekends, in particular, much of the communal music-making is connected with ancestor veneration through the *malopo* ritual.

None of the traditional healers received formal tuition in singing, music or dancing. Yet it is compulsory for every traditional healer or trainee to learn the *malopo* dance, with its singing and drumming. This takes place through incidental learning, where the healers and trainees collaborate to reach a shared understanding, through contextualized activities such as participation in the Musical Arts. This mode of transmission is far more than just 'informal' learning. As practised by the Pedi traditional healers, incidental learning of traditional Musical Arts is also applicable to other indigenous cultures speaking different languages in South Africa. Fiagbedzi (1989) endorses this observation and writes that traditions of music making are usually transmitted from generation to generation by example and verbal explanation. He argues that unless it can be proved that this transmission takes place in some societies solely by example and by no other means, the argument must remain tenable that societies with oral traditions of music do verbalize about the rules of music making even if without much elaboration.

4.2.3 *Malopo* dance ceremony

The results of observing the music and dancing as well as the influence of *malopo* on participants is described below. Although the malopo ritual is held in different villages, it is always organized by the traditional healers and the participants are mainly traditional healers and trainees **(see Photo 12).** Parents and relatives of the trainees pay for the rituals and the villages chosen are where the parents of trainees live. Villagers and chiefs do not organise the rituals, but make up the audience and accompany the rituals with singing and hand-clapping. They can be invited to participate in the rituals, during the intervals, but are not part of the ritual communication with spirits and ancestors.

PHOTO 12 Pedi traditional healers *(dingaka),* trainees *(mathasana),* Jukka Louhivuori and Eunice Mphelane in the middle (Ga-Maloma village, 18.10.2003), Photographer: Morakeng Edward Kenneth Lebaka.

Informal interviews indicated that *malopo* ritual is a form of both training and healing for trainees. Trainees are usually spiritually and physically unwell when they visit a traditional healer for the first time. Sometimes this is described as a form of 'possession' by spirits. This happens because they have defied an instruction from the ancestors to become traditional healers. Once they have been accepted as trainees, the training, particularly the *malopo* dance, will heal these spiritual and physical diseases over a period of eight to eighteen months. In the process, they will gradually become qualified traditional healers. It is expected that all traditional healers will be possessed by the spirits, however, these spirits will no longer cause spiritual or physical diseases.

The m*alopo* dance always starts at night, between 20h00 and 21h00. The reason behind this, according to Tjabadi Mamagabe Michael, (personal communication 17th of June 2006 at Dingwane village, Sekhukhune district), is that 'the spirits are very particular about the times at which they can be appeased and that most of them are active during the night'. The organization of the music should also be taken into account for the spirits to be properly appeased. The order must be strictly followed. Dancing should not start before drumming and drumming should not start before singing. In most cases, the soloist starts in a free rhythm style (chanting) but the chorus is not as free as the solo. After several rounds, the *malopo* drummers join and then dancing begins. The dance is normally started by sick/possessed trainees **(video clip: 07:10 –**

21:29, DVD A). The drumming gradually intensifies in tandem with the dance vigour. Usually singing is ignored at the climax of the dance, when dancers are passing over into a trance-like state. Fiagbedzi (1979:3) endorses this observation and writes that it is unlikely that there can be any tradition of music without rules and procedures by which the music is organized.

The instruments used by Pedi traditional healers include drums of different sizes and leg rattles **(see Photo 13).**The main accompanying instruments of the *malopo* dance are leg rattles and the drums, although at the climax, other instruments like the whistle and horns, may be added. When the drum-head becomes slack, due to moisture in the air, the drum cannot be played until the skin is dry causing tightening and a return of tone. When this occurs the drum should be taken next to the fire and dried until it reaches the right pitch **(video clip: 29:29 – 30:33, DVD A).**

PHOTO 13 Drums of different sizes used by drummers during *malopo* ritual (Kotsiri village, 17.03.2003), Photographer: Jukka Louhivuori.

The choice of lyrics or songs is largely influenced by the personal ancestor possessing the traditional healer or the trainee. From the interviews, it was established that sometimes the ancestor will give words to be sung by the traditional healer – who acts as a mouth piece for the spirits. Other songs are already known to the traditional healers, and these are taught to the trainees. *Malopo* songs are characterized by a call and response type of song patterning. The chorus is mainly done by the traditional healers and trainees, but some villagers attend many *malopo* rituals and can join in the chorus. Villagers mainly support the singers and dancers by hand clapping.

Using videos, it was recorded that the soloist sings a certain phrase then the chorus joins, repeating the same phrase or singing a different phrase all together. They can also continue singing the melody, without the words of the lyrics. In other cases the soloist will sing a phrase and before finishing it, the chorus completes it. At times, *malopo* songs are in monophonic texture (unison) whereby male and female voices sing the same notes an octave apart. Sometimes they sing harmonics, especially when the soloist starts to sing before the chorus end their phrase, or *vice versa*. This overlap creates an overlapping polyphony, provided that the end point and starting points are in different pitches.

There is no fixed tempo in *malopo* dances. It gradually gets faster as the performance approaches the climax. The intensity of the music also grows with the tempo as more instruments join the performance. At the climax, a signal is given by a drummer or a whistle is blown by a senior traditional healer and all music and hand clapping stop. Dancers stop and move off to be replaced by new dancers and within a few minutes a new song starts. Intervals for rest, eating and drinking, last about 60 minutes and occur after about four to five hours of dancing at midnight and again at about 05h00. During this second interval, dancers stop for a while, they bathe; then go to the cemetery for ancestor veneration, and *malopo* dancing continues until about 10h00 **(see Photo 14).** Participants return to the village and continue dancing until about 11h00. Then they have an interval of rest, eating and drinking, until about 13h00. After this the *malopo* dancing starts again and continues until about 17h00. The dancing stops and the dancers disperse to their respective homes, without further eating or drinking.

PHOTO 14 Ancestor veneration at the cemetery, facilitated by a senior traditional healer, before sunrise in the morning after the *malopo* dance ceremony, which lasts all night (Ga-Maloma village - Schoonoord, 18.10.2003), Photographer: Jukka Louhivuori.

After all the spirits have been appeased and all problems addressed, there is the closing section that is intended to give thanks to the ancestors for their cooperation in the ceremony. This section involves pouring of libations on the offering ground to thank the personal ancestor of the trainee from the village, as well as other ancestors related to the trainee and urge them to continue helping and protecting the community. There is also a promise made to the ancestors that the community will continue holding more *malopo* ceremonies and venerating the ancestors at the cemetery. After this everyone leaves happily to their homes; already assured that the spirits have been appeased and that the spirits will protect them.

4.2.4 Methods of teaching and learning Pedi traditional healers' music

4.2.4.1 Drumming and dancing

Table 3 below, illustrates informal Pedi traditional healers' teaching plan for both drumming and dancing.

Engaging the trainees and set the scene	Trainees are tested whether they have an ear for music by engaging them to test the correctness of pitch on the drums. Activities are heavily teacher directed, establishing high expectations and concentration.
Clarifying the beat	Having chosen the rhythm with which the trainees worked on, the teacher (traditional healer) played the bass part for them as they move to the pulse. They then started clarifying the beat through hand clapping.
Movement and dance	The trainees were taught some initial movement techniques using pulse-centred, strong movements. The bass rhythms were well kept as they began to choreograph their own sequence of movements. Trainees worked in a circle.
Imitation and response	Trainees were encouraged to imitate one another and respond playfully to dance ideas. Trainees were also encouraged to move into the centre of the circle to perform a movement on their own. The group responded positively to all such efforts.
Beginning to vocalise	The trainees were encouraged to spend some time vocalizing the bass rhythms that

	they had been playing. The mentor assumed that they should already be familiar with the rhythms having spent some considerable time dancing to them. Trainees were advised to be consistent with the sounds that they use for the different drum tones.
Teaching the master drum rhythmic patterns.	Teacher taught the group the master drum rhythmic patterns, and adapted them if necessary. He always made it clear to the trainees if he has adapted rhythms and, where possible, played the traditional version so that the trainees can hear the difference.
Integrating the signal and rattles	As the group became confident to play the master drum rhythmic parts together, vocalize the signal and the rattles' parts so that it is clear where they fit in the ensemble. The teacher divided the instruments up between the trainees.
Internalisation	The teacher used a variety of techniques/behaviours to aid the internalization process. He supported the trainees' learning by adding the bass rhythms, songs and dances where possible. He also created non-directed time for trainees to 'play' with their rhythms.
Specialization	Once all the rhythm parts have been accurately imitated and the internalization process was under way, the teacher allowed trainees who wish to specialize in playing a particular drum or dancing, to do so.
Solos and breaks	The teacher built up a vocabulary of call and response patterns to provide the building blocks for the creative stage of learning.
Trainees' ownership	This was achieved when the group had enough rhythmic, dance and song vocabulary at its fingertips to be able to perform their own choreography including their own solo passages. This choreography included elements of story-telling and the theatrical arts in order to transmit some social and cultural values to participants and audience members.

TABLE 3 Teaching and learning plan used by traditional healers for the *malopo* dance music

4.2.4.2 Singing

The results in Table 3 focus on the cognitive music skills of song memorization and are based on the premise that the traditional healers-to-be (trainees) without formal music training can acquire a high level of cognitive skills from exposure to daily music activities.

Observations made on the transmission of singing skills are listed and discussed below.

Modes of transmission: Transmission among the trainees involves the transfer of knowledge and understanding between people. The *Pedi* people are regularly exposed to musical experiences, thus learning through *enculturation.* This means through slow absorption and unconscious internalization of the sounds. Besides the traditional healing scenario, in the Pedi society music can be found at initiation, weddings, funerals and religious celebrations. The Pedi musicians begin at an early age to learn formulas that he will imitate, vary, expand and rearrange for the rest of his life. No two performances of African (Pedi) music are alike. Losing the notation allows the Pedi people to avoid standardized performance and gives them the opportunity to be truly *re-creative* musicians. Great for self-esteem!

Aural recall: This is how the trainees remember music by ear. Memorizing music helps them to develop a mental 'map' of the music. By using their voices to sing the rhythms they can memorise long cycles of patterns with signals, breaks, responses, solos, etc. Many African musicians would agree that our first musical instrument is the ear. It has to be worked and practised in the same way as any other instrument. Therefore, African music allows the trainees to test and develop their capacity to recall aural patterns in a very enjoyable way. These show their teachers (traditional healers) that listening must be an active and integral part of learning about African music.

Structural Features: This refers to the way that music is put together. The structure of much African music is *cyclical* and this is evident in the Pedi traditional healers' music (*malopo* songs). This means that cycles of four, eight or more beats are repeated again and again. Different techniques are used to start, vary and stop the performance. Accompaniment patterns provide layers under the improvisatory solo lines. The master drum rhythmic patterns are central to defining the piece of music being played while accompaniment patterns can be the same for several different rhythms. Solo lines take their material from all other parts of the ensemble, helping to weave an exciting, polyrhythmic structure. Breaks are points of unison playing typical of choreographed performances.

Social/behavioural: Pedi traditional healers' music (*malopo* songs) reflect the values of the society within which it exists. Traditional Pedi society is *communal:* people live together within the extended family, meals are eaten together from one bowl. It is *responsive:* greetings are an important and lengthy part of any social interaction. It is *hierarchical:* customs of initiation perpetuate social systems in which the elders of the village are highly respected. It is

important to *share* and to *participate*: in times of hardship, problems are shared, and in times of celebration, all attend to make the occasion go with a swing. Pedi traditional healers' music can be described as *communal*: music is rarely made in isolation of the community and all members join in through song, movement, tapping and ululating.

Attitude: It was encouraging to observe how positive the trainees were in receiving tuition during the transmission process. All trainees looked happy and were actively involved and were eager to learn. Almost all trainees attended all sessions for their tuition as it was not optional for them but compulsory, as they are all instructed by their respective personal ancestors to undergo for training as traditional healers. Hence, speedy recovery is needed from different illnesses they are suffering from. Musical creativity and music-making in the Pedi culture have strong social, political, health, humanizing and technological foundations. As such, a proper understanding of the sense and meaning of Pedi traditional healers' music must take into account the socio-cultural and human factors that determine musical creativity and presentation.

Figure 6 shows a diagram of the learning progression observed during interactions between traditional healers and their trainees, in regard to the musical arts. This has specific reference to the *malopo* dance rituals.

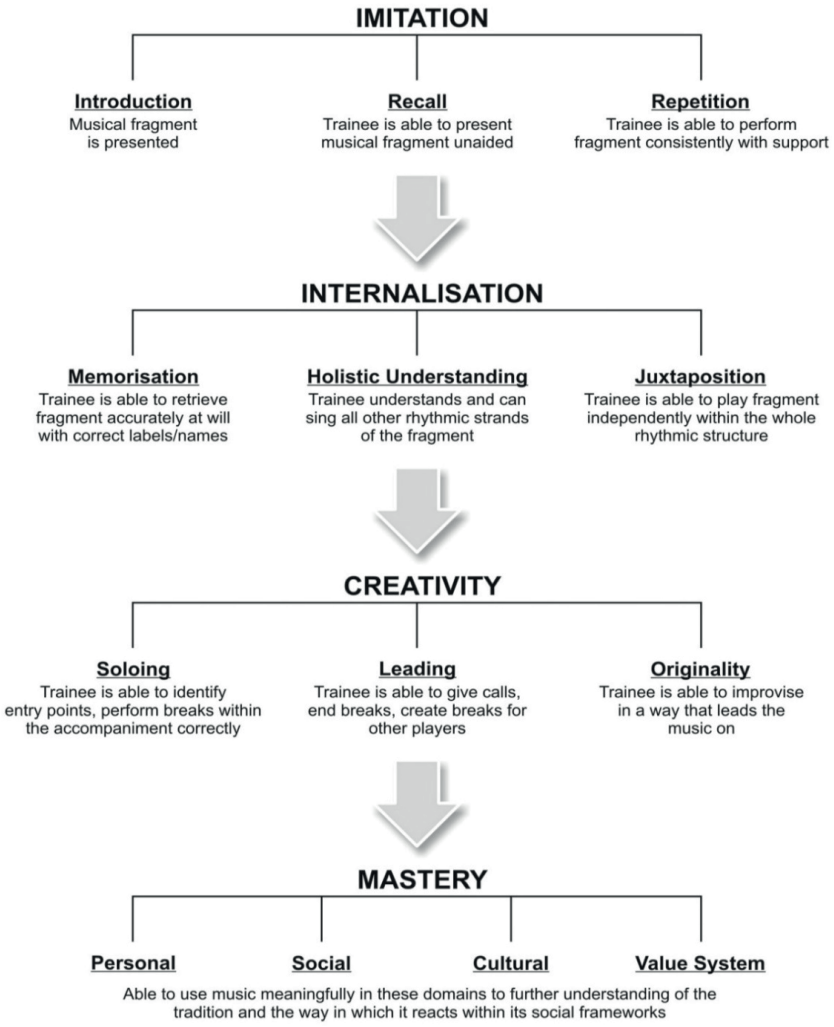

FIGURE 6 Proposed diagram of learning progression in the aural-oral Pedi transmission process.

4.2.5 Conclusion

Based on the research findings of this study, it is clear that the musical arts associated with the *malopo* ritual are integrated with the veneration of ancestors and the training of traditional healers. Transmission of knowledge is centred on a systematic aural-oral learning progression, which has been analysed and explained in this study. It is observed in this chapter that there is a closer relation between hearing and emotional arousal than there is between seeing and emotional arousal. The results show how much Pedi people enjoy their art, the same way the traditional healers and audience do. We find in this chapter evidence of the belief in the Pedi tradition that the transmission of *malopo* songs

presents a body of text that contains much information about the Pedi people. They embody chronological facts and references which need little explanations to understand – an evidence of the significance of song texts.

4.3 Pedi wedding Musical Arts

4.3.1 Introduction

Among the Pedi people marriage has the wider aspect of an alliance between groups of kin. It is a matter of interest not only to the parents of both parties but also to a wider circle of relatives, particularly the members of the lineage of each (Mair 1964:4). Marriages are usually arranged, not by the young couple themselves, but by their parents and other close relatives (Schapera and Van der Merwe 1950:162). Fortes (1972:3), suggests that in African culture, marriage can be treated as a transaction between two parties. In modern times it has become a burden for young people, because of the high amount to be paid in the form of bride price and for the ceremony (Mashau 2005:59). Pedi marriage is a complex affair with economic, social and religious aspects which often overlap so firmly that they cannot be separated from one another. For Pedi people, marriage is the focus of existence. It is the point where all members of a given community meet: the departed, the living and those yet to be born. All the dimensions of time meet here and the whole drama of history is repeated, renewed and revitalized. Pedi marriage is a drama in which everyone becomes an actor or actress and not just a spectator. Therefore, Pedi marriage is a duty, a requirement from the corporate society, and a rhythm of life in which everyone must participate. Preparation for marriage is a long process, the key moments of which may be marked with rituals. Beer is the symbol of friendship, communion, one-ness and acceptability; and it is used by Pedi people in ceremonies, festivals and covenant-making **(video clip: 30:54-40:05, DVD E).**

Pedi wedding songs have five main functions, namely; 1) reinforcing the importance of family and community solidarity; 2) reinforcing the value of marriage as a sacred union; 3) reinforcing the importance of perseverance in marriage; 4) reinforcing the roles of each spouse in married life; and 5) for entertainment purposes.

Songs that reinforce traditional values include those that accompany rituals necessary for legitimizing the marriage and others that are randomly sung during the ceremony. The traditional values reinforced are the importance of family and community solidarity, respect for the value of marriage as a sacred union, the importance of perseverance in marriage, as well as the roles of each spouse in married life. In all its varied forms, Pedi wedding songs still play a vital part in rural traditional life. They reflect the values of the tribe within which they exist (i.e. Pedi). The songs also establish mutual relationship among the Pedi people as well as cementing friendship. All those who attend the ceremony participate in and enjoy the songs.

Pedi wedding songs give expression and contribute to cultural experience within this specific cultural group. Such indigenous music, fulfils functions to support culture and social life. These songs do not only seek to identify the people's culture, they further uphold and check the socio-moral values that identify the society and the people. The themes centre on issues of socio-cultural practices and events that manifest around them. Included in this group are songs that reflect on the social order in general, as opposed to the conflicts and stresses that it generates. Songs which draw on the kind of themes discussed above serve as depositories of information about African societies and their way of life; as records of their histories, beliefs, and values. However, the functional use of song in social life or its value as source material should not make us overlook the importance of the musical content of songs.

It is true, of course, that some songs give equal or greater weight to the words than the music, while others give more attention to the structure and form of the music than the words. Nevertheless, it must be noted that it is the music that often gives some kind of unity or coherence to the songs of the given repertoire, for a fairly uniform style, regardless of the variations in their verbal themes or allusions, while the song texts provide the significant changes in thought, mood, or feeling, it may be the music that defines or expresses the general character of the occasion or the spirit of the performance. Effective response to music may be shown outwardly in verbal or physical behaviour. According to the Pedi culture, there are certain activities meant to be done only by men or women. During the wedding ceremony, Musical Arts are used to inform the bride and groom about the type of activities they are expected to carry out in married life. The songs sung during this ritual serve as a form of counselling. Therefore, this ritual may be viewed as an extension of the *go laya* ritual. The Pedi people do not view marriage as a union of two individuals, the bride and groom, but one of two families, and in some instances, two communities.

During wedding ceremonies, there are also songs sung purely for entertainment purposes. These songs are sometimes sung by community members to accompany tasks such as food preparation. They are also sung to accompany the merrymaking that takes place once all rituals have been performed. Note that although they are meant for entertainment purposes, the texts of these songs are not without relevance to the ceremony and issue of marriage. Songs intended to be sung by choruses are generally designed for a lead singer, or for a group of lead singers and a chorus. The simplest form is the one in which the lead singer sings an entire verse through, repeated immediately by the chorus.

4.3.2 Background

There are various kinds of feasts in the *Pedi* culture. Marriage celebration *(lenyalo)* is one of them. Marriage *(lenyalo)* comprises of two phases, namely *lobola* (bride-price) and wedding *(monyanya)* ceremonies **(see Photo 15).** The *lobola* ceremony is a pre-marital ceremony. This ceremony is comprised of the

submission of cattle, goats as well as money to the bride's family. The transfer of the animals gives the husband control over the reproductive powers of his wife and his unmarried daughters (Kuckertz 1990:163). But this is a family matter. Among the *Pedi*, progeny is 'owned' primarily by the *bogadi* (bride wealth) delivered by the family. The biological father can be substituted (Van Wyk 1973:414). At this time the immediate families of both bride and groom come together to discuss the *lobola.*

PHOTO 15 Wedding celebration *(monyanya)* of the author; Morakeng Edward Kenneth Lebaka (Ga-Phaahla Mmakadikwe village, 07.01.1984), Photographer: Moletje Frank Paledi.

Lobola is the price for the bride paid by the groom to the bride's parents. The Pedi people are not selling their daughters. *Lobola* is not a business. It rather symbolizes a token of appreciation by the groom's family to the bride's family for bearing and rearing the child who is now their son's wife and who will take care of their son, bear them grandchildren and thus preserve their family name. The *lobola*[7] payment seals the marital negotiation (Matlala 2000:310) and

7 The word *lobola* is derived from the Zulu word *ilobolo*, which means to give precious presents (Voster & De Beer 1988:182). In South Africa various indigenous groups make use of this concept, for example *ikhazi* (Xhosa), *lobolo* (South Ndebele), *thakha* (Venda), *lovolo* (Tsonga), *bogadi, bohali, magadi* (North Sotho, South *Sotho* and *Tswana*).

demonstrates to a woman that she is valued. *Lobola* makes her feel wanted, cherished and welcomed in her new family. A responsible husband-to-be will take care of his future wife (Khumalo 1995:85). The emphasis on *lobola* by the groom leads to an improved understanding of the marriage contract. In Africa, the payment of the bride-wealth remains a necessary, ritualistic, token payment to guarantee the stability of the marriage (Bascom 1970:191). At the same time it binds the new husband to his obligations.

Stayt (1968:144) adds further insight to the understanding of *lobola*[8]. A great deal of bargaining generally takes place between the contracting parties. Sometimes a man will give his daughter to a friend with the promise that *lobola* will be paid at a future date. Marriages take place with the payment of cattle or sometimes without them, but it depends on the wishes of the parents of the girl. Generally, marriages take place with the payment of cattle (Duncan 1960:25).

A Pedi wedding song, '*Ngwana malome nnyale*' (Please marry me, my uncle's child) is sung at a *lobola* ceremony **(see Table 3).** The request refers to the custom of *lobola* or the preference for bride-wealth, which is part of the African culture and does not refer only to the transfer of cattle (or money). The song begs a cousin to marry the niece. It is one of the favourite songs for the elderly people in every family (parents and grandparents) of the Pedi tribe, because a large percentage of elderly people prefer and recommend intermarriage. Intermarriage implies marriage within the same clan.

TABLE 4 Pedi lobola song '*Ngwana malome nnyale*' (Please marry me, my uncle's child).

Text and translation

LOBOLA SONG: NGWANA MALOME NNYALE

Sepedi	English
1. Ngwana malome nnyale,	1. My uncle's child marry me,
2. Ngwana malome ntsee,	2. Cousin, marry me,
3. Ngwana malome motswala,	3. My uncle's child, cousin,
4. kgomo di boele sakeng.	4. So that the cattle should go back to the same kraal.
5. O di bone di goroga, (2x)	5. See them arriving, (2x)
6. Di tswa ko Mmakadikwe,	6. Arriving from Mmakadikwe village,
7. Kgomo di boele sakeng.	7. Cattle should go back to the same kraal.

The song was recorded by the author at a *lobola* ceremony held at *Ga-Phaahla Mmakadikwe* village, *Nebo* area-*Limpopo* Province in March 2005; (Lebaka 2008:199).

8 Sometimes a man betroths a child, or even an unborn baby, to a man from whom he has borrowed cattle (Stayt 1968:144). Stayt points out that in cases where the whole *lobola* has not been handed over, a check on the numbers received is kept by both parties.

The *lobola* ceremony is a joyous occasion and the mood of the occasion resembles that by the choices of songs that are sung and the accompaniments of ululations. Traditional *lobola* songs have certain specific functions in the Pedi society. They are mostly associated with companionship and intermarriage. The primary function of the song, '*Ngwana malome nnyale*' (Please marry me, my uncle's child) is to promote intermarriage in the Pedi tribe. A secondary function is for entertainment or enjoyment by the singers (whoever attend the *lobola* ceremony and is participating in the dancing and singing). Dance in Africa has several human or social purposes, but takes on a myriad of forms depending on purpose, context, history and contact with others (Bakare and Mans 2003:217)[9]. In addition, music making in Africa has several dimensions (Addo, Miya and Potgieter 2003:237). They claim that music is social, philosophical and artistic.

The song '*Ngwana malome nnyale*' (Please marry me, my uncle's child) is sung during *lobola* ceremonies not only for the bride and groom, but also to advice whoever is intending to marry, to think of intermarriage. This promotes the survival and future of the Pedi tribe's marriages. The song establishes mutual relationship among the Pedi people as well as cementing friendship. The song is enjoyed by both the attendees and the participants of the *lobola* ceremonies in the Pedi tribe. The central significance of the song '*Ngwana malome nnyale*' (Please marry me, my uncle's child) is that *lobola* should be kept within the same clan.¨

4.3.3 Methods of teaching and learning Pedi wedding music

4.3.3.1 Recruitment of members

The initial recruitment in Pedi music ensemble may begin in this manner. An open invitation is given by the chief organizer, who goes further to solicit the participation of skilled and talented members of the community at their various homes. When he/she has got a good number of willing members, a meeting is fixed to discuss modalities, appoint leaders, and commence rehearsals.

In the Pedi society, it is not difficult for people to come together for a particular event and to take part in the music of the occasion as required by custom. The communities in which spontaneous performing groups are formed are usually small, and individuals can be reached through established lines of communication and the network of social relations that bind them together. Messages are passed on from one person to another by word of mouth or by means of instrumental speech – surrogates such as drums, horns, etc.

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9 Bakare and Mans (2003:217) further mention that dance provides an important social framework through which people interrelate. The performance of social dances may facilitate communication and create social cohesion while revealing much of the structure of a society, the relationships between age, class, lineage and gender structures.

4.3.3.2 Organization of Pedi wedding music

The musical life of the Pedi community is generally not left exclusively to spontaneous groups or limited to their activities. There are also organized groups, in which roles and responsibilities are distributed among members in some kind of associative relationship. Such performing groups are more or less permanent units within the social organization. It is the creative individual who builds up the repertoire or re-creates it, but those who learn and perform it on social occasions sustain the tradition and make it a part of the common heritage.

Pedi wedding music is predominantly a series of repetitions **(video clip: 00:05-04:05, DVD E).** When a group organizes itself in a way as to permit both sexes to participate alongside one another in music-making no matter how liberal the organization may be, one cannot expect a woman to sing the bass part of a song. This is physiologically impossible. *Secondly,* it is almost universal that men reserve the exclusive right to choose certain roles which reflect the concept they have of themselves and women must be content with whatever the men prescribe for them. Women therefore must perform all 'feminine' duties and 'lighter' or 'less strenuous' tasks. The yardstick for such measurements is usually biological and in the case of singing, it is the voice register which dictates the restrictions or prescriptions. There are, however, other areas where the logic is difficult to appreciate.

Thus, in Pedi wedding music the 'lighter' and finer part of singing is left to the fair sex. While the female soloist sings the opening stanza of a strophic song, the men grunt, in a 'masculine' manner, something which they repeat over and over not because they are men, but because that is how they avoid strain. An endless repetition of a phrase sung by men while women sing a more interesting melody tells us how the ostinato style came into being.

4.3.4 Methods of teaching and learning Pedi wedding songs

4.3.4.1 Singing and dancing

TABLE 5 Teaching and learning plan for Pedi wedding music and dance

Communal Music-Making	The creative music-making takes place during a process of interaction between the participants' musical experience and competence, their cultural practice and their instructions. Altogether this forms the *affordances* in the creative situation. The talent for composition is based on musicality, together with certain influences that have been of importance in the development of the necessary motivation and mental attitudes such as the inspiration of composer-performers. The art of composing requires a reliable

continues

TABLE 5 (cont.)

	musical memory.
Repertoire	With musical creativity and rhythmic direction, participants build a repertoire which is characterized by cultural blend, polyrhythm, improvisation and interlocking rhythms which compel the participants to dance to the music.
Participation	Although active participation in music making is encouraged, participation differs with respect to performing roles, and the skills and knowledge that individuals are playing a given role bring to bear on a performance. Moreover, the performing roles that individuals can assume in any given situation are limited. When they perform in public, only those who are members can participate fully in their activities. The rest of the community is naturally attracted to them, but they come as spectators and audiences with limited opportunities for active participation. The formation of musical organizations encourages creativity and innovation. Such associations may add new songs to the repertoire of an existing musical type, or evolve an individual style and build up a special repertoire.
Repetition	Repetition is the established style of performing traditional Pedi music. Variety is possible only by way of different stanzas or verses and since not every member of a chorus can remember all the verses that may make up a song in its entirety, there is a need for someone with a retentive memory who can remember all the verses. This is necessary in a tradition which has no writing such as the Pedi tradition. This then is the role of the soloist in Pedi wedding music. He calls out the next stanza and recites a few words of each line which serve as a cue for the others.
Call-and-response	Most Pedi wedding songs employ the call-and-response pattern and this pattern allows for spontaneity and self-expression. These songs are organized into clear sections for a lead singer and a chorus. In the simplest type, each section consists of a single phrase, sung by the lead singer and answered by the chorus with a set response. This response phrase may be similar to the lead phrase. However, there are songs in which the response section

continues

TABLE 5 (cont.)

	remains virtually the same while the call phrases change.
Musical Creativity	Music making involves learning the why and how of musical creativity. Musical creativity revolves around 'making musical sense and making musical meanings. It involves learning to generate, select and make original musical utterances in relation to the inherited tradition and the on-going musical contexts. Musical creativity involves knowing why, when and how to shape the on-going music performance in ways that are contextually, situationally, artistically, socially and personally significant.

The results in Table 5 focus on singing and dancing. Observations made on the transmission of singing and dancing skills are listed and discussed below.

Communal Composing: Among the Pedi people, practice is a known and accepted fact of the musical practitioners' life, and all music practitioners say they practice, if not every day, then at least once a week. It is difficult to determine the duration of such practicing sessions, as they differ from one group to the other, but in theory, at least, it is fairly substantial, amounting to two or three hours a week at the minimum, according to the music practitioners. The learning process of Pedi wedding songs reflects communal composing whereby groups of music practitioners belonging to a particular traditional dance group meet to assemble communally new compositions for specified occasions. Learning music is part of the socialisation process and imitation forms an important part in the transmission process. Individuals contribute ideas about song texts, polyphonic organization, melody and overall form.

The choice of language usage in wedding songs is encouraged by the fact that wedding songs are meant for communal music-making. The resulting composition is therefore their song, not a named individual. A new composition does not come from 'outside', no matter how much individual music practitioners borrow ideas and strategies from others. The compositional voice always and ultimately emanates from within. Some songs emerge as some are abandoned. After assembling the composition, the group selects the soloist/leader **(video clip: 00:05-04:00, DVD E).**

4.3.4.2 Criteria for the selection of the leader/soloist.

The criteria for the selection of the leader/soloist is as follows: According to the Pedi music tradition, the qualification for leadership/soloist rests on three factors: *First,* the leader should be creative; *second,* it is expected that he/she should have a sweet voice, since he/she has to sing; however, this is not as important as the first qualification; *Finally,* he/she should have a subtle wrist.

That is, he/she must have executant ability and the skill to produce the right kinds of tones and dynamics on the drum. When the performer has all three qualities, he is highly respected.

The other quality of a soloist is the possession of a good voice so as to be able to give the right pitch at which a song may be sung **(video clip: 17:10-19:30, DVD E).** This psycho-physiological requirement is what accounts for the call-and-response principle in traditional Pedi music even if this principle seems to mirror a concept of leader-entourage social set-up. Pedi wedding music also possesses rounds, which often seem to have come about through antiphonal or responsorial singing. For example, if a leader and chorus use the same tune, the chorus may become over anxious and fail to wait for the leader to finish his turn, and a round of sorts is born.

Structures: Most Pedi wedding songs are cyclical in structure, with occasional, spontaneous text, melodic and harmonic modifications. The duration of a song is determined by the performers' moods or preferences and the performance context: If, for example, a song is popular with the majority of singers, it can go on for up to 10 minutes. An unpopular song, on the other, will only be sung for a matter of few minutes, before another, more appealing one is spontaneously 'announced' and 'answered'.

The song texts are usually short, on average not exceeding ten lines. Most songs employ the call-and-response pattern **(video clip: 00:07-04:00, DVD E),** typical of many traditional African vocal music types (Onyeji 2004:89). This pattern allows for spontaneity and self-expression: through the call, any member of the community can announce the song he wishes to sing and the community then supports him in his celebration. This is reflective of Pedi philosophy, according to which the community always assists an individual member in any commendable endeavour. The 'answer' completes the word, phrase or sentence begun by the caller. Both soloist and chorus are important for giving the song coherence.

Choreographed dance: Two types of dance can be found in Pedi wedding music. The first type is that in which each individual performer makes his/her own spontaneous movements. None of the dancers imitates the other. Sometimes, individual dancers may make movements that depict certain words, phrases or sentences in the text. For example, when singing the words '*ke yo o etla*' ('There she is'), some of the dancers stretch their arms and point forward. Later, when singing *'bowa re sepele'* ('Turn around, so that we go'), some of the performers turn around as they dance.

The second dance type is that which consists mainly of stepping forward and backward, while swinging one's arms in a circular or semi-circular motion. This dance type is referred to as *setepe,* a word supposedly derived from either the English 'step' or Afrikaans *stap* (step). Sometimes, this dance is modified in order to create uniquely choreographed movements for a particular couple's ceremony. In such cases, the bridal couple and its escorts have special rehearsals prior to the wedding ceremony for the accurate *setepe* (step). During

the ceremony, interested community members dance along with the bridal train, learning the new dance as they go along **(video clip: 02:06-05:23, DVD E).**

Each bridal train strives to make a good impression with their newly choreographed dance, so that those who attended the ceremony will continue to speak about it for months and years afterwards. A newly choreographed *setepe* is referred to using either the name of either the bride or groom, for example *setepe sa John* ('the step of John and others'). The basic movements used in traditional dances may be either simple or somewhat intricate in conception. Music for the dance thus performs two major functions: it must create the right atmosphere or mood or stimulate and maintain the initial urge for expressive movements; and it must provide the rhythmic basis to be articulated in movement or regulate the scope, quality, speed and dynamics of movement through its choice of sounds, internal structural changes, or details of design.

Figure 7 shows a proposed diagram of learning progression in the Pedi wedding songs.

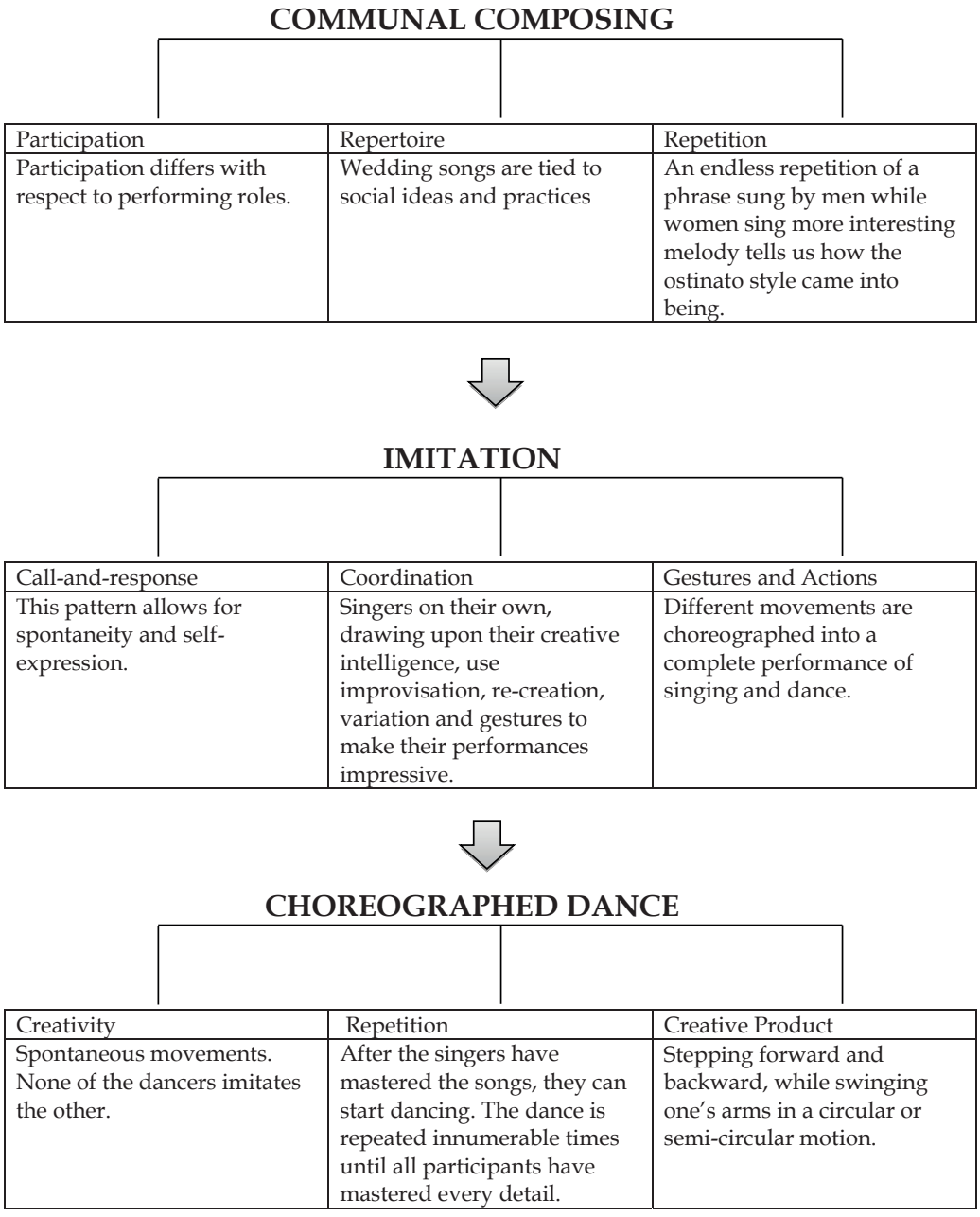

FIGURE 7 Proposed diagram of learning progression in the Pedi wedding songs.

4.3.5 Conclusion

This sub-chapter investigated the value and methods of teaching and learning indigenous Pedi wedding music, but also discussed its usefulness as a medium of enlightenment and an instrument for preserving Pedi cultural heritage. The

results have shown that in the Pedi society, it is not difficult for people to come together for a particular event and to take part in the music of the occasion as required by custom. Messages are passed on from one person to another by word of mouth or by means of instrumental speech-surrogates such as drums, horns, etc. Based on research findings, it is evident that the creative music-making takes place during a process of interaction between participants' musical experience and competence, their cultural practice and their instructions. Music making involves learning the why and how of musical creativity. Musical creativity revolves around making musical sense and making musical meanings.

In this sub-chapter, the knowledge of Pedi cultural value systems provides us the understanding to interpret indigenous Pedi wedding songs and deduce full meanings from the communication experience. We observe in this sub-chapter that Pedi musicians have very good memory of their songs. During my field investigation in Sekhukhune district, for instance, at the time to revalidate my data, during the wedding ceremony *(monyanya),* the leader of the *mantshegele* music ensemble, could just easily pick-up the poems and fix the words line by line without singing the songs over and over again nor humming them. Although she is not literate, there was evidence that she had all the poems in her memory as well as the background information to the songs.

4.4 Pedi children's musical culture

4.4.1 Introduction

In Sekhukhune district there are musical types for children, for men, and for women. Where a musical type is meant or rather prescribed for men, women do not participate in its performance; neither do men participate in musical types for women. Children hardly participate in musical types for adults, nor do adults interfere in children's games and songs except when teaching them such songs. Each parent teaches his own child what songs he thinks fit and only when the children assemble to play together is there an 'exchange' of songs. Songs are taught by parents during story-telling evenings and are supposedly sung by certain characters in a story. Otherwise such songs are taught informally. Weinberg (1984:xiv) & Simako (2009) endorse this observation and writes that children learn to sing and dance at an early age, a practice through which all, irrespective of ability, engage in community-specified modes of personal intellectual and social development.

The musical history of children's songs in Sekhukhune district is less defined in terms of academic texts and written historical accounts. However, in his book *The Pedi,* H. O. Mönnig speaks a little about children, noting: 'the uninitiated Pedi youths form a community of their own … as a group they are looked down upon by the adult members of society, and they are considered useless individuals' (Mönnig 1967:111). This is the only account I found that

spoke about Pedi children and his description offers a rather archaic depiction of children.

4.4.2 Background

Children in Sekhukhune district learn about their culture through music – through songs, musical games, dances, storytelling and lyrics that embody memes of culture that are framed in music **(video clip: 56:10-01:04:10, DVD C).** These 'cultural lessons' *per se* are not necessarily formalized lessons but rather moments which are omnipresent (sometimes spontaneous and sometimes formal lessons) and engage children on a daily basis **(see Photo 16).**

PHOTO 16 Children in Sekhukhune district learn about their culture through story telling (Ga-Mashegoana village, 17.03.2007), Photographer: Morakeng Edward Kenneth Lebaka.

Blacking (1967:24)[10] endorses this observation by stating that in African music, children's musical games are a fundamental stepping-stone to music making and the transmission of Indigenous Knowledge Systems. He explains that a

[10] John Blacking (1967, 1973, 1995, 2001, 2003) was a long-standing scholar of African indigenous children's music and musical games in Southern Africa. Blacking's early study (1967) is culturally specific as he writes about the child. Unlike his later counterparts Tracey (1994), Nzewi (2005) and Omolo-Ongati (2005), Blacking has a reverse model of the acquisition of knowledge, skill and values through musical games and children's songs.

child acquires musical games and songs once he or she has less contact with his or her mother, though he does acknowledge the nominal characteristics of a musical game such as the activity of music-making **(see Photo 17).** He further sets the musical games of Venda children as occurring at certain times of the day with some songs sung during the day at any time in the year, while other songs are sung in the evenings during the seasons of autumn and winter. For Blacking (1967:24), Venda musical games are transmitted from child to child. In contrast, Tracey (1994), Nzewi (2005) and Omolo-Ongati (2005) all believe that the musical games and children's songs are taught exclusively to children by their elders.

PHOTO 17 Children also acquire musical games and songs once they have less contact with their mothers (Ga-Mashegoana village, Schoonoord, 17.03.2007), Photographer: Morakeng Edward Kenneth Lebaka.

In the Pedi society children learn that music performance acts always include gestures, singing, and dance, playing of musical instruments, words, and costuming **(video clip: 40:05-55:50, DVD C).** As children attend music performance, they observe the costuming, how musical events are organised. As soon as the children attain the ages of five and six, they form their own music groups, drawing their members from those of the lineage or children living in the same homestead. Children transfer the experience they have gained from musical involvement in adult groups to their own practice. The songs are performed by children at play or when engaged in age and gender-specific chores (Akuno 2011:50). Mwaniki (1986) observes that through participation in song making, children should be expected to develop

knowledge and skills that will help them negotiate the intricacies of living in the given environment.

Often, the moonlight nights are chosen for the rehearsal within their compounds. Nevertheless, they are also free to practice the music and dance during the day. The above view is supported by Fajana (1972:46) who states that the moonlight nights are rationalized in traditional Africa as 'the time when people are disposed to teach and learn music and when they are in the right frame of mind to sing and dance'. In his view, moonlight performances give the youth the opportunity to learn and rehearse songs, folk dances, dramatic sketches, didactic tales and songs, competitive races, music associated with local history, and so on. According to him, the performance may involve people who gather in their respective compounds. Alternatively, it may take some brave ones going to the village common ground for a performance. He is of the opinion that moonlight performances provide occasions for the youth to learn the musical heritage of their community.

4.4.3 Methods of teaching and learning Pedi children's Musical Arts

4.4.3.1 Singing, dancing and instrumental playing

TABLE 6 Teaching and learning plan used by adults and children for Pedi children's musical culture

Home and Early experience	In early childhood it is play that underlies almost all informal learning. Initially, arts and language form the basis of a child's learning at home – hearing and organizing sounds, responding in bodily fashion, absorbing and creating stories along with a repertoire of gestures, movements and expressions, packing objects into patterns and shapes, playing with color and materials, and more. From birth onwards, grandmothers and mothers perform, teach and learn appropriate cradle songs. As cradle songs are sung, the child is jogged and rocked gently to the regular pulse of the songs. Around the house, the mother or any female helper or relative straps the baby to her back while performing daily chores. Some of the daily chores such as sweeping and pounding follow regular rhythmic pulsation. These gradually develop the child's pulse sense.

continues

TABLE 6 (cont).

Parents' Empowerment	Each parent teaches her own child what songs she thinks fit and only when the children assemble to play together there is an "exchange" of songs. Songs are taught by parents during story-telling evenings and are supposedly sung by certain characters in a story.
Extended Family	In the Pedi society, the extended family system provides the child with multi-musical learning situations of expected roles, obligations and sanctions. Normally the child is born of a family to the community. During the months of pregnancy, the mother, while attending socio-musical occasions, the child begins to absorb the community's musical feeling.
Learning of lyrics, melody and movement	A linkage between the learning of the lyrics, melody and movement (from words to movement-incorporating internalisation and an abridged enculturation process).
A 'translation' stage	Internalised patterns are transferred onto instruments – a practical 'music' learning process (from words and physical movement to musical movement/making).
A 'reproduction' stage	Involves watching, listening and doing, and more especially, working towards a collective group performance. *Social competence:* Participants have the ability to recognize/interpret what musical event is taking place and to participate in ways sensitive to the context. *Technique:* Learning through slow absorption and unconscious internalization of the sounds.
A 're-creation stage	Participants work on a group basis to make or create their own version demonstrating and reinterpreting the music taught. *Transmission of musical games from child to child:* As soon as the children attain the ages of five and six, they form their own groups, drawing their members from those of the lineage or children living in the same homestead. Children transfer the experience they have gained from musical involvement in adult groups to their own practice.

The results in Table 6 focus on singing, dancing and instrumental playing. Observations made on the transmission of Pedi children's musical arts are listed and discussed below.

4.4.3.2 The role of the family in the transmission process

4.4.3.2.1 Home and early experience

In the Pedi culture, the spectrum of learning experiences can range from accidental, unintentional, or reluctant forms of learning to active, intentional, involved, and highly valued forms of learning. Some forms of informal learning involve tried and trusted methods, while others instinctively push the boundaries as new technologies develop. Initially, arts and language form the basis of a child's learning at home – hearing and organizing sounds, responding in bodily fashion, absorbing and creating stories along with a repertoire of gestures, movements and expressions, packing objects into patterns and shapes, playing with color and materials, and more. In early childhood it is play that underlies almost all informal learning, and in the literature on play shows that in itself, playing has structures, characteristics and formalities of its own. Reductions in playing time and opportunities imply a reduction in informal learning opportunities.

In the absence of television and organized activities, children are encouraged to sing from an early age, often during solitary imaginary play. Musical imagination is also stimulated by encouraging improvisation in performance, for example, adding an ending to a dance, adding a voice part, or sound effect to a story (Mans 2002). Everyday performative contact and access, especially to musical games that challenge inventiveness, have been shown to be important media for peer-to-peer musical learning (Addo 1996, Dzansi 2002, Kreutzer 1993; Mans et al., 2003). While potential sensitivity towards music is natural, the manner and form of the perception and expression are culturally biased. Despite the importance of this early education, research on childhood musical play in the Pedi society is a relatively unexplored field.

4.4.3.2.2 Parents' Empowerment

The family is the most permanent and immediate educational unit (Aldrich 1982). For centuries in this context children have learned the first social, economic and cultural skills, including music. A musical world begins with the first musical sounds experienced, the vocalized communication between mother and child, the rhythm of being carried on her back while she walks, works and dances **(see Photo 18).** These one-on-one experiences are soon exchanged for musical play between elders and children, or amongst peers (Mans, Dzansi-McPalm & Agak 2003) and serve to stimulate musical imagination.

PHOTO 18 A musical world begins with the first musical sounds experienced, the vocalized communication between mother and child, the rhythm of being carried on her back while she walks, works and dances (Dikgageng village, Ga-Maphopha, 25.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

The family is another social institution in particular which challenges modern mass schooling in terms of its significance for an understanding of the history of education (McCulloch 2005). Historians have long recognized that 'education' is not to be simply equated with 'schooling', if by that is meant what is transacted in the formal institution called 'school' (Charlton 1988). The family long predates the school in both African and Western societies. It is the most permanent and immediate educational unit (Aldrich 1982). For centuries in this context children have learned the first essential social, economic and cultural skills, including music.

Although creativity might seem an obvious topic for the cultural study of music, Oboneng Masha (personal communication, 22 October 2011) argues that 'beginning with their first experience of music performance, children usually in the company of their parents, learn that music as a human behaviour is acquired directly'. She maintains that direct acquisition means music is learnt in the same natural way a child learns a language. She further asserts that 'children listen to both their parents' opinion concerning the performance and

the audience reactions and appraisal of the performance's success measured in words'.

Our basic finding is that from birth onwards, grandmothers and mothers perform, teach and learn appropriate cradle songs. We further discovered that as cradle songs are sung, the child is jogged and rocked gently to the regular pulse of the songs. Around the house, the mother or any female helper or relative straps the baby to her back while performing daily chores. Some of the daily chores such as sweeping and pounding follow regular rhythmic pulsation. These gradually develop the child's pulse sense. My investigations have led me to conclude that whenever children's musical activities are going on in the homestead, a young baby carrier may participate while carrying the baby. The positive way to make the point is that as the baby carrier carries the baby and participates in the musical activities, the child being carried gradually absorbs the dance sensibility of the community.

During my field investigation at Dingwane village in Sekhukhune district, for instance, at the time to revalidate my data, adults were free to give creative and imaginative corrections to children music makers. The corrections were usually taken with gratitude. An essential principle in children music making is making musical sense and not making musical meaning. This is because children's music making is not context dependent. Therefore, children often compete musically among and within themselves to impress adults and to inspire creative excellence. They make their music for aesthetic development and enjoyment. As children play and move to the music they make, they imbibe the ability to adapt or communicate a noble feeling, to appreciate and feel music as a qualitative phenomenon.

4.4.3.2.3 Extended Family

It is in fact, superfluous to argue that the first and probably the most foundational agency of traditional Pedi Musical Arts education policy is the family – the extended family. In the Pedi society, the extended family system provides the child with multi-musical learning situations of expected roles, obligations and sanctions. Normally the child is born of a family to the community. During the months of pregnancy, the mother, while attending socio-musical occasions, the child begins to absorb the community's musical feeling. On safe delivery of the baby, a woman from the family (the mother-in-law, a grandmother, an aunt or niece) raises a birth chant to announce the arrival of the new community entrant, its sex and say the traditional prayer for the baby's place in the scheme of the community's life. This observation is vividly corroborated by Sabetha Sete (personal communication, 23 October 2011), who states *inter alia* that on hearing the soothing birth chants, women from the neighbourhood would rush in and join in praising and singing songs of joy and congratulations for the mother, the child, and the family. These may go on intermittently for several hours and days on end. This performance is a form of music education for the young mother and other young women around who are potential chanters/singers of songs on such themes later in life.

4.4.3.3 Music enculturation through imitation

Technique: In the Pedi society imitation forms an important part of music learning. The simplest and most undifferentiated form of music learning occurs through imitation. Children begin their musical training, and adults continue to expand their musical knowledge. Education involves the interaction of three factors: technique, agent and content. Matters of technique and agent are, however, of specific importance to an understanding of the learning process.

Agent: As active social agents, Pedi children avail themselves, contributing to the creation of Pedi musical cultures that are as both individualistic as communal. Pedi children's local musical communities are informed through a diversity of avenues: family, friends, etc.

Content and Context: In indigenous Pedi music education system, there is no point in the life cycle at which the creation of musical awareness could be said to be 'complete'. The content of any music training is specific at hand, that is, what is taught is how to behave musically in order to produce music sound acceptable to the members of the society. Akuno (2015:311) observes that children songs, in form and content, emphasize the meaningful contribution that song makes to the life of the community. Simako (2009) notes that Tswana children's songs resemble those performed by adults. He argues that since songs enable children to develop into performing adults, childhood singing is the development for adult singing, as does the dance. Simako further asserts that since song participation is experiential education, the content of the songs divulge what children are learning. Music educational and social processes are indissolubly linked and take place within contexts in which members of society relate to each other, their environment, the land and spirit. Holism is a dominant principle in the practice of traditional Pedi music education. Pedi traditional music education encourages members of the society to engage in mass musical knowing through performance-participation as well as within the context of other forms of artistic experience (dance, drama, poetry and so on). From the earliest age, Pedi children have every opportunity to imitate the songs and dances of adults, as most music is performed publicly and children generally follow their mothers everywhere until at least the age of ten. Their efforts to imitate adults and older children are admired and encouraged rather than hushed up, and spectators often comment when a small child begins to clap or jump about in response to music. Although the melodies are there to be imitated, small children make little or no attempt to sing, and are at first content to imitate only the motor movement.

Through music children learn about themselves and retain, maintain and renegotiate their identities (Joseph and van Niekerk 2007:488; Emberly 2009:195). This process, which contributes to the formation of identity on both individual and socio-cultural levels, is neither strictly formal nor informal because it encompasses both a formality[11] of learning cultural history, norms

[11] The terms formal and informal imply value judgements. But if informal learning in music, for example, mans 'natural and spontaneous' involving 'no evaluation',

and customs and informality in its everyday presence in children's lives. Akuno (2015:299) endorses this observation and writes that the songs that form the musical experience of children comprise a body of knowledge that serves communities in their endeavour to socialise their young. She cites an example that indigenous Kenyan children's songs have been identified as useful, appropriate cultural tools for the teaching of musical skills, societal norms and mores, and for intellectual development. In her view, this artistic, aesthetic medium, Kenyan communities have nurtured few generations of people who are versed in their traditions, able and willing to take up their part in society and capable of generating solutions to the challenges that face society on a day to day basis (Akuno 2015:299). During the transmission of indigenous Musical Arts in the Pedi community, adults teach children about their musical heritage as a way in which to protect, support, perpetuate and preserve the Pedi cultural identity **(see Photo 19).** Another function of music according to Campbell & Scott-Kassner 1995:4), is to 'serve as a vehicle for teaching children ways of living their lives according to the fundamental values of a culture'. In their view, these fundamental values are to be found in the activities and relationships that characterise living in the child's environment.

PHOTO 19 Adults teach children about their musical heritage during the transmission of indigenous musical Arts in the Pedi community (Ga-Mashegoana village, Schoonoord, 17.03.2007), Photographer: Morakeng Edward Kenneth Lebaka.

formal or otherwise, and no teacher direction or guidance (Jaffurs 2004:193) then many forms of arts learning are not informal. Mother-infant communications might appear spontaneous, but research indicates universal forms and procedures. In traditional societies, it is often the community who decide over extended periods of time what is to be learnt and how and whether it has been successfully learnt.

The musical voices of children in Sekhukhune district are unified through songs that connect them in a culture of childhood in a tribal sense. Songs they learn from their parents, brothers, sisters, grandparents, and from their friends, all contribute to uniting them in the Pedi culture. Children are, in Lawrence Hirshfeld's words 'strikingly adept at acquiring adult's culture, and less obviously, adept at creating their own cultures' (Hirschfeld 2002:611). Akuno et al (2013) observe that music, a resource that is available and that has been found efficient in the socialisation of children, is abundant in the schools in Kenya, as it is elsewhere in Africa. But their concern is, there is however, no evidence that this rich material is appropriated to learners' advantage. Similarly, Andang'o (2009) dealing with music in early childhood learning, found an abundance of songs that served a variety of learning needs. This reflects Weinberg's (1984) observation that despite many years of Westernisation and formal education, indigenous songs are still known, and a lot are performed by children. Andang'o and Weinberg agree that for the cultural element to survive the onslaught of a systematically initiated and operated socialisation process, such as it happened with formal (Western) education, the element must be significant to the people who utilise it. They also believe that the element must also be versatile, adaptable and resilient.

In the lives of children in rural Limpopo, creative musical spontaneity in the form of play songs or musical play contributes to the cultural landscape of childhood. Specific songs and genres of music become markers of childhood, both formally and informally. Oftentimes, songs produced during informal musical play are shared only among the children themselves. It is in this context that children's perceptions of the local and national matrix are realized through play that is acutely cognizant of the musical world within which they are active participants. As Kathryn Marsh discovered in her comprehensive study of handclapping games: children's abilities to manipulate and change musical materials in the context of their play, serves to illuminate conceptions of children's innovative processes in a pedagogical context (Marsh 2008:23).

Despite the lack of written accounts of Pedi children's music and culture, a formal canon of music exists that is performed and taught to Pedi children by adults in the community (Emberly 2009:180). The Pedi have groups of children who come together to practice and perform the traditional children's music decontextualizing the meanings of the songs and instead using them to learn musically about their culture and history. In consonance with this observation, Akuno (1997, 2005) observes that through the experience of daily communal events the young acquire knowledge and skills that make them fully participate in the community's activities. In her view, this is the development of their abilities, sensibilities and sensitivities without which they would be ineffective. Children in the Pedi community are regularly found making music, playing jump rope**,** playing traditional games such as *diketo*[12] (**see Photo 20)** and handclapping songs **(video clip: 05:30-35:20, DVD C).** Through the creative

12 A board game that is played by both girls and boys, and involves capturing small stones of your opponent while mocking him.

musical culture of children that permeates their lives, they learn the rich musical history of songs of Pedi children.

PHOTO 20 Children in the Pedi community playing a board game that is played by both girls and boys; *diketo* (Mabule village, Schoonoord, 06.09.2003), Photographer: Morakeng Edward Kenneth Lebaka.

4.4.3.4 Observation

4.4.3.4.1 Musical involvement

Myriads of festival music in the Pedi community are rationalized to enhance the social, spiritual and moral concerns of the community. They are used to provide efficacy and entertainment. Festival music is used to reinforce old values and symbols and acknowledge new realities. In the context of music making, music practitioners participate in communion to celebrate the continuity of the community over time, affirm its vitality, and the integration and wholeness of life. The context of festival music making is a natural way of combining enjoyment with education in the Pedi society. It enables participants and observers to learn more quickly and with less effort when they are enjoying themselves. The way the participants and observers enjoy themselves in the contexts of festival music making, stimulates their desires to participate more actively in future festivals. As such, by attending music festivals children can unconsciously absorb the beauty of music and strive to reproduce that beauty, reflects beauty in his or her inner self and make evidence in sensitivity, expression and attitude **(see Photo 21).** They learn through discovery as opposed to being bombarded with hard facts. Andang'o (2009:809) endorses the above observations and notes that early childhood music education is a

multifaceted discipline, involving myriad strands of knowledge. According to him, these include aspects of sociology, philosophy and even anthropology.

PHOTO 21 In Sekhukhune district, by attending music festivals children can unconsciously absorb the beauty of music and he strives to reproduce that beauty, reflects beauty in his inner self and make evidence in sensitivity, expression and attitude (Ga-Marodi village, 20.10.2007), Photographer: Jukka Louhivuori.

4.4.3.4.2 Intent participation

Children in Sekhukhune district learn by observing and listening to activities of adults and other children **(see Photo 22).** Learning through keen observation and listening, in anticipation of participation, seems to be especially valued and emphasized in the Pedi communities where children have access to learning from informal community involvement.

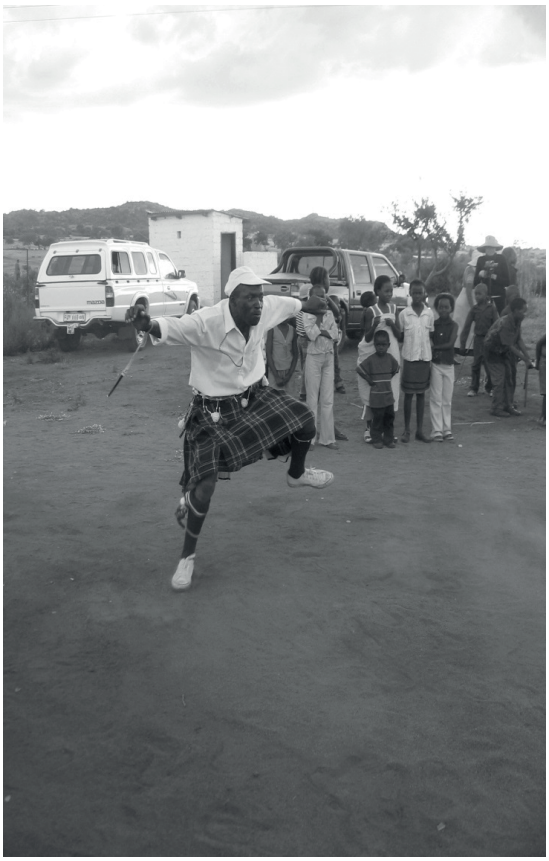

PHOTO 22 In Sekhukhune district children are learning through keen observation and listening, in anticipation of participation (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen.

This tradition, which we refer to as *intent* participation, is prominent in many indigenous Pedi villages. *Intent* participation is a powerful form of fostering learning. It contributes to impressive learning such as that accomplished by young children learning their first language and continues in importance throughout life. The musical skills are acquired with at least a partial degree of independence established in *intent* learning whereby children are expected to practice between social events and develop their own strategies for critiquing and correcting their performance.

4.4.3.4.3 Social and performance competence

From attending many music performances, children also imbibe how their parents, the music makers, and the audience use 'some para/extra verbal communicative criteria' (Opefeyitimi 1995:151). In this way, children acquire performance competence through observation, musical involvement/participation in situations of interactive music making which are

the very sites from which the community's musical ways of life unfolds. Growing community members acquire musico-artistic skill, aesthetic ideas and beliefs by participating appropriately in shaping contexts in which processes of music making occur and musical knowledge is generated. In the context of music making, children also acquire social competence. This entails the ability to recognize/interpret what musical activity/event is taking place and to participate in ways sensitive to the context.

4.4.3.4.4 Collaborative participation

Children observe and listen with *intent* concentration and initiative, and their collaborative participation is expected when they are ready to help in shared endeavours. They may indulge in taking their performances from house to house especially during festive periods. Adult members of the community are free to give advice to practicing children. In the context of their rehearsals, children become aware of their capabilities, select the role players – lead singers, lead dancers and lead instrumentalists – of their groups. This is usually based on the proven musical abilities of the selected children. For example, a selected lead cantor is always a person having a good voice quality who can render songs powerfully. Once chosen for a role, the child continues to play his/her role until the group disbands or metamorphoses into a common interest group in the community. In the children's group, a child participates in music making with his peers and receives corrections from his peers or elders. In addition to the actual music, for performers in different Pedi music ensembles in particular, putting on a costume, or 'traditional' outfit, usually signified the performance as traditional music[13] **(see Photo 23).**

[13] Traditional songs, music and dances: songs that the children learned, either from adult members of the community or other children, songs that held cultural meaning and had melodies or references to specific historical events or culturally specific learning goals, music that is representative of a specific cultural group and often traditional music that is performed specifically by children, music that accompanies specific rites and rituals such as circumcision, or cultural events such as spirit possession.

PHOTO 23 For performers in different Pedi music ensembles in particular, putting on a costume, or 'traditional' outfit, usually signified the performance as traditional music (Dikgageng village, Ga-Maphopha, 25.07.1998), Photographer: Morakeng Edward Kenneth Lebaka.

Figure 8 shows a proposed diagram of teaching and learning progression in the Pedi children musical arts.

THE ROLE OF THE FAMILY

Home and Early Experience	Parents' Empowerment	Extended Family
Vocalized communication between mother and child Singing of cradle songs	Musical games & songs Playing of musical instruments	Birth chant

MUSIC ENCULTURATION THROUGH IMITATION

Technique	Agent	Content
Learning through slow absorption and unconscious internalization of the sounds.	Children	Specific at hand

OBSERVATION

Musical Involvement	Intent Participation	Social Competence	Collaborative Participation
Attending social events Creativity Improvisation Learning through discovery	Listening and learning through keen observation and in anticipation of participation	Ability to recognize/interpret what musical event is taking place and to participate in ways sensitive to the context	Learning through demonstration, memorization, repetition and variation

During the transmission of indigenous musical arts in the Pedi community, adults teach children about their musical heritage as a way in which to protect, support, perpetuate and preserve the Pedi cultural identity.

FIGURE 8 Proposed diagram of learning progression in the Pedi children's musical culture.

4.4.4 Conclusion

To sum up: Pedi music exists in performance. It is expressed orally, and realized by means of social manipulation. Therefore, socially participative meaning characterizes it. Its meaning is grasped inductively by active participation in many instances of its social uses. Pedi music is known by practicing it and by contributing to its making. It is creatively interpreted in context in relation to the community's musical standards, histories and artistic ethics. It is mastered, appreciated, felt and understood through sustained exposure to the social-creative interactions of practical experiencing. This kindles more interest in genuine music learning, more music making and more celebration of life in Sekhukhune district.

4.5 Pedi initiation school: initiation songs

4.5.1 Introduction

In the Pedi culture, there are initiation camps for both boys and girls. These are generally held for about 3-4 weeks during winter, as they include circumcision. Initiation is an integral part of the life of the Pedi community. Initiates are generally circumcised on the day of arrival and while the surgical wounds heal, they are taught the customary traditions of the Pedi, many of these, through the medium of song and dance. It is in fact rare to come across qualified initiates, and even adults who come from initiation school, who cannot explain the meaning of what they sing.

Several songs are used specifically during initiation. These songs are taught in the evening and early morning by the caregivers *(baditi)* training the initiates under the supervision of the commander in chief of the initiation school *(rabadia)*. As most of these songs are short and repetitive, the initiates pick up the chorus almost immediately. Initiates can, during the absence of their caregivers, according to their own progress, rehearse on their own, until they master the songs. By learning these songs, initiates are gradually acclimatized to singing in pentatonic melodies and more complex rhythms which are so common in traditional Pedi music. From these observations, it is clear that the initiation school, functioning as a definite schooling situation, particularly in Sekhukhune district, provides a setting in which music is consciously and directly taught to the initiates.

The period of training is hard and involves perseverance and memorizing. The initiates remain in isolated camps for several weeks. Normally, the duration of initiation school is four weeks. Payment of the persons running the initiation school is required for the tuition, and is generally paid by the parents of the initiate. The accuracy of performance from day one to a level of proficiency often takes considerable time, up to four weeks. It is expected of the initiates to know all the songs taught by the end of the final week before they

can satisfy all the requirements for the initiation school. There is a song called *'motholoane',* which initiates sing when the initiation school[14] *(mphato)* is burnt and they are welcomed back in their respective homes **(see Photo 24).** It is the only song that is heard outside the confines of the school, as all initiates are severely warned not to disclose any of the songs and secrets of the school. The above observations are supported by (Mugambi 2005:532), who writes that in African culture the youth of a particular age group would be initiated into adulthood together.

Singing is by far the most prevalent mode of musical expression among the Pedi people. Although there exist genres of 'instrumental music', no such genre completely excludes song (Chernoff 1979:37, Oehrle and Emeka 2003:39). Many formal and informal activities are marked by singing, whether or not the occasion is designated a 'musical occasion'. Although there is a certain amount of private, solo singing, the Pedi people regard singing as essentially a group activity, an opportunity to express their 'communal ethos'.

Synthetic philosophy is the original and traditional method by which human beings can reach the knowledge of truth through reasoning, often referred to as rationalism (Ajah 2004:16). With some past experiences and synthetic approach, the older generations have passed down some values on the meaning of names in the Pedi culture like in most other cultures. Pedi people then follow and apply this synthetic philosophy in ascertaining truth about the meaning of names as they manifest in the lives of people in the society.

4.5.2 Background

4.5.2.1 Initiation school for boys

Initiation for boys in the Pedi culture is divided into two distinct ceremonies: *bodika* and *bogwera.* The aim of *bodika* ceremony is to put to the test the initiates' strength, courage and endurance through various devices. The chief function of the second initiation *(bogwera),* is to help the initiated boys create lasting friendships with one another (Levine 2005:151-152).

One of the main objectives of the Pedi initiation school for boys is to train the boys in courage and endurance (Krige 1937:101). Boys are severely punished if unable to repeat the formulae and songs that are great features of the Pedi tradition. Boys also receive a good training in hunting. The function of an initiation school is to test who has perseverance and who has not (Lebaka 2009:164). '*Mokgoronyane*' is an initiation song for boys (Lebaka 2009:157). '*Mokgoronyane*' is the name of the bird. There is a general belief in the Pedi community that '*Mokgoronyane*' is one of the most clever birds they know (Mamagabe Michael Tjabadi, Personal communication, 9 April 2004). '*Mokgoronyane*' is the first to wake up early in the morning. She daily looks for

[14] Pedi initiation school is a temporary structure erected by wood and grass. The reason behind burning the initiation school is unknown. Further investigation is a necessity.

food for her children. Before all birds wake up, '*Mokgoronyane*' would be back with food. The song is associated with this clever bird. The function of the song '*Mokgoronyane*' is to make the initiates aware that sleeping is time consuming and brings no reward (Lebaka 2009:165). Pedi initiation songs such as '*Mokgoronyane*' and '*Kgogedi*' contain a lot of wisdom in as far as virtues related to ideal humanistic creativity, sensibilities are concerned.

PHOTO 24 Initiates (boys) are welcomed back home after they have satisfied all the requirements of the initiation school (Kotsiri village, Schoonoord, 25.06.2005), Photographer: Morakeng Edward Kenneth Lebaka.

4.5.2.2 Initiation school for girls

Initiation for girls in the Pedi culture has two phases. During the first phase the daily activities of the female initiates follow a set routine. In the mornings, after they have washed in the river and eaten breakfast, they form a single, S-shaped line, and perform a dance song with slow movements. They have formal training sessions during which the older girls teach them the extensive repertoire of initiation songs. They learn the school's formulae, chanting the short phrases over and over as well as using mime to learn the behaviour that is expected of them as women, and the duties that they will be obliged to perform as adults (Levine 2005:156-157).

During the second phase of the initiation school, the girls are located at the head-kraal. The most important activity throughout this period is the singing that takes place in the enclosure every morning and evening. In between, the girls work in the chief's fields, or are hired out to work elsewhere. Towards the end of the initiation, role-play and disguise are an important feature in their activities. In the evenings, mini-dramas are performed as a method of

instruction **(see Photo 25)**. Disguised figures wearing reeds and leaves sing and dance for them, using symbolic gestures (Levine 2005:157). Through the singing of these initiation songs, in the Pedi culture the aim of initiation school is to preserve the Pedi cultural heritage. Other aims are to inspire the initiates to be respectful as well as to reduce crime and divorce rates.

'Kgogedi' is an initiation song for girls (Lebaka 2009:160). '*Kgooga'* is the name of a small, beautiful and slow moving animal which looks like a tortoise. The song '*Kgogedi'* is associated with this slow moving animal called '*Kgooga'*. Therefore the tempo of the song '*Kgogedi'* is slow. Most ritual dances that are not intended for a trance are slow in tempo. They have a solemn mood of the contexts of the performance (Bakare and Mans 2003:223). Initiation songs such as these embody the Pedi philosophy of life, achievement and identity. Most Pedi themes are educative either by use of direct statements or by use of idioms, metaphors and proverbs that are poetically structured to stimulate further reasoning and realization of meaning through deduction. Most of these formulae are presented as songs, such as '*Kgogedi'*. Some of them are intended to be self-consoling in view of the hardships the initiates endure everyday (Sekhukhune 1988:186).

The song 'k*gogedi'* is sung during and after the girls have been circumcised. While singing, the girls are ill-treated by their supervisors in different ways. For example, they administer corporal punishment on them, curse them, make them to work hard without rest or intervals, etc. (Sekhukhune 1988:186). They are deliberately doing these unacceptable deeds to the initiates to show them that to become a responsible adult is not an easy task. A girl will go through difficult experiences. Formal education is given to the girls in the initiation school. The education plays a very important part in the life of every individual (Krige 1937:99). A lot of ideas may be borrowed from virtues/lessons and philosophies embedded in the cultural practices. Music therefore, being held high among the African societies plays a role of training and preparing the individuals to understand their societies and themselves better for the survival of the human race (Orawo 1998:142).

The small and slow moving animal called '*Kgooga'* can be described as well behaved, beautiful, and as fond of water and honey. By singing this song the initiates' supervisors are urging the girls (initiates) to behave like '*Kgooga'*. They should 1) sit properly and not expose their private parts; 2) take a bath very often to look like this animal; 3) looking after their husbands by cooking them delicious food; 4) be friendly to other people like this animal; 5) respect their husbands and whenever the husbands are angry, they should be humble to calm down the situation; and 6) walk slowly as that will make them secure their reputation. The song is about teaching the initiates to look like '*Kgooga'* (Lebaka 2009:165). *Kgooga's* body is covered with a hard skin, which is not easy to break. When it sleeps, the head is also hidden, covered by this hard skin. With this song, the girls are advised to cover their whole bodies like '*Kgooga'* and not to be half-naked. This would result in people respecting them, especially their husbands and children.

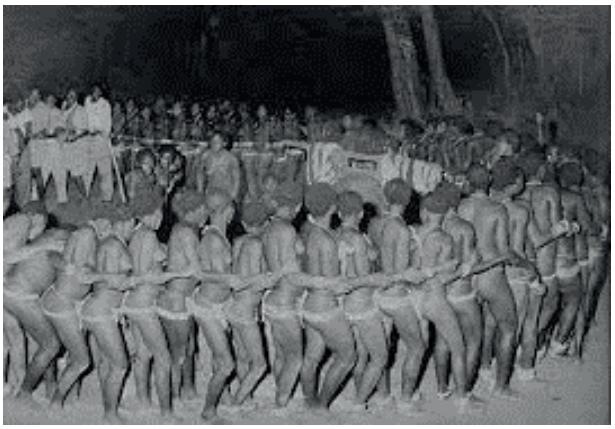

PHOTO 25 Initiates (girls) are welcomed back home after they have satisfied all the requirements of the initiation school (Dikgageng village, Ga-Maphopha, 15.07.2016), Photographer: Morongwa Angelinah Tshehla.

4.5.2.3 Impact of Pedi initiation songs on Pedi cultural identity

The learning of Pedi initiation songs is essentially the learning of wise behaviour and tribal values. Pedi initiation songs such as '*Mokgoronyane*' and '*Kgogedi*' contain a lot of wisdom in as far as virtues related to ideal humanistic creativity, sensibilities are concerned. The purpose of training received in the Pedi initiation school can be summarized as follows:

In general, the training provided varies according to the length of time the boys and girls are able to remain at the initiation school. It may include a certain amount of complex sets of moral and ethical values and beliefs that are historical and cultural. Both boys and girls learn a good deal about Pedi customs as well as the ordinary duties of a grown up man and woman, such as the responsibilities as the head of the family, etc. In the Pedi culture, initiation songs promote the correct behaviour. Both Pedi boys and girls initiation rites include songs which inculcate tribal values through advice to observe good behavioural value systems. Exemplarily, girls are taught to sit properly and carry themselves with dignity public. For boys, they promote hard work and maximization of time. Laziness is thus eschewed. Among the Pedi people, the initiation school for both boys and girls is the main institution for inculcating wisdom in the Pedi society. Pedi initiation songs bear advice which seeks to promote cultural heritage, inspire respect, and deter crime. Another objective of these songs is to train initiates in courage and endurance.

4.5.3 The role of caregivers

According to the rules of all communities in Sekhukhune district, every initiate, both boys and girls should have a caregiver for the duration of initiation school. The role of these caregivers *(baditi)* is to take care of the initiates. To provide

food for the initiates as well as to ensure that initiates are respectful and well-behaved. The caregiver initiates' ratio is 1:1. For boys' initiation school all caregivers should either be brothers, or cousins from extended families, and for girls' initiation school, caregivers should either be sisters or cousins from extended families. There are only two requirements for one to qualify as a caregiver, namely, the caregiver must have gone through the process of circumcision (i.e. he/she must have attended initiation school before) and must know or remember all the songs he/she sang when he/she was an initiate.

4.5.4 Methods of teaching and learning initiation songs for both boys and girls

4.5.4.1 Content, Context and Communication

TABLE 7 Teaching and learning plan for Pedi initiation songs and dance.

Singing	Passing on songs or giving permission to sing them involves teaching them. The process is simple: during the transmission of initiation songs at the initiation school, the caregivers grant training to the initiates. *Call-and-response* is a common structural arrangement in traditional Pedi music.
Listening	Pedi initiation songs for both boys and girls are transmitted orally. Through the processes of listening, demonstration, observation and internalization, communal undertaking and enculturation process becomes a reality.
Internalization	A linkage between the learning of the lyrics, melody and movement (from words to movement-incorporating internalisation and an abridged enculturation process).
Observation	The initiates learn by observing the caregivers and others as they perform during demonstration.
Aural recall	This is how the initiates remember music by ear. Memorizing music helps them to develop a mental 'map' of the music.
Repetition	As repetition of musical phrase is one of the most important compositional features, it often serves as a useful means by which the soloist/leader emphasizes and projects to the listening audience the principal idea or ideas of the particular song. Initiates can during the absence of their caregivers, according to their own progress, rehearse

continues

TABLE 7 (cont.)

	on their own, until they master the songs. By learning these songs, initiates are gradually acclimatized to singing in pentatonic melodies.
Instruction	The transmission process is organized, direct and instructional. Most Pedi themes are educative either by use of direct statements or by use of idioms, metaphors and proverbs that are poetically structured to stimulate further reasoning and realization of meaning through deduction.
Demonstration	The learning process is a group activity. *Demonstration* implies some definite mode of instruction, and there are a number of examples of such instructive techniques. Different rhythmic patterns are demonstrated within the footwork, movements and gestures of the dance.
Group Performance	After the initiates have mastered the singing, they can start dancing. The dance is repeated innumerable times until all players have mastered every detail.
Improvisation	Care givers on their own, drawing upon their creative intelligence, use improvisation and gestures to make their performances impressive. Improvisation tends to be a dominant practice in traditional Pedi music, reflecting a cultural ideology which promotes the goals of producing products informed by Pedi music creators rather than professional musicians' practices.
Gestures	Different movements are choreographed into a complete performance of singing and dance.

4.5.4.2 Initiation songs/music and dance

The results in Table 7 focus on singing, learning through observation, interaction of singing and choreography and group performance. Observations made on the transmission of Pedi initiation music/songs and dance are listed and discussed below.

Modes of transmission: The process is simple: during the transmission of initiation songs, the caregivers grant training to the initiates. The caregivers employ the call-and response pattern and this pattern allows for spontaneity and self-expression. The initiation songs are transmitted orally. The transmission process is a group activity, organized, direct and instructional. Through the processes of listening, demonstration, observation and internalization, communal undertaking and enculturation process becomes a reality. The initiates learn by observing the caregivers and others as they

perform during group performance/demonstration. Memorizing helps them to internalize the songs. By learning these songs, the initiates are gradually acclimatized to singing in pentatonic melodies. After the initiates have mastered the songs, they can start dancing. The dance is repeated innumerable times until all initiates have mastered every detail. Demonstration implies some mode of instruction, and there are a number of examples of such instructive techniques. Different rhythmic patterns are demonstrated within the footwork, movements and gestures of the dance. Different movements are choreographed into a complete performance of singing and dancing.

Structures: The structure of Pedi initiation songs entails various forms of short solo-response phrases. In most initiation songs the chorus sections are performed in unison. The language used is often metaphorical. A metaphor has hidden meaning, which has to be interpreted by the targeted listeners. In these songs the chorus sections are performed in unison. Some initiates use song texts with hidden meanings to convey special messages to mature members of the audience, but at the same time hide the meaning(s) to young members of the audience. The reiterative nature of the songs serves the purpose of emphasizing the messages. Paramusical features such as whistling, yelling and ululating express their joy and enhance the aesthetic-artistic feel during the performance.

In the Pedi initiation songs, most themes are educative either by use of direct statements or by use of idioms, epigrammatise, metaphors and proverbs that are poetically structured to stimulate further reasoning and realization of meaning through deduction. The theme of the song, *'kgogedi'* for instance, is metaphorically educative. It implies that initiates should take a bath as often as possible. The song has didactic significance.

Aural recall: This is how the initiates remember music by ear. Memorizing music helps them to develop a mental 'map' of the music. By using their ears to execute different rhythmic patterns, they can memorise long cycles of patterns with signals, breaks, responses, etc.

Figure 9 below shows a proposed diagram for the teaching and learning progression of Pedi initiation songs.

LISTENING

Singing	Aural recall	Repetition
Call-and-response is a common structural arrangement in traditional Pedi music.	This is how the initiates remember the songs by ear. Memorizing the song helps them to internalize the music.	As most of initiation songs are short and repetitive, the initiates pick up the chorus almost immediately.

OBSERVATION AND INTERNALIZATION

Instruction	Demonstration	Imitation
Initiation songs are consciously and directly taught to the initiates.	Different rhythmic patterns are demonstrated within the footwork, movements and gestures of the dance.	The initiates learn by observing the caregivers.

GROUP PERFORMANCE

Improvisation	Coordination	Gestures
Learning through slow absorption and unconscious internalization of the sounds.	Care givers on their own, drawing upon their creative intelligence, use improvisation, re-creation, variation and gestures to make their performances impressive.	Different movements are choreographed into a complete performance of singing and dance.

In the Pedi culture, traditional music education is a systematic process informed by the concept of music as a social experience as well as an agency for the management of people and society.

FIGURE 9 Proposed diagram for the teaching and learning progression of Pedi initiation songs and dance.

4.5.5 Conclusion

It is concluded that although initiation songs for both boys and girls are vastly different, the essential teaching and learning techniques are very similar. The

learning of the music is essentially the learning of wise behaviour and tribal values. Based on the research findings, it is evident that Pedi initiation songs are teaching songs. They are more educational than for purposes of leisure or recreation. Most of these songs are confidential. They are focused on how one should become a responsible adult. Evidence from the transmission process already made it clear that these songs are only taught at a specific place or arena like an initiation school for both boys and girls. Without attending the initiation school of either boys or girls, the Pedi youth will not be familiar with these type of songs. The investigation has shown that in the Pedi culture, traditional music education is a systematic process informed by the concept of music as a social experience as well as an agency for the management of people and society.

The findings which have been presented in this chapter will help us to understand that some of the Pedi initiation songs are associated with animals and birds. Effective teaching in initiation songs is realized by employing imagery of birds and animals. Pedi initiation songs such as *'Mokgoronyane'* for boys and *'Kgogedi'* for girls are illustrations for this feature. Akuno (2009) observes that in the transmission of indigenous African music there are songs for learning things, containing technical vocabulary for colour, animals, names of places/clans, etc.

The Pedi initiation school and the Pedi society are guided by complex sets of moral and ethical values and beliefs that are historical and cultural. Initiation songs provide opportunities for people to express their interpretations of society. Promoting wise behaviour, well-being or a happy life is the central theme of initiation songs in the Pedi society.

4.6 Pedi women's music

4.6.1 Introduction

Learning to make music in Sekhukhune district does not end with children and at childhood. Pedi people participate in music making as a form of communication and they place value on the role of music in their communities. They learn the music and tradition of Pedi culture through the songs and dances. In other words, it is through learning, enculturation, that the Pedi culture gains its stability, for members of one generation teach to members of succeeding generations what the culture is and does.

Pedi culture is largely based on oral tradition and the popular use of songs. Merriam (1964:187) concurs with this view by stating that music is a human phenomenon produced by people for the people existing and functioning in a social situation. Nannyonga (1959:9) agrees with Merriam's postulation when he states that music does not exist in isolation from the people who produce it. He further mentions that to understand music of a given people, the basic knowledge of the cultural factors behind the production of sound structure is important. People express their views about different

issues of life through the word of mouth. In particular, they do this through stories and songs. For the people these are generally easy to learn and repeat. Songs circulate freely in society. Both stories and songs are public property. Anybody can use them as they wish (Purdon 2002: 106-111).

As a form of oral communication, both stories and songs play a great role in the Pedi society. Ekweme (1996:6) states that functionality is a known feature of music in Africa and in the functionality, communication becomes a primary objective. In her discussion of migrant workers in Limpopo Province and the idea of what constitutes traditional music, Deborah James states that 'the oral performance of secular or ritual texts, once assumed to be merely reflective of its social surroundings, has been claimed in recent writings to be capable of bringing new or transformed social structures and values into being' (James 2000:176). As James proposes, music defined by Pedi people, is embedded within a broader socio-cultural history that mandates the settings in which it is performed today.

4.6.2 Background

Learning music through participation has been a constant practice in Sekhukhune district. This is evident in women's music *(makgakgasa, lebowa, mantshegele* and *dipepetlwane).* Music has been so abundant in the Pedi culture, learnt through participation in social events. Knowing how to listen, and what to hear, are parts of what constitutes the learning processes of *makgakgasa, lebowa, mantshegele* and *dipepetlwane.* Traditional Pedi musicians compose their music through frequent rehearsals which are open to criticism from their listening participants/audience.

4.6.2.1 Makgakgasa

In the Pedi *makgakgasa* tradition, musical knowledge is handed down orally from generation to generation. *Makgakgasa* music ensemble is comprised by female singers (women) only. Men are not allowed to participate in this type of dance **(see Photo 26).**

PHOTO 26 Makgakgasa Music Ensemble (Ga-Phaahla Mmakadikwe village, 16.12.2007), Photographer: Morakeng Edward Kenneth Lebaka).

Makgakgasa music ensemble exists in performance. *Makgakgasa* songs provide opportunities for the singers to express their interpretations of society. Thus, social and ethical values are communicated. They are also used to provide efficacy and entertainment. *Makgakgasa* music is used to reinforce old values and symbols and acknowledge new realities. In the context of music making, the singers participate in communion to celebrate the continuity of the community over time, affirm its vitality, and the integration and wholeness of life. The context of the performance is a natural way of combining enjoyment with education in the Pedi society.

For example, *makgakgasa* musicians in the Pedi community get the practical experience transmitted to them from parents to daughters, or from older relations to younger ones. A child of about 10 years old should be able to play *moropa* (drum) or any of the other secondary drums of *makgakgasa* ensemble. In the Pedi community for example, musicians are often judged on their ability to stimulate through texts. The audience response is demonstrated either by dancing to the music or by acknowledging the creative ability of the musicians by clapping hands or giving them gifts.

4.6.2.2 Lebowa

In the lives of the Pedi people in Sekhukhune district, creative musical spontaneity in the form of narratives or musical play contributes to the cultural transmission of music from one generation to the other. Songs performed by

Lebowa music ensemble hold cultural meaning and have melodies or references to specific historical events. Specific songs and genres of music become the supporter of Pedi cultural identity, both formally and informally. Often times, songs produced during informal musical play are shared only among the performers/participants themselves.

From experience, music practitioners in Sekhukhune district recognize the disparity between the music they sing during ancestor veneration and the music that they engage with in their villages, and families during leisure time. All of these learning processes, however distinct from one another, contribute to the Pedi musical culture and shape the musical language of the Pedi people. Lebowa music ensemble is an essential part of the Pedi culture, building on the human need for rhythmic sound and movement and adding beauty to the Pedi culture. It is also comprised of female singers (women) only **(see Photo 27).** *Lebowa* music ensemble is about creating something out of nothing, and very few people can do that.

PHOTO 27 Lebowa music ensemble (Ga-mashegoana village, Schoonoord, 17.03.2007), Photographer: Morakeng Edward Kenneth Lebaka.

4.6.2.3 Mantshegele

Mantshegele music is undoubtedly one of the oldest Pedi art forms, utilizing the human voice and body as natural instruments and means of self – expression. Almost all the songs performed by *mantshegele* music ensemble are about the history of ideas about the Pedi culture. During the performance, proverbs are normally very contextual in that they could mean different things in different situations. This implies that the listener must relate and associate the proverbs

to the context of the performance, and interprete them as applicable to the aspects where they affect him/her.

In the Pedi society, developing indigenous musical practice in a *mantshegele* music ensemble, just like in other Pedi music genres, is not something one can handle in isolation. There is much to be gained from supporting one another and collaborating in whatever ways possible to ensure critically indigenous music practice a reality as a fundamental underpinning to our indigenous transmission process. It is undoubtedly the case that much of indigenous Pedi music educational system is based on competition (who is going to get the highest marks?). Pedi indigenous music practice is not associated with competition, but rather with cooperation and collaboration. In the performance of *mantshegele,* leadership is about shaping the culture of the Pedi *mantshegele* music ensemble **(see Photo 28)** and motivating music practitioners, leaders and participants to fulfil the ensemble's goals.

PHOTO 28 Mantshegele Music Ensemble (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen

4.6.2.4 Dipepetlwane

This music genre is about the music that is performed by both Pedi girls and women: boys do not participate in these songs. While performing this type of music, the girls wear an outfit that consists of a semabejane (a colourful cotton top), see Photo 29. Originally, this top was made of grass woven with colourful thread. The girls also wear a ntepa (a leather skirt), made of two pieces – one in the front with fringed leather (lebole) and the large piece at the back that hangs down the back of the legs (ntepana). The leather is treated in a special manner

that gives it a reddish colour by smearing it with red ochre. These traditional regalia and paraphernalia are also worn during the process of initiation and when the initiates return home or during important ceremonies such as a wedding or a welcoming of a chief. These outfits include a beaded necklace (pheta), and the colours of the beads have specific meanings[15].

PHOTO 29 Dipepetlwane music ensemble: Young Pedi girls wearing outfits consisting of a *semabejane;* a colourful cotton top (Lobethal Church Centre, Ga-Phaahla Mmakadikwe, 22.10.2002), Photographer: Jukka Louhivuori.

During my field research in the Pedi community, I have observed that some of the songs that belong to the music genre of dipepetlwane (songs of both girls and women), are now songs that girls do not teach each other, but rather songs that adults teach Pedi girls in an attempt to ensure the musical legacy of the songs for girls in Pedi musical history. Many of the songs are taught to girls by adults and the contextual information also came from adults, and not from the voices of the girls themselves. Dipepetlwane songs like other music genres are sung in call and response pattern. Both Pedi girls and women were constantly engaged with this genre of music, when the drums came out any number of performers would take a turn playing the rhythms while others sang and danced. In addition to singing and dancing, it is also common to find very young girls playing the drum and learning the accompanying patterns and rhythms. Dipepetlwane music is characterised by joy and happiness, giving young girls the opportunity to dance, learn drum patterns and sing together.

15 Green = growth, white = purity, pink = love, black = power of death (worn when someone has passed on); orange = peace; blue = cloudness or happy; and red = love.

Indeed, every time there was a spare moment and the adults (women) were not playing the drums, a young girl would immediately begin singing and dancing. Through dipepetlwane music, the girls learn about themselves and retain, maintain and renegotiate their cultural identities.

4.6.3 Methods of teaching and learning women's music

4.6.3.1 Singing, drumming and dancing

TABLE 8 Teaching and learning process for Pedi women's music

Listening	Through the processes of listening, demonstration, observation, imitation and internalization, communal undertaking and enculturation process becomes a reality.
Singing	Passing on songs or giving permission to sing them involves teaching them. The process is simple: during the transmission of women's music the lead singer sings a phrase and the participants/singers imitate. *Call-and-response* is a common structural arrangement in traditional Pedi music.
Imitation and response	Various techniques are employed, for example, conscious imitation and observation approach. For effective singing lessons, the phrase by phrase method is applied in teaching a narrative song. The learner sings the phrases after the instructor.
Repetition	As most of Pedi women's songs are short and repetitive, the participants pick up the chorus almost immediately. By learning these songs, participants are gradually acclimatized to singing in pentatonic melodies. Repetition serves as a useful means by which the singers emphasize and project to the audience the principal idea.
Improvisation	Participants on their own, drawing upon their creative intelligence, use improvisation and gestures to make their performances impressive. Improvisation tends to be a dominant practice in traditional Pedi music, reflecting a cultural ideology which promotes the goals of producing products informed by Pedi music creators rather than professional musicians' practices.

continues

TABLE 8 (cont).

Coordination	The singers on their own, drawing upon their creative intelligence, use improvisation, re-creation, variation and gestures to coordinate and make their performances impressive.
Internalization	A linkage between the learning of the lyrics, melody and movement.
Group Performance	Different movements are choreographed into a complete performance of singing and dance.

The results in Table 8 focus on singing, drumming and dancing. Observations made on the transmission of singing, drumming and dancing skills are listed and discussed below.

Modes of transmission: Learning music through participation has been a constant practice in the Pedi society. Traditional Pedi musicians compose their music through frequent rehearsals which are open to criticism from their listening participants/audience. This is evident in Pedi women's music (*makgakgasa, lebowa, mantshegele* and *dipepetlwane*). Creative imagination plays a very important role in composition in the Pedi oral tradition. The way the drummer or lead singer uses her imagination in the ensemble to reflect on her variation of melodic and rhythmic motifs, use of proverbs and other wise sayings, change of texts to suit the event-situation, change from one piece to another as required by the event going on, use of jokes as needed, use of improvisation and use of ideas depends on her individuality as a composer-performer. The talent of composition is based on musicality, together with certain influences that have been of importance in the development of the necessary motivation and mental attitudes such as the inspiration of composer-performers with whom a learner has come into intimate contact during his apprenticeship. At adult level, when it becomes necessary to train any member of the ensemble, various techniques are employed.

By this method, the instructor who is usually an expert takes the drum and sets the example to be followed. The learning process is executed phrase by phrase or cycle by cycle. Thereafter, the learner attempts to put the phrases or variations together. The instructor may also teach the learner how to put the drum in proper playing position and how to place the left hand on the rim to depress the membrane and effect muting or stopping to generate higher tones. This may include a guide on how to use the drumstick to give strong and light strokes in order to generate two or more tones on the drum. When a certain level of mastery is achieved, the instructor or another instrumentalist in the group takes one other drum and tries to play together with the learner to give her the experience of coordination. With a good deal of repetition during the training session, personal practice at other times and participation at general rehearsals, a higher level of mastery is gradually attained.

For effective singing lessons, the phrase by phrase method is applied in teaching a narrative song. The learner/participant sings the phrases after the

instructor. When the new member is a little sure of herself, the lead singer or old members sing with the learner, to enable her correct some of her mistakes without stopping the melodic flow.

Aural recall: This is how the participants remember music by ear. Memorizing music helps them to develop a mental 'map' of the music. By using their voices to sing the rhythms they can memorise long cycles of patterns with signals, breaks, responses, solos, etc.

Structural Features: This refers to the way that music is put together. The structure of much African music is *cyclical* and this is evident in the Pedi women's music. This means that cycles of four, eight or more beats are repeated again and again. Different techniques are used to start, vary and stop the performance.

Oral Communication: The transmission process is based on oral tradition and the popular use of songs. As a form of oral communication, both stories and songs play a great role in the Pedi society. Musical knowledge is handed down orally from generation to generation. Various techniques are used during the transmission process, for example, conscious imitation, observation approach, etc. The call and response of musical patterns usually serves as the most adequate means of creating a perpetual variation, that is, of permutating an uninterrupted chain of varied musical ideas. It is a common structural arrangement in traditional Pedi music.

Creative musical ability: The development of individuals' creative musical abilities to the highest level possible is woven into music making, and creative musical growth of every personality is helped by encouragement and affirmation of one another in situations where there are opportunities for everyone to participate and contribute to the perpetuation of the musical tradition. On performance occasions, every level of creative musical ability is put into best possible use through the development of singing skills, instrumental skills, and interpretive and critical skills. These enable individuals to understand socially the various idioms of creativity and conventions of musical presentation and how phonofacts are appreciated. Expert musicians, on their own, drawing upon their creative intelligence, use parody, signifying, improvisation and performance-composition to make music a way of understanding African life, having a direct knowledge of music, and cultivating a mastery of music making.

Figure 10 shows a proposed diagram of the learning progression in the Pedi women's music.

SINGING

Singing Lessons	Oral Communication	Internalization
By using their voices to sing the melody, participants can memorize the lyrics.	Call and response Musical knowledge is handed down orally from generation to generation	Participants understand and can sing all other rhythmic strands of the fragment

LEARNING THROUGH PARTICIPATION

Listening	Imitation	Repetition
Phrase by phrase method or cycle by cycle	Various techniques are used (e.g. conscious imitation & observation approach). Participants sing the phrases after the instructor/leader	Frequent rehearsals With a good deal of repetition, a higher level of mastery is gradually attained.

CREATIVE IMAGINATION

Motifs	Proverbs	Improvisation
Variation of melodic and rhythmic motifs.	Use of proverbs and other wise sayings.	Use of improvisation and ideas

The transmission process is based on oral tradition and the popular use of songs. As a form of oral communication, both stories and songs play a great role in the Pedi society.

FIGURE 10 Proposed diagram of learning progression in the Pedi women's songs and dance.

4.6.4 Conclusion

Although the learning processes through music may be similar, content and context are culturally specific. As well as having culturally specific content, the manner in which Pedi people are engaged in music making and the significance of music in their lives is also culturally specific. In respect to Pedi people in Sekhukhune district, music plays an integral role in teaching them about their particular culture, and in enculturating[16] them into their musical communities.

During field research it was observed that Pedi Musical Arts identify cultural and ethnic groups, and in the spirit of performers-audience participation create the sense of belonging to an identified group. In a sense, the observations are not surprising because Pedi Musical Arts serve several functions in the Pedi society, ranging from social to moral and religious to political and provide entertainment.

The significance of these observations is perhaps enhanced by the fact that Pedi songs, though they record life experiences of the musicians, are not just narratives of detached facts that are functionally ephemeral. They are songs, whose poetry focus on and employ natural and metaphysical imagery, as well as wise sayings and the inveterate philosophical wisdom of common experiences. From the arguments of the scholars cited in the text, one can understand that African music, Pedi Musical Arts in particular do not just aim at providing just temporary happiness, entertainment and momentary joy that makes people forget about realities of life. They rather provide a stimulus for members of the society to examine and address unpleasant facets of daily living, within the context of positive cultural values and participation of the audience in Pedi Musical Arts, by singing, clapping and dancing, rather than passive listening. The observations thus far suggest that Pedi Musical Arts deal with frank issues of life, and are capable of elevating the spirit of the performers, as well as taking the audience to higher levels of consciousness about societal values.

An interesting observation on the vital, if not central role of Pedi Musical Arts should be mentioned. From this study, it appears that nothing dramatizes the eagerness of the Pedi people to communicate with each other more than their love for song and rhythm.

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16 Enculturation refers to the process by which the individual learns his culture, and it must be emphasized that this is a never-ending process continuing throughout the life span of the individual.

4.7 Pedi reed-pipes and drums

4.7.1 Introduction

In Pedi reed pipes' music, specifically, Pedi people are bound together in a related music tradition. Basically, Pedi reed pipes' music is ethnic bound. The instruments involved are *tsošane, phalolane, tatedi, sereku, serekwane, maletelela, phalola, lempu, kgomo, gomang* (pipes) and *matikwane, phousele and sekgokolo* (drums), **see Photo 30.** All are handy and portable instruments which enable the players to move from street to street easily.

Originally, the reed pipes were carved from the actual 'reeds', mainly found in the river. That's where the name *'Reed pipes'* originated. The significance of the name is obvious, and its connection with the actual *'river reeds'*, is emphasized by the fact that an instrument exists which is actually made from the 'river reeds'. Seemingly, the actual reeds are gradually proving unavailable due to living environment thus resulting in high demand. And as a substitute of the actual *'reed pipes'*, players of different reed pipes' ensembles in Sekhukhune district prefer more durable aluminium tubes which produce a tone that is gentler still and similar to the original reed pipes.

Aluminium tubing is inexpensive and widely available. Construction procedures for all different reed pipes is the same. The procedure for each reed pipe is as follows: a) whoever constructs a reed pipe from aluminium tubing, should wear a breather (air-filtration mask) while doing any cutting for convenience; and b) cutting aluminium tubes to length using a handsaw, a circular saw or tubing cutter enables the players to prepare reed pipes of different sizes easier. The defining pitch in each tube is that of the tube's air resonance fundamental. The air resonance fundamental pitch depends upon the tube length. The shorter the pipe, the higher the pitch/tone, and the longer the pipe, the lower the pitch/tone. The manner of playing is very peculiar. Owing to its nature, the pipe normally yields but one sound, its fundamental. Pedi reed pipes are sound instruments, practical, and based upon such simple and natural principles that the general effect does not depend so much upon the excellence of the individual as upon the unity of the group.

The tuning is hard to measure because the pipes sound different when blown cold, and out of context of the dance. Tuning takes place during the construction of the pipe. All reed pipes due to its process of construction, as well as its fixed-tone nature, cannot be re-tuned after the construction is finished. If any of the pipes cracks while in use, it is taken to a welder. A sample pipe in use can serve as a tuning guide for checking the correctness of pitch. In design, construction and in individual tuning, reed pipes suffer from the difficulty that the fixed tones on each pipe cannot be tuned in isolation. What may be good for the intonation of one note may upset others. The tuning of all pipes is obviously highly skilled. It demands knowledge, experience and craftsmanship, but is almost impossible to describe in words. Unlike Brass

instruments, on which the fine adjustments to intonation are worked out by calculation, verified by special apparatus, tested and tried on prototype instruments before the machines in the factory are fractionally altered to incorporate the new element in design, the sophisticated apparatus in tuning the instruments.

Pedi reed pipes is the craftsman's hand, eye and ear, coupled with his knowledge of how alterations made to one-note one-pipe, may affect another note on another pipe. In short, a gifted or even average player could quickly outgrow this type of instrument. The advice of an experienced leader/instructor is needed in any individual circumstance, but a good performer/learner will begin to feel the restriction, while a less perceptive one may need to be told of it.

PHOTO 30 Pedi reed pipes (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen

4.7.2 Background

4.7.2.1 Pedi reed pipes' music ensemble

Reed pipe dances are popular in Sekhukhune district. The reed pipe instruments usually being single-noted, one-man one-note and are played in a reed pipes' music ensemble, with accompanying drums **(see Photo 31).** In the act of playing music there is no time for the reed pipe's player to count the drum beats. Beats, however, are a physical sensation. They are felt as well as heard, and although there is no time to count them exactly, there is sufficient time to make judgements about the appropriateness of their speed. In performance, the reed pipe is always held in the right hand, the embouchure

being laid on the hollowed tongue. In my fieldwork in Sekhukhune district, it was interesting to observe that the left hand is held against the left ear while reed pipes are blown. I have been unable to discover any reason for the latter practice from the performers themselves, except their statement that it is customary. For the Pedi reed pipes' players, the link between blowing and dancing is automatic, and seems to occur without any conscious effort. Musical understanding comes from learning to perform and/or to compose and/or to listen.

PHOTO 31 Kgwahlana Kgutla reed pipes' music ensemble (one-man one-note), (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen.

Gomang like other Pedi reed pipes is a stopped pipe, and normally yields but one sound, that of its fundamental. The method of performance is as follows: The player directs a stream of air across the embouchure, towards its lower edge, in a peculiar way, the tongue being shaped into a kind of channel, and the upper portion of the embouchure being largely blocked up by the gums**(see Photo 33).** While I do not wish to draw any definite conclusions, I would like to point out that this method of blowing a reed pipe is by no means common.

4.7.2.2 Drums in the Pedi reed-pipes' ensemble

Pedi traditional music is founded on drumming. Drumming is at times accompanied or replaced by hand clapping. There are numerous Pedi musical instruments. Among the instruments, drums are the most prominent. Pedi people have variety of drums. The drums are in sets. Each set has its own name. For the purpose of this music genre, some notable examples of drum sets, for

example, Pedi reed pipes' ensemble *(kiba)* will be the basis for the discussion. *Kiba* is comprised of drums such as *matikwane, phousele* and *sekgokolo* **(see Photo 32).** In the hands of a skilled player, the drum can make remarkable music.

PHOTO 32 Pedi reed pipes' ensemble *(kiba)* drums: from left to right *(matikwane, phousele* and *sekgokolo),*(Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen

4.7.2.2.1 Matikwane

Matikwane are the two smallest drums of the Pedi reed pipes' ensemble. They are single headed cylindrical drums with the drumheads laced to a set of tuning pegs located on the side of the wooden shell. The two drums are tuned to slightly different pitches, low and high respectively. Each drum is usually variable in pitch by the maximum of a perfect fifth, but of course can only produce one note at a time. The pitch is altered by increasing and decreasing the tension of the membrane, and the pitch is produced because of the elasticity of that membrane. It must, therefore, be carefully treated. It is important not to leave the drum with its membrane tightly stretched. When *matikwane* are not in use, the head should be slackened. *Matikwane* are the leading drums, with the doh-soh effects (perfect fifth), and are played upright on the ground, combining two basic techniques – the open and stopped strokes. The stopped strokes are produced by pressing the stick of the one hand on the drum head on impact of the other stroke, producing a sharp, high, tense tone. The two drums play interlocking rhythms but at the same time doubling on the same rhythm. They are open-ended on the bottom and played with one stick each.

The lead drummer provides the leadership role for the rest of the ensemble. Some of his duties include setting the tempo and making sure that all

composite instruments respond appropriately to their respective cues and maintain their overall rhythmic relationships correctly. For instance, a lead drummer may decide to speed up the tempo in the context of play in order to interject more excitement into the dance, or slow the tempo if there is a need to relax the tension. Traditionally, each performance begins with the lead drum establishing the dance pattern as a way to dictate the pace of the dance. As the leader picks up the cue from the lead drum, the rest of the composite instruments randomly find their entries within the leading pipe and leading drum circle. It is the duty of the lead drum to correct any false entries. The two small drums *(matikwane),* which have a poignant, high pitch, are used in the music ensemble *(kiba)* as a phrasing referent instrument, playing a reiterated rhythmic phrase that guides all other ensemble instruments in terms of starting thematic phrasing and resolving thematic excursions. This is because the high-pitched drums can be heard distinctly above other instruments.

4.7.2.2.2 Phousele

Phousele is, by its construction, virtually not confined to any fixed scale. In the hands of a skilled player, controlled variations in pitch are possible within limits. The performer is usually the tuner, and accurate tuning of *phousele* demands knowledge and experience. Phousele may be carved from wood. In appearance phousele has a wooden, resonating shell, always long in proportion to its diameter, with a wide, upper opening, narrowing at the base. The shell is open both top and bottom, with a drum head of hide closing the upper end. The skin is held in position by the wooden pegs driven through both skin and shell, while thongs often twined in and out of the pegs, giving a decorative finish.

Just as in other aspects of tuning, the fine tuning of *phousele* depends on the aural ability of the player. Such ability can be developed by careful listening, but must be adapted to the special requirements of the instruments being tuned. It is all too easy to dismiss phousele as being easy to tune, but, in fact, because of the richness and variety of its harmonics and the continuity of its resonance, it is simultaneously very difficult but very rewarding to study. When *phousele's* head has been tightened or slackened, it must be checked to make sure that it is not being held by the rim, otherwise the tension will alter after the first real strike. While tuning *phousele,* pressure should be exerted on the drum head to help to equalize the tension, and this can be done by gently, but firmly, pressing on the drum head. It must be noted that the drummers start to tune the drums from a lower pitch-tone to a higher pitch-tone.

Phousele is a single-headed cylindrical drum with a bottleneck shape at the base. It is held on the ground between the knees of the drummer, and slanted slightly outward. *Phousele* is highly sonorous drum played with two hands with the drummer in a seated position. Three types of hand techniques are generally combined, the open bounce technique, the smack technique and the cupped palm technique. The bounce technique is executed by striking the drumhead with the upper palm and fingers. The lower palm naturally drops outward beyond the rim from the knuckles. The resultant sound produced is an open,

relaxed tone. The smack is a sharp, high pitched, somewhat clap-like sound, utilizing the same striking area of the hands and drum-head; the fingers loosely strike the drum-head at an angle.

Phousele patterns are constructed so as to provide responses to the various *sekgokolo* themes. The phousele drummer plays his assigned patterns continuously during each theme section, while listening carefully to the *sekgokolo* signal for the change of theme. The order of the themes is not always presented in the same sequence. The drummer is at liberty to introduce a few or as many themes as possible in each performance. The duration of a theme section may be controlled by the dancer in the circle or by the enthusiasm of the audience response. Ultimately, the decision to introduce a new theme rests with the *sekgokolo* drummer. If a new theme is even created at the spur of the moment, a good *phousele* drummer should be able to combine an appropriate *phousele* response effectively. During my field research at Ga-Marodi village in Sekhukhune district, it was interesting to note that during the performance, phousele answers to certain calls made on the master instrument *(sekgokolo).* Investigation has also revealed that a complementary role, which occasionally takes over the master instrument's *(sekgokolo)* role in some pieces, is performed by *phousele.*

4.7.2.2.3 Sekgokolo

A large standing drum called *sekgokolo,* with a single membrane and a heavy base is the lowest sounding drum in the Pedi reed pipes' ensemble. It is expensive to make. The drum is more common in Limpopo Province. Its material is thick, quality iron, which gives it an unusual weight as well as robust resonance. The rich tonal vibrancy is quite distinct from the tones of other drums of the ensemble. The drum is perhaps the most commonly used of all the Pedi instruments. It appears in ensembles of the Pedi reed pipes *(kiba),* as well as ensembles such as *lebowa* and *dipepetlwane.*

As the lowest sounding drum of the ensemble, the drum is tuned according to the following three pitch levels: a) Low open bounce stroke; b) medium pressure stopped stroke; and c) higher pressure stopped stroke. In tuning *sekgokolo,* the first difficulty to overcome is hearing the exact pitch of the tone produced. This should, in theory be easy, but because the drum is rich in harmonics, some of which may well not agree with the accepted pitch, careful listening to understand exactly what the instrument is saying, is essential. Things are further complicated because all the harmonics come into operation immediately the drum is struck, and this tends to give a boost to the original striking. Added to this, the actual striking of the drum head alters its tension, and momentarily, its pitch. In listening for a drum tone, it is best to ignore the initial strike tone at first because of the complication attendant upon it, and concentrate instead on the continuous hum note which follows.

A variety of other distinctive tonal inflections, which widen the range of essential compositional 'notes', are coaxed out of *sekgokolo* using intriguing striking-muting techniques. Additional melorhythmic (melodic derivation of a

rhythmic essence) tones possible on *sekgokolo* which are considered essential compositional tones, are produced by the following methods: a) The *closed stroke* creates a muted tone produced when the palm is held down while the drum is struck. This striking technique inhibits the vibration of the metal body, producing a dullish tone; b) *The dampened stroke.* When the rim of *sekgokolo* to be struck is held with the palm and fingers, the quality of overtones and sympathetic vibrations are regulated; and c) *The open stroke,* in which the skin is struck without being held by the palm or fingers. The sonic effect that comes with the release of vibrating air is that of a boom. It is a kind of an unmuted melorhythmic tone. On the *sekgokolo,* a variant of this melorhythmic tone is also possible when the drum is tilted.

Pedi reed pipes' music, as a form of Indigenous Knowledge Systems, has been the repository of the Pedi people's beliefs and practices. Through Pedi reed pipes' music, that allocates songs and dances to each age group in the community, young people have been socialized. They acquire musical-artistic skill by participating appropriately in shaping contexts in which processes of music making occur and musical knowledge is generated **(video clip: 06:19 – 07:14,DVD B).** In Sekhukhune district, a lot of activities, both ritual and recreational, have music as part of their content. Pedi reed pipes' music with its vibrant character, evokes feelings of bravery and jubilation. Its effect compels action, which can be expressed in bold dance gestures by the performers as well as the stimulated spectators.

4.7.3 Methods of teaching and learning Pedi reed pipes and drums

4.7.3.1 Content, Context and Communication

TABLE 9 Teaching and learning process for Pedi reed pipes' music, dance and drumming

Creative Process	*Composing:* Participants perceived that composing, was not necessarily an individual process. All participants were committed to 'creative activities' which involved the relationship between music and dance. The learning process is a group activity; it is both a pleasure and a recreation rather than a chore. The transmission process is organized, direct and instructional. During the training sessions/rehearsals, a performer playing for example *phalolane*, is told to listen carefully and play in tune with others or with himself.

continues

TABLE 9 (cont).

Associative Process	During the rehearsal of Pedi reed pipes' music, there is coordination in relation of sound structures with particular gestures and actions, an associative process.
Mastery	After the players have mastered the reed pipes, they can start dancing. The dance is repeated innumerable times until all players have mastered every detail.
Interaction of Musical and Choreographic form	Reed pipes' players on their own, drawing upon their creative intelligence, use improvisation, re-creation, variation and gestures to make their performances impressive.

4.7.3.2 Reed pipes music and dance

The results in Table 9 focus on the Content, Context and Communication. Observations made on the transmission of Pedi reed pipes music and dance are listed and discussed below.

Creative Process: The learning process is a group activity; it is both a pleasure and a recreation rather than a chore. The group nature of the rehearsal is especially conducive to learning music, while at the same time the nature of the music structure is such as to emphasize group rather than individual activity. The transmission process is organized, direct and instructional. Musicianship is maintained through practicing, and this too is a form of continuing learning which allows the player to follow the perfection of his skill as well as to change his art of playing through time. It is through the learning process that the relationship between the music and dance is established via the response of the leader/instructor and other music practitioners to the criticism of his performance by his listeners.

The learning or performance does not happen spontaneously. For the transmission process to be meaningful, it is necessary for the reed pipes' ensemble to focus on a single piece during their training sessions. During the training sessions, a performer playing for example *phalolane,* is told to listen carefully and play in tune with others or with himself, but is seldom told what to listen for. If he is able to play acceptably with experienced players, he is said to have 'a good ear for music', but little or no explanation is given as to what, exactly, needs to be done to acquire it. Although it is possible to say that something is not in tune, it is quite another matter to do something about it. The reed pipe's player not only hears what should be played, but also feels, bodily, what action is necessary to achieve it. Both of these capacities can be improved by practice and guidance, but it is obvious that some individuals start with great natural advantages. This view is consonant with Monson's (1996:84) observation that 'to say that a player does not listen, is a grave insult'. In her view, performers stay in tune not because each independently conforms to a common standard (such as equal temperament), but because each constantly

accommodates his playing to that of the others, so that '*in tune*' is an emergent concept.

The concept of Pedi reed pipes' music is so constructed that it is the group rather than the individual that is of primary importance. No heavy demands are put on any individual; each pipe plays only one note. When each part is played alone, it is simple enough, and when all parts are played together the result is rich and impressive. The formulae which direct this polyphonic texture are those which have developed through a long Pedi tradition.

PHOTO 33 The method of performance (The technique of producing the sound on the reed pipe), (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen

Associative Process: During rehearsals/performance of Pedi reed pipes' music, there is co-ordination in relation of the sound structures with particular gestures and actions, an associative process **(see Photo 34).** Involvement with indigenous music whose content is described above is a process of education. Participants receive knowledge because the music conveys information-through sound and text.

PHOTO 34 During the performance of Pedi reed pipes' music, there is co-ordination in relation of the sound structures with particular gestures and actions, an associative process (Ga-Marodi village, 20.10.2007), Photographer: Pekka Toivanen.

Mastery: After the players have mastered the reed pipes, they can start dancing. The dance is repeated innumerable times until all players have mastered every detail.

Interaction of Musical and Choreographic form: On performance occasions, every level of creative musical ability is put into best possible use through the development of instrumental and dancing skills. Reed pipes' players, on their own, drawing upon their creative intelligence, use improvisation, variation, re-creation and gestures to make their performances impressive **(video clip: 05:40 – 10:07, DVD B).** Participating actively in music making, when needed, enables the participants understand Pedi reed pipes' music artistically and contextually. Pedi reed pipes' music as a living art form, it is largely dependent on improvisation, re-creation and variation **(see Photo 35).**

PHOTO 35 Reed pipes' players, on their own, drawing upon their creative intelligence, use improvisation, re-creation, variation, and gestures to make their performances impressive (Ga Marodi village, 20.10.2007), Photographer: Jukka Louhivuori.

4.7.3.3 Drumming

Aural recall: This is how the drummers remember music by ear. Memorizing music helps them to develop a mental 'map' of the music. By using their ears to execute different rhythmic patterns, they can memorise long cycles of patterns with signals, breaks, responses, etc. Many African musicians would agree that our first musical instrument is the ear. It has to be worked and practised in the same way as any other instrument. Therefore, African music allows the trainees to test and develop their capacity to recall aural patterns in a very enjoyable way.

4.7.4 Other observations

Additional observations made on the reed pipes music, dance and drumming are listed and discussed below:

Modes of transmission: Transmission among the reed pipes' players involves the transfer of knowledge and understanding between people. The *Pedi* people are regularly exposed to musical experiences, thus learning through *enculturation.* This means through slow absorption and unconscious internalization of the sounds.

Structures: This refers to the way the music is put together. The structure of much African music is *cyclical* and this is evident in the Pedi reed pipes' music (*kiba*). This means that cycles of four, eight or more beats are repeated again and again. Different techniques are used to start, vary and stop the performance. Accompaniment patterns provide layers under the improvisatory solo lines. Breaks are points of unison playing typical of choreographed

performances. Call-and-response is a common structural arrangement in the Pedi reed pipes' music.

Social/behavioural: Pedi reed pipes' music (*kiba*) reflects the values of the society within which it exists. The music mirrors the culture and values of the Pedi people who perform it. Pedi people use music to subdue their environment and turn it to a pleasant world. Some songs performed by Pedi reed pipes' ensemble address issues of societal concern and ethical values. Even when the song appears to be for entertainment (as opposed to ritual), a lesson or two will be found tucked in somewhere (video clip: 10:19 – 10:35 & 12:15 – 13:34, DVD B).

Attitude: It was encouraging to observe how positive the reed pipes players and drummers were in receiving tuition during the transmission process. All reed pipes players and drummers looked happy and were actively involved and were eager to learn.

Figure 11 below shows a proposed diagram for the learning progression of the Pedi reed pipes' music and drums.

CREATIVE PROCESS

Composing	Repetition	Imitation & Internalization
Participants perceived that composing, was not necessarily an individual process. All participants were committed to 'creative activities' which involved the relationship between music and dance.	Frequent rehearsals. With a good deal of repetition, a higher level of mastery is gradually attained.	Various techniques are used (e.g. conscious imitation & observation approach).

ASSOCIATIVE PROCESS

Listening	Coordination	Gestures and Actions
The transmission process is organized, direct and instructional. During the training sessions/rehearsals, a performer playing for example *phalolane*, is told to listen carefully and play in tune with others or with himself.	During the rehearsal of Pedi reed pipes' music, there is coordination in relation of sound structures with particular gestures and actions, an associative process.	Different movements are choreographed into a complete performance of reed pipes and dance.

MASTERY

Creativity and Innovation	Repetition	Creative Product
Learning through slow absorption and unconscious internalization of the sounds.	After the players have mastered the reed pipes, they can start dancing. The dance is repeated innumerable times until all players have mastered every detail.	Improvisation tends to be a dominant practice in traditional Pedi music, reflecting a cultural ideology which promotes the goals of producing products informed by Pedi music creators rather than professional musicians' practices.

continues

INTERACTION OF MUSICAL AND CHOREOGRAPHIC FORM

Improvisation	Recreation	Variation
Learning through slow absorption and unconscious internalization of the sounds.	Reed pipes' players on their own, drawing upon their creative intelligence, use improvisation, re-creation, variation and gestures to make their performances impressive.	Variation of melodic & rhythmic motifs. A linkage between the learning of the melody and movement.

Transmission among the reed pipes' players involves the transfer of knowledge and understanding between people. Even when the song appears to be for entertainment (as opposed to ritual), a lesson or two will be found tucked in somewhere the transmission of indigenous musical arts in the Pedi community, adults

FIGURE 11 Proposed diagram of the teaching and learning progression in the Pedi reed pipes' music and drums

4.7.5 Conclusion

Pedi reed pipes' music with its vibrant character, evokes feelings of bravery and jubilation. Its effect compels action, which can be expressed in bold dance gestures by the performers as well as the stimulated spectators. On performance occasions, every level of creative musical ability is put into best possible use through the development of instrumental and dancing skills. Reed pipes' players, on their own, drawing upon their creative intelligence, use improvisation, variation, re-creation and gestures to make their performances impressive. Participating actively in music making, when needed, enables the participants understand Pedi reed pipes' music artistically and contextually.

This is a clear reflection of the dynamics and unified nature of culture. During performance of Pedi reed pipes' music, there is co-ordination in relation of the sound structures with particular gestures and actions, an associative process. Involvement with indigenous music whose content is described above is a process of education. Participants receive knowledge because the music conveys information-through sound and text. During the transmission and performance of Pedi reed pipes' music, there is co-ordination in relation of the sound structures with particular gestures and actions, an associative process.

4.8 Pedi lullabies

4.8.1 Introduction

The sound of the voice has always played an important role in African culture[17]. As a matter of fact, in the South African language isiXhosa the same word is used for 'word' and 'voice' *(Ilizwi).* In Africa words are not primarily meant to be put on paper, but to live in the air, the space between people. It in fact creates these spaces between people. The most intimate moments of life cannot be articulated only in words; they must be expressed – and heard – in sounds. When a mother in Africa sings a lullaby to her infant *(Thula…thula..thula),* the words are not the dominant factor in comforting the child (although the words are not unimportant), the sound of her voice is[18]. The words form the vehicle that carries the sounds of soothing; that facilitates the tones of nurturing. The words take a step back behind the sounds, they rather work subconsciously. The oral and acoustic dimensions of the lullaby create intimacy, an intimacy that celebrates and fosters the life embodied in the baby. The meaning of (this) life is acknowledged and created in the expression of the song in sound. The sound of the voice ties the significances, the spectrum of meanings together, long before words are understood.

Lullabies are found in all cultures because they are part of the intimate relation between a caregiver and an infant and they vary substantially throughout the world. Akuno (2015:301) observes that from birth, children are exposed to lullabies and cradle songs, music that is performed to them, giving them an early exposure to the sonic element of their cultural environment. She writes that as they develp, they get involved in other music experiences, including the songs that they sing (as opposed to songs sung to them). The Pedi society also possesses this distinct musical genre dedicated to calming babies or putting them to sleep from the moment of their birth. This transcultural genre, designated as the lullaby in Western societies, privileges certain sonorous patterns such as humming, syllables without signification, onomatopoeia, the repetition of syllables, and the diminutives of words. Parental singing is higher-pitched, slower and possesses a greater vocal emotional quality than regular singing that is not addressed to a baby. In the Pedi culture, this typical style is found only in the mother, but not the father.

In general, the text of Pedi children's lullabies and related songs is distinguished by the use of a process of repetition. There is an abundance of phrases, words, syllables, repetitive rhymes, and a play on consonants or vowels through repetition of initial syllables. The simplicity of the structure and

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17 Actually one cannot speak of African culture in the singular. Africa is a vast continent, incorporating a wide variety of cultures and ethnic groups. Northern Africa differs totally from Southern Africa. The term 'Africa' does not denote one homogenous group.

18 Music was called 'sound-speech' (Klangrede) as far back as 1739, for instance by Johann Mattheson, Der vollkommene Capell meister (Hamburg, 1739), 17, 25.

repetition are probable indicators for identifying this musical genre. On the level of musical expression, lullabies are equally accessible to the child (Agawu 1987:411). Agawu observes that lullabies use a simple, memorable basic rhythm to express the text, and they sacrifice the constraints imposed by the succession of speech tones for directness and simplicity of rhythmic gesture. Agawu argues that all these features point to the elevation of rhythm to a position of prominence among the lullaby's parameters. According to him, the reason behind this elevation may well be that the African child's universe is more accessible through rhythm than through pitch. From personal observation and interviews, it was established that Pedi lullabies evoke a variety of functions: song of love and praise toward the child, and song to lighten the work of parenting. But in all likelihood, the primary and concrete function of the lullaby is to calm or induce sleep in the baby.

It is noticeable that in the Pedi society, any song sung quietly at a slow speed and sharing ideas of serenity and love could be used for putting a baby to sleep. Other traditional songs such as nursery rhymes are also used as lullabies. By changing the tempo and timbre of the song, it is easy for women in Sekhukhune district to transform any children's song into a lullaby.

4.8.1 Background

It is a truism that all traditional African societies have had systems for instructing themselves in the socio-musical knowledge, skills and values for those societies to have had widely recognized, revered and surviving musical heritages. Learning why and how lullabies are incorporated as part of the Pedi culture is important to its later use with children. In the Pedi culture while singing lullabies, mothers or caregivers ensure that the atmosphere is always warm and supportive involving mutual acceptance and respect. Under such conditions children feel comfortable and calm down in case he/she was crying.

Works of art – Throughout the world and history, there are various forms of music that exist as art works. The musical works are consequent upon musicians having taken extraordinary trouble to make sustained, complex and carefully articulated creations that people have responded to and though they are significant, meaningful, symbolizing something. Through them something is transmitted, something is known' (Swanwick 1996). It is through musical works that individuals gain knowledge and expand their experience and horizon. Musical works, according to Elliot (1996:6), 'are multidimensional constructions that embody the musical values, standards and traditions' of a musical culture. Music Education enables individuals to participate in the creation and recreation of, interpretation and transmission of musical values, standards and the traditions musical works embody.

In the United States of America, like in the Pedi culture and elsewhere, parents and care givers engage in music making through singing lullabies and other related songs to calm infants and in literacy activities more frequently with toddlers, thus supplicating music with literacy (Custodero, Britto & Brooks - Gunn 2003). Custodero et al, believe that all children are born with

natural musical ability which vary from child to child. They argue that rhyme, rhythm, song and movement have historically been used as a powerful teaching tools that have infused the values, mores and customs of cultures and societies. They assert that music universally reduces mental fatigue, calms tension, and focuses thinking, and greatly impacts creativity and sensitivity. They also note that listening to make music also stimulates the release of endorphins which are produced in the brain to relieve pain and produce a euphoric state. From the observations and interviews it was established that in the Pedi culture music simply makes learning easy and fun. It forms a natural bridge to literacy development, builds self-esteem and creates a sense of inclusion and collaboration, and encourages an exciting learning environment full of rich language and positive emotion. During field research it was also observed that through the use of lullabies and related songs, motions, pictures, and symbols, songs appeal to diversity of infants and children, gaining and maintaining their interest and attention.

Traditionally in the Pedi society, a child's early development has been perceived as a joint responsibility of the home, the school, the community, and in some cases, the church or other places of worship. However, due to social and economic changes in the last 20 years, many parents now place children, ages 2-5 in preschool education programs (Daniel 1992, Palmer 1993). Consequently, some of the developmental responsibility for these children has shifted to preschool educators in both public and private facilities. Currently, more than half of all infants and toddlers in the Pedi society now spend time each day in some type of child-care setting. These changes call upon child-care staff to undertake numerous and varied responsibilities, including appropriate music activities, lullabies inclusive, for all groups of young children. However, poor documentation of lullabies has limited the use of this music in early childhood education, barring cross-cultural sharing and presenting a real threat to the maintenance of an important cultural repertoire. As the communities transition from oral tradition to the written, we need to engage in rigorous documentation, hence, this study is an attempt to fill this gap. One of the greatest challenges facing music education in South Africa today is its institutionalization.

Traditional music of multicultural society must now be studied and documented, in all its diversity, within the formal education system, presenting a daunting task for teacher preparation. Many teachers openly confess their lack of knowledge of traditional African music, having experienced a music education heavily skewed toward Western European music, a situation brought about by the missionaries during the colonial era (Agak 2005, Akuno 2005, Digolo 2005). In early childhood education, this influence is particularly evident. Thus, although music is integral at this stage of education (Mwaura 1980), the teaching of it relies heavily on Western European singing games and folk songs, especially in urban areas. Rural areas are also gradually moving away from traditional African music to English music. Again, this study is an attempt to fill this gap.

4.8.2 Methods of the learning progression in the Pedi lullabies

4.8.2.1 Context and Communication

TABLE 10 Teaching and learning progression in the Pedi lullabies

Skills	In the singing of lullabies, the art of music-making and music-taking, involves some skills and activities. Skills in lullabies' activities require direct involvement in listening, movement and making rhythm as well as improvising. Skills
Attitude	The child needs favourable attitude from either the mother or caregiver for him/her to absorb the beauty of sound.
Repetition	The text of the Pedi lullabies is distinguished by the use of a process of repetition. There is an abundance of phrases, words, syllables, repetitive rhymes, and a play on consonants or vowels through repetition of initial syllables.
Rhythm	Rhythm is important to lullabies and story songs as it helps to provide structure and is a good place to begin.
Communication skill	With facial expressions and enthusiasm, either the mother or caregiver with a modest singing voice will receive attention.
Intellectual understanding of music	Intellectual understanding of music involves concept formation, understanding of musical language, engaging music thoughtfully through listening.

The results in Table 10 focus on structure, attitude and skills. Observations made on the transmission of lullabies are listed and discussed below.

Structure: From the observations and interviews, it was established that in the Pedi culture, almost all lullabies consist of short melodic phrases. Like in African music, repetition of these short phrases is a common feature. It was further observed that most Pedi verbal music, such as lullabies builds itself around the repetition of a dominant musical conversation. The music is rhythmic, slow in tempo, sung quietly and in *peacere* (peacefully). There is no limit to the length of a song. The length depends solely on the energy of the performer; either the mother or caregiver (Lebaka 2001:113). Similarly, O'Brien (1994:300) also states that a characteristic of African music is basic repetition with slight variation of a musical idea. The investigation has also showed that the text of Pedi children's lullabies and related songs is distinguished by the use of a process of repetition, abundance of phrases, words, syllables, and a play on consonants or vowels through repetition of initial syllables. Research evidence

now suggests that for the genre 'lullabies' to be sung in context, all the above mentioned characteristics should be taken into consideration for the mission to be accomplished.

Attitude: With regard to the attitude of the infants, it was found that at first, infants are concerned solely with exploring sound effects. As the first and most natural percussion instrument is the body (Voglar 1977), infants after absorbing the beauty of sound from either the either their mothers or caregivers, they are often found reproducing certain sounds over and over again to gain clearer understanding of their action in relation to the sound. This leads to a better control of their voices or instrumental playing, and greater sense of personal satisfaction. Making the 'body sounds' of tapping their feet, patting their thighs, clapping, snapping, and making vocal sounds can help infants feel beat and rhythm as a physical experience and lead them to confident musicianship.

At a very early age, they also look for objects to satisfy their inclination to produce sound. They may use anything and everything available such as the rungs of a crib, pots and pans, squeaky toys, or filling cabinet drawers. Similarly, 'authentic' instruments can enrapture infants, and they will explore the various ways in which these can be used to produce different sounds. They will shake, tap, roll, or blow into them, or rub them against something or someone else, or pull them up to their ear or against the ear of a friend. While exploring the sound making qualities of 'found' and 'authentic' instruments, infants' natural curiosity has scope to probe the unknown which may eventually lead towards setting predetermined goals, such as creating patterns and coordinating sounds with other players.

Skills: Based on the findings of this study, it is noticeable that for the mother/caregiver to receive the attention of the infant, she should have the modest singing voice. Basically, the results suggest that, as the music genre 'lullabies' involves singing, for the atmosphere to be warm, supportive, calming, comforting and conducive for gaining and maintaining interest and attention of the infant, as well as inducing sleep in the infant, communication skills such as modest singing voice, facial expression and enthusiasm are important requirements and a necessity for the mother or caregiver.

Figure 12 shows a proposed diagram of learning progression in the Pedi lullabies.

CONTEXT

Structures	Atmosphere	Communication
Repetition, Rhythm, slow tempo & sung quietly	Warm and supportive involving mutual acceptance, comfortable and calm	Facial expression & Enthusiasm

CONTENT

Text	Skills	Attitudes
Abundance of phrases, words, syllables, repetitive rhymes, play on consonants, vowels through repetition of initial syllables, concept formation and musical language.	Modest singing voice, listening, movement & improvisation.	Favourable, sharing ideas of serenity and love.

FUNCTIONS

Meaning	Value	Significance
Reduces mental fatigue, calms tension, relieve pain and produces a euphoric state.	Creates a sense of inclusion, gaining and maintaining attention of infants, expanding experience & horizon and gaining knowledge.	Calming, comforting, putting a baby to sleep & supplicating music with literacy.

The Pedi society also possesses this distinct musical genre dedicated to calming babies or putting them to sleep from the moment of their birth.

FIGURE 12 Proposed diagram of learning progression in the Pedi lullabies.

4.8.3 Conclusion

This chapter focused on the learning progression in the Pedi lullabies, but also examined the oral and acoustic dimensions of this music genre. The results have shown that when a caregiver or mother in the Pedi culture sings a lullaby to her infant, the words are not the dominant factor in comforting the child

(although the words are not unimportant), the sound of her voice is. The words form the vehicle that carries the sounds of soothing; that facilitates the tones of nurturing. From the observations and interviews, it was established that a) in the Pedi culture, any song sung quietly at a slow speed (tempo), and sharing ideas of serenity and love could be used for putting a baby to sleep. Other traditional songs such as nursery rhymes are also used as lullabies; and b) movement can be enhanced through the use of music.

This sub-chapter therefore attempts to identify and examine the traditional philosophy of indigenous Pedi music that form the basis for musical and language resources in Pedi cultural practices and performances. Based on the research findings it was concluded that through the use of lullabies and related songs, motions, pictures, and symbols, songs appeal to diversity of infants and children, gaining and maintaining their interest and attention. It is also noticeable that all of these uses of music as lullabies are important and should not be dismissed.

4.9 Summary

This chapter addressed the question: What are the modes of transmission in the teaching and learning process of indigenous Pedi music? It gives the reader an insight on the traditional methods of teaching and learning Pedi indigenous Musical Arts employed by different music practitioners of Sekhukhune district during the transmission process. My aim in this chapter is to offer some observations on traditional teaching and learning of indigenous Pedi music. These comments concern the necessity of creativity, but also the internalization processes. The chapter further explores how social interaction in the Pedi society is a critical component of situated learning, and involves a 'community of practice' which embodies certain beliefs and behaviours. This chapter examines learning in non-educational contexts and informal circumstances through which incidental learning takes place and emphasizes the importance of such learning in both children and adult education. The chapter contends that in situated learning conditions, learning takes place when learners and instructors collaborate to reach some level of shared understanding, often through contextualized activities. How this takes shape in different contexts has been illustrated and demonstrated in this chapter. In brief, the chapter provides an insight into the incredible range and depth of what is so lightly termed 'informal'. In the next chapter, the teaching and learning process of religious music with special reference to mainline and independent churches will be discussed. The chapter shall also reflect on the missionary influence on the transmission process of religious music.

5 THE TEACHING AND LEARNING PROCESS OF RELIGIOUS MUSIC WITH SPECIAL REFERENCE TO MAINLINE AND INDEPENDENT CHURCHES

5.1 Introduction

This chapter is devoted to a discussion of the teaching and learning process of religious music with special reference to mainline and independent churches. The aim of this chapter is to explain the conflict or integration of different cultural norms and how religious music has moved from ancient traditional music and dance, the influence of the missionaries and the ultimate integration of both musical genres into current melodious form of religious expression. The chapter describes the missionary influence on the transmission process of religious music and the cultural impact of traditional music and musical instruments on liturgy, but also reflects on the demise of traditional religious music.

5.2 Background

There are many ways to describe the transmission, effects and uses of music in a particular society. Music, particularly singing, is such a strong ethnic symbol that is virtually indistinguishable from the culture itself. It is feasible that music in the Pedi society is the cement of social life and has important liturgical significance. An investigation of this music genre seeks to explore how Pedi people transmit and employ religious music, to cope with roles that are open or never-ending in their demands. In particular, it focuses upon the role played by missionaries, independent churches and the Pedi people themselves, in their religious musical genres. In particular, this chapter describes:

1) the teaching and learning process of religious music with special reference to mainline and independent churches;
2) conflict or integration of different cultural norms; and
3) how religious music has moved from ancient traditional music and dance, the influence of missionaries and the ultimate integration of both musical genres into a current melodious form of religious expression.

It is worthwhile to mention here Kubik's (2001:199) view on music and movement. According to him, all music in Africa is almost naturally associated with movement and action, such as playing percussion instruments, hand clapping or dancing. This view is supported by Maboee (1982:131), who writes that 'Traditionally, when Africans worship, they sing and dance together. They have a tendency to become emotionally or spiritually involved in the service'.19 The Pedi people are moved by songs, becoming spiritually motivated during the order of worship (video clip: 04:30-06:10, DVD C). From a cultural point of view, Pedi people do not always feel comfortable in a controlled solemn church, where emotions are not expressed. In the Independent Churches, singing is always accompanied by the clapping of hands and the whole church service becomes more colourful for the members of the congregation. Mainline churches, where traditional music is seldom used, may lose members to the Independent churches, because of passive participation.

5.3 The missionary influence on the transmission process of religious music

The arrival of the missionaries in Sekhukhune district, which is mainly inhabited by the Pedi people, had impacts on both their music and culture. Before the arrival of missionaries in about the early 19th Century, Pedi religious music was based exclusively on songs and dances associated with traditional beliefs and instruments such as drums, rattles, whistles and horns.

Before the arrival of the early Christian missionaries to South Africa, Pedi people were not aware of the existence of Jesus Christ. They only knew his father, God Almighty and their ancestors. There was a general belief that God can only be worshipped through ancestors. Confusion between these traditional beliefs and Christianity began after the missionaries introduced Jesus Christ. It was not only the belief systems that were different, but also musical instruments used during worship. However, as the Pedi people became interested in Christianity, the missionaries threatened that if church members continued to venerate ancestors, they would be excommunicated. Congregants, because they did not want to forget about their roots, faced a dilemma. They

19 In the African context, music is an intrinsic part of everyday life, as well as in religion. One could even argue that music in all its forms is the central theme which runs through all aspects of life, including the church.

could not decide whether to belong to the church or venerate ancestors or both. This led to some community members losing interest in indigenous music and the oral transmission of Indigenous Knowledge Systems (IKS). The missionaries were helpful in many ways to the Pedi people, building schools, clinics and churches. They were dynamic and enthusiastic about teaching the community as well as establishing confirmation classes, brass bands and church choirs.

5.4 Pedagogic approach to music by the missionaries

5.4.1 The transmission process of instrumental music (brass)

Irrespective of the confusion early missionaries created in the Pedi culture, by the 1960's, Evangelical Lutheran missionaries could find time to teach the youth to read music (staff-notation) and to play brass instruments (e.g. trumpets, trombones, euphoniums, tuba, etc.). During the week, missionaries were teachers, nurses and medical doctors, while on weekends they worked as pastors and music teachers. Whoever wished to learn a particular brass instrument could approach the missionary who decided whether or not to accept the new learner. Instruction took place over a period of several months depending upon the quickness and understanding of the learner. The missionary worked with learners at stated and regular times and the transmission process fell under the general heading of guidance. This could be subdivided into leading, instructing, and demonstrating. Leading refers to the process in which the teacher tries to limit physically the random responses of the learner so that he makes the correct responses more quickly or is prevented from making the wrong responses. It is sometimes difficult to differentiate between leading and demonstrating in the music learning process.

From personal observation of the author, the method of the missionary music teacher was both educational and motivational. If there were mistakes, he corrected them; his patience was great.

- *First,* the players were trained how to produce the sound on the brass instrument: the technique of using lips and tongue to produce the sound was demonstrated by the missionary and learning was through imitation.
- *Second,* all learners received tuition on theory of music (i.e. the letter names of both the Treble and Bass clefs). For the learners to remember the letter names, the missionary came up with a strategy of naming the lines of the Treble clef (Every Good Boy Deserves Food), spaces of the Treble clef (FACE), the lines of the Bass clef (Good Boy Deserves Food Always) and the spaces of the Bass clef (All Cows Eat Grass).
- *Third,* different types of notes such as semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver and note values were introduced to learners.

- *Fourth,* a lesson on fingering on all instruments was facilitated before learners could attempt playing C major scale and its arpeggio ascending and descending.
- *Fifth,* after all learners were able to play C major scale and its arpeggio, ascending and descending, the learners were requested to play short exercises for building up the lips, improving tonal quality, note value, pitch differentiation and for sufficient breath control.
- *Six,* additional major scales in the keys of B flat, E flat and F and their arpeggios, ascending and descending played in both legato and staccato were also introduced to the learners.
- *Seventh,* after all learners could play all four major scales and their arpeggios, the missionary selected two hymns from the Lutheran hymn book, namely: **hymn No. 286, '***Dula le nna'* (Abide with me) and **hymn No. 271, '***Jesu swika la mehleng'* (Rock of Ages), for the learners to commence sight-reading **(see Figures 13 & 14).**

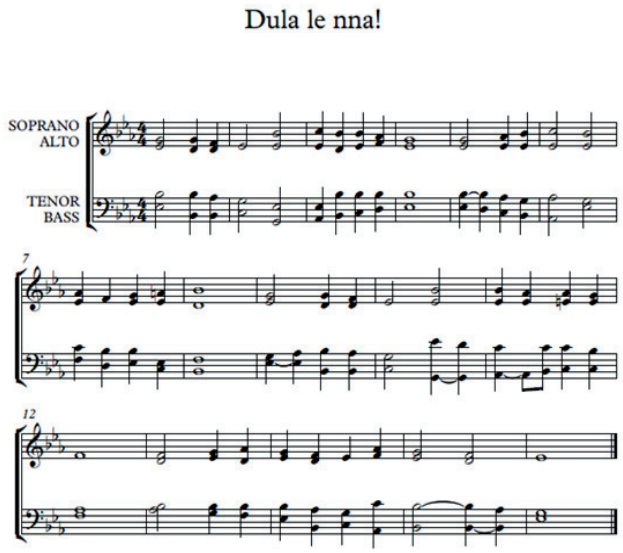


FIGURE 13 Hymn No.: 286 'Dula le nna' (Abide with me)

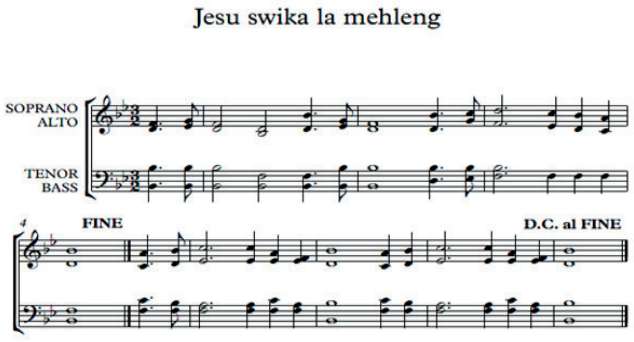


FIGURE 14 Hymn No.: 271 'Jesu swika la mehleng' (Rock of Ages)

In teaching the hymns, the missionary used the '*Phrase Method*'. He prioritized the melody by soprano (trumpets) before other supporting parts could join in. Those instruments which do not play the melody were ignored for the moment, for the melody must be learned first. He then played the first phrase alone, for the soprano part, with more emphasis, and indicated to the learners that they should mimic the soprano part. He repeated the phrase several times, and the soprano part played after him, sight-reading from phrase to phrase, forgetting, remembering and gaining assurance.

The same procedure was applied to other parts (alto, tenor and bass) to learn the same phrase and remaining phrases. At the end of two hours, however, several learners could play through the whole melody of the first hymn '*Dula le nna*' (Abide with me). Concerning the second hymn '*Jesu swika la mehleng*' (Rock of Ages), the same procedure was followed. Practicing two hours a day, the Pedi learners only required six afternoon sessions to learn the second, third and fourth hymns and, working on approximately the same schedule, three weeks to learn nine hymns. As from then henceforth for every two hours' rehearsal, thirty minutes was scheduled for exercises, thirty minutes for recapitulation (old hymns) and sixty minutes for new hymns.

The results of the transmission process as introduced by the missionaries demonstrated that learning to play an instrument is a very complex task where knowledge needs to be built gradually. The attention of an individual teacher helped the learner to secure basic fingering, posture, and an understanding of musical dynamics. Moreover, stylistic knowledge, expression and performance behaviours could be absorbed quite naturally in the presence of someone who was able to engage at a high level in transmitting the musical skill. This method,

however, required dedication and high levels of time investment on the part of both learner and missionary. Those Pedi boys and girls, who learned to play brass instruments, were young and enjoyed the exploration of another culture's music. Many of those Pedi youth who participated and became adept at playing in brass bands, as they grew older once again became interested in discovering more about the ancient ways and preserving the oral transmission of indigenous musical knowledge. This was empowered by the knowledge of staff notation, which allowed a rigorous comparison with tonic-*solfa* in Lutheran hymn singing.

Initially, some players found it difficult to produce the sound on the brass instruments, although they were committed members of the brass band, and attended all rehearsals. The instruction lasted 14 weeks with daily sessions, Sundays excluded, before the learners were able to play the C major scale and its arpeggio and two simple hymns (e.g. Rock of Ages and Abide with me).

During the transmission process (formal learning) of instrumental music (brass), the missionaries applied three principles, namely:

1) known to unknown;
2) easy to difficult; and
3) simple to complex.

Assessment included the player's musical ability; the ability to understand instructions; attitudes towards practice and influences upon it; as well as time spent on practising and attainment of musical competence.

The above description is a testament to how excellent the missionaries were in transferring musical skills. It was important that each player was able to play C major scale ascending and descending before they could learn how to sight-read the first hymn. This process mainly took place after school, on weekends and during school holidays. The primary aim for the transmission process was to prepare the youth to join the congregation on Sundays in playing hymns, unlock their creative talent and improve their social skills. The players became more confident with time to the extent that they were able to play major scales of C and B flat and their arpeggios as well as 4 hymns in 20 weeks.

5.4.2 The transmission process of choral music.

In addition to teaching learners to play brass instruments, the missionaries also found time to establish church choirs. The purpose was to teach all who were interested, from the youth to the elderly, how to sing hymns using tonic-*solfa* notation. The basic musical format of the hymns was four-part harmonic setting, which allows all voices, female (soprano and alto) and male (tenor and bass), to participate in the singing, producing a feeling of communal musical expression. This was also formal learning and benefited many congregants, some of whom later became teachers. Repertoires were transmitted through tonic-*solfa* notation and the '*Phrase Method*'.

In most instances, music theory and practice were closely interwoven. The transmission process included leading, instructing, demonstrating, singing, memorization, forgetting, remembering and gaining assurance. Practice sessions were held in the evenings, four times a week (i.e. Monday, Tuesday, Thursday and Saturday). Each session usually lasting about two hours (18h00-20h00). During these practice sessions, from thirty to sixty persons were present:

- *First,* the choir was trained in the correct singing posture and some exercises on breath control.
- *Second,* all singers received tuition in the theory of music (i.e. strong beats and weak beats, pitch differentiation - octaves, note value, key signatures, time signatures and which melodic line belongs to which part).
- *Thirdly,* all singers were requested to sight-read the C major scale using tonic-*solfa* notation (d, r, m, f, s, l, t, d') ascending and descending.
- *Fourthly,* once all the singers were able to sing the C major scale, ascending and descending, the singers were requested to sing a few short exercises for preparing their voices; then to sing the chorus they all knew '*Re tswa ka mo re ya ka mo'* (We are moving from one place to the other), **see Figure 15.**

Staff Notation

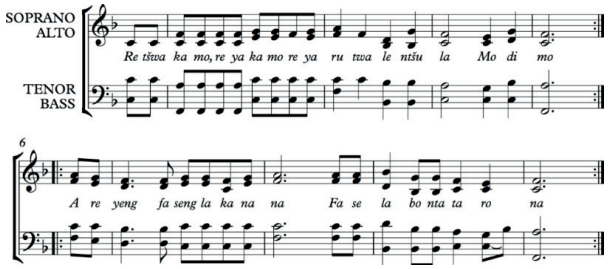
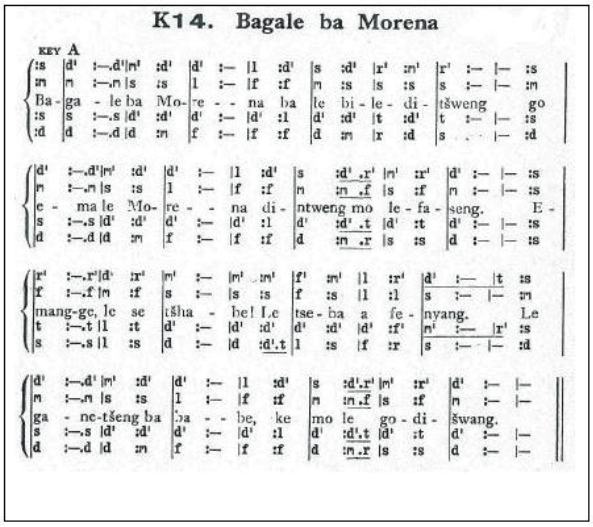


FIGURE 15 Musical transcription of *"Re tswa ka mo re ya ka mo"* (We are moving from one place to the other).

That was the end of the first practice session. During the next session, in teaching the hymns, the missionaries used the '*Phrase Method'*. Both the pastor and his wife were musical and could both read tonic-*solfa* and staff notation. It was convenient for them to share the training of singers; for example the wife trained soprano and alto and the pastor (tenor and bass). One hour was spent on parallel practicing sessions and for another hour, they brought all parts (soprano, alto, tenor and bass) together. Their art of teaching was characterised by several repeated phrases to ensure that all singers had internalised the music before they could proceed to the next phrase. At the end of two hours, however, several singers could sing through the whole melody of the first hymn '*Bagale*

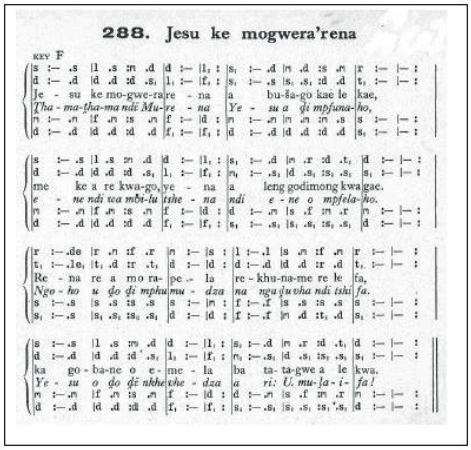
ba Morena, ba le ithapileng' (Stand up, stand up, for Jesus), hymn no.: K14, while others were still struggling with note value and pitch differentiation **(see Figure 16).**



Hagens (1960:333)

FIGURE 16 Hymn No.: K14"*Bagale ba Morena, ba le ithaopilego"* (Stand up, stand up, for Jesus) – in tonic solfa.

Concerning the second hymn '*Jesu ke mogwera rena*' (What a friend we have in Jesus), hymn no. 288 (**see Figure 17),** the same procedure was followed.



Hagens (1960:333)

FIGURE 17 Hymn No.: 288 '*Jesu ke mogwera rena*' (What a friend we have in Jesus?), hymn number: 288 – in tonic-*solfa.*

As from then henceforth, all singers both men and women, frequently assembled in the church to learn how to read music, sing hymns, and use the tonic-*solfa* system. For every two hours' rehearsal, thirty minutes was scheduled for voice exercises (phrasing, diction, intonation, resonance and pitch differentiation); thirty minutes for old hymns and sixty minutes for new hymns. All of this was a preparation for the next performance during the church service on Sundays.

When all learners could read tonic-*solfa,* dynamics were introduced to make the renditions more impressive, musical and worth listening-to. To facilitate the correct interpretation of the hymn/song, from time to time explanations were made when the meaning of the text was not clear. For the correctness of pitch (intonation), piano and/or melodica, were often used to assist the singers to sing accurately (e.g. chromatic semitones, modulations and key signatures).

To maintain good phrasing throughout the rendition, gestures were used by the conductor to assist the singers in executing sufficient breath control. For the clarity of the words (diction), appropriate voice exercises were employed at the beginning of every rehearsal session, because the missionaries believed that constant repetition of specific exercises was necessary to eliminate certain problems and also to obtain the desired results. In preparation for circuit and diocese conferences or music competitions, the singers were given warm water or codliver-oil for the voice so that it would not become hoarse.

The missionaries believed that every individual was blessed with a voice which was unique and incomparable. To them, a good singer was expected to have a quality voice with the ability to produce it as per the requirement of the style of singing. Also every singer should train his/her voice to make it sweet and melodious and produce a wide range of varieties of expressions. As such they prioritized rehearsals before the actual performances; either during church services or during church rallies, circuit or diocese conferences or music competitions. During the rehearsals they encouraged the singers to keep on keeping on. In their view, voice training required commitment to regular practice, with sufficient time and devotion. In Sekhukhune district, most choir conductors belonged to different church denominations led by the missionaries. They participated during schools' music competitions with satisfactorily results because of the skills acquired from the missionaries.

5.5 The demise of traditional religious music

Before 1994, the missionaries themselves played a part in the teaching of music. They intended to teach the people to sing the hymns in tonic *solfa* system and to convert them to Christianity. This was a way of getting the African people nearer to an European concept of religion and away from the African way of venerating their ancestors. Tonic *solfa* was a system that put a learner in a sort of shell, a closed-up shell from which they could not escape (Robinson 1984:58).

This view is also supported by Dargie (1995:23) when he writes that the *solfa* system of notation has proved an even more inadequate medium than staff notation. He called it 'Europe's gift to some of the most rhythmically talented people in the world'.

This is not to say that there was anything inherently wrong with the Western approach to music. What was wrong was that this approach was seen as the only valid approach, to the detriment of the love of traditional culture. For example, the teacher attempted to impose certain musical criteria as an essential truth relative to all music everywhere (Robinson 1984:57). This was usually done through an institutionalised music education system, that is, teaching according to some predetermined syllabus.

The present day tendency in the teaching of music in schools has limited African musical interest to the most part to the "herd-boy" or revivalist level. Fifty years ago, African schools started from the wrong end and instead of insisting upon a solid foundation of local traditional songs, educators recommended that promising African musicians should be taught European music only (Tracey 1961:16). The above view is in consonant with Yoloye (1986: 164) who observes that, many of the cultural traditions of African countries had been suppressed in colonial days because they were said to be manifestations of paganism. According to him, since early formal education was largely in the hands of missionaries, songs, dances, drama and poetry associated with traditional African festivals or religions were forbidden in the schools. Yoloye (1986:151) further suggests that for the content of education in Africa to be relevant, the curricula, textbooks and methods must take account of the African environment, the African child's development, the African cultural heritage and the demands of technological progress and economic development. He argues that the needs of society will vary from one African country to another and, in fact, from one sub-group to another within the same country (Yoloye 1972). In his view, it is possible to identify some common needs that cut across all the new nations of Africa.

Western influence came to South Africa through the normal processes of cultural encounter between people of different cultures. Culture change usually took place over an extended period, but in Sekhukhune district acculturation[20] took place at tremendous speed. The missionaries rigorously suppressed dancing in the church and the Pedi people were forced to stand still while singing European hymns **(see Photo 36).**

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20 Acculturation implies culture change through assimilation and hybridization, where "culture A" invades "culture B" through music, religion, language, attire, etc.

PHOTO 36 The congregants are singing from sight-reading and emotions are suppressed. There is passive participation in the church (Mamelodi; Evangelical Lutheran church – Mamelodi Congregation, 02.08.2015), Photographer: Morakeng Edward Kenneth Lebaka (Researcher).

Of particular interest is the fact that Pedi people are very fond of melodious and emotional songs, which are accompanied by the rhythm of instruments such as whistles, drums, rattles, as well as ululation. The missionaries did not take into consideration the traditional Pedi music background. Even though the Lutheran hymnal has good poetic hymns and the music is well arranged, the cultural blend is lacking. In the mainline churches, the music sung during church services is calm and solemn. The rhythm does not lend itself to the movement of the body. Congregants do not always feel comfortable in a controlled solemn church where emotions are not expressed: where congregants are singing from sight-reading and there is passive participation. This form of religious music has played a part in the demise of traditional indigenous music and instruments.

Pedi people like dancing (movement), and dancing had no place in European church worship **(video clip: 00:00-02:18, DVD C).** As the Pedi people began to respond to the Gospel, they were forced to abandon their ancient customs, rites, cultural identities and even their names because all of these were regarded as 'pagan'. In these crucial initial encounters with powerful Western missionaries, the Pedi people were made to feel inferior. Their previous way of life was condemned as totally unacceptable, wicked and pagan.

The attitude of early Lutheran missionaries showed an unwitting ignorance of the positive values of the Pedi way of life. Their actions were an unwarranted attempt to control the social situation and an unfounded attack upon the fundamental institutions of the traditional Pedi society. Without first trying to understand the significance of traditional rituals, missionaries condemned most rites of passage and social ceremonies as pagan, whether they were contrary to the teachings of the scriptures or not.

The government's neglect of indigenous music was added to the historical influence of Christian missionaries on religious music in Pedi communities. Missionaries regarded drumming as woven into the fabric of pagan life, so they were determined to exorcise it. Despite the scarcity of instruments, the Pedi people refused to forsake their musical traditions and an outstanding vocal musical culture evolved over time. Drums are among the musical instruments found in Limpopo Province, especially amongst the Pedi.

The above observation is enriched by the general agreement among scholars such as Masoga (2006), Thorsen (2002) and Tedla (1995). For these scholars, ethnographic research involved more than the collection of raw data. For Masoga (2006:46-47), it was culturally and educationally appropriate to promote African indigenous knowledge in local communities through integration into the school curriculum. On a similar note, Thorsen (2002:18) stated that the learning process of music was connected to time and place within a natural or cultural context. In his opinion, the Musical Arts were an essential constituent of socialisation and person making. He maintains that through processes and content, they can cultivate and create an awareness of the learner's identity and selfhood. In consonance with the above view, Tedla (1995:190) wrote that knowledge systems and methods of teaching and learning, as they exist in Africa, can provide a rich resource for Africans as well as non-Africans. According to him, the modern education system has much to learn from indigenous African education.

Pedi music was regarded as not sufficiently artistic and spiritual by the missionaries. This could have been the reason why a minority of the Pedi people appear to have lost interest in their traditional music and musical instruments as a result of contact with modern civilisation and the influence of the missionaries.

5.6 Current situation

It is becoming clear, that adding traditional musical instruments to the repertoire of religious music, can have a positive impact on mission work. When traditional Pedi religious music includes traditional musical instruments (for example, *meropa* (drums), *dithlwathlwadi* (leg rattles), *mekgolokwane* (ululation), liturgy enables Pedi congregants to come more easily into contact with God within the context of a worship service.

The question of culture is becoming very important in every present-day missionary effort – whereas its consideration has been generally neglected in the past. With reference to the cultural dimensions of liturgy, it has been argued that the connection between culture and religion results in as many liturgical forms as there are cultural concepts (Chupungco, 1994:153). Thus, liturgy and music are instrumental in expressing one's culture, particularly in today's missionary context.

5.6.1.1 The cultural impact of traditional music and musical instruments on liturgy

The current missionaries are flexible. The introduction of Pedi choruses such as '*Morena re gaugele'*(Lord have mercy on us) *and 'O wa ntaela moya'*(The Holy Spirit is direting me), and traditional musical instruments into the worship of various Evangelical Lutheran churches in Sekhukhune district by the current missionaries has not compromised[21] the essence of Christian worship. It has rather encouraged maximum and unimpeded participation in worship by members. Congregants feel that they are themselves. They are free to express their emotions by either clapping their hands, ululation, drumming or dancing; which is in line with the African cultural background**(video clip: 25:40-30:12, DVD C).** Congregants are dancing, singing from memory and worshipping God the way they like, and there is active participation in the church **(see Photo 37).**

PHOTO 37 The congregants feel that they are themselves. They are singing from memory and worshipping God the way they like. There is active participation in the church (Mamelodi; Evangelical Lutheran Church – Mamelodi Congregation, 02.08.2015), Photographer: Morakeng Edward Kenneth Lebaka (Researcher).

Similar to my argument, Lieberknecht (1994:281,283) rightly claims that singing in particular helps the congregation of God to recognize itself as church, so that it can establish its own identity through music and appears attractive to outsiders. Nketia (1974:15) adds that apparently the 'fact that drums and other

21 Whelan (1990:202), for instance, has observed that "many local churches have begun to produce a body of liturgical music that is a worthy cultural expression of their Christian faith". Furthermore, Chenoweth (1984:35) gives a few examples showing the "fruits of indigenous musical leadership in the church" which have resulted "in a wealth of worship styles all over the world", such as those of Papua New Guinea, Nigeria or Cameroon.

percussion instruments were used in the Ethiopian church, which had been established in the fourth century A.D., did not affect the evangelistic prejudices'. Noteworthy is the fact that even the mission churches such as Anglican, Roman Catholic, Dutch Reformed and others have incorporated similar music into worship[22]. Since the introduction of indigenous African musical forms, the massive movement of their members to the spiritual/independent churches as a result of passive participation, seems to have abated.

It is also noticeable that in the Evangelical Lutheran Church – Lobethal Congregation and other mainline churches, creative music-making, takes place during a process of interaction between the congregants' musical experience and competence, their cultural practice, their traditional instruments, and the instructions. Altogether this forms the *affordances* in the creative situation. When analyzing the data material, it becomes evident that creative music making and music identity are two sides of the same coin, in that the former provides an arena in which the latter can be explored.

These observations suggest that music is part of culture and at the same time forms culture. It also has communicative qualities necessary for relating the Christian message in all cultures. There is a growing body of evidence to support this view. Nelson (1999:152-155) for example, provides convincing evidence of a relationship between music and culture. He examines the role of 'ethno-musicological' research in the mission context, herein stressing the importance of the bonds between music and culture and arguing that 'God can and will use whatever we have for His Kingdom and service'. Darby (1999:66) gives the example of the African initiated where allegedly 'African spirituality has been allowed to permeate fully the worship and liturgy', while all 'mainline denominations in Africa have incorporated into their traditions, whether they like it or not, music, rhythm, ceremonies and pilgrimage, which are intrinsically African'. How vital authentic hymns are for the relevance of a liturgy, has been evidenced in the Indian mission context, where, according to Amalorpavadass (1971:11), a truly Indian liturgy has been shaped through the implementation of Indian instead of Western music. Hence, considering the cultural impact on liturgy, including its music, it becomes clear that 'the future of worship and its music will be written by both the church and society'.

Dierks (1986:37), in his doctoral thesis, talks about contextual proclamation and incarnational communication in Africa. However, just once (and in a negative sense), he mentions music in missionary work, stating that early missionaries were not in a position to compile indigenous hymn books, catechisms or liturgical formulas. The very important positive role music and liturgy could play in regard to indigenization, was not considered. Another theologian who obviously did not have problems with indigenous music in missionary work, was a missiologist of the Baptist Church: Hustard (1981:230-

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22 Dargie (1989:138) endorses this observation by stating that African hymns will certainly contribute to the renewal of the whole church. The relevance of, for instance, Xhosa music to mission and church is expounded by Dargie (1997:319-326).

242), who had a specific chapter on 'Music in foreign missions' in his work *Jubilate! Church music in the Evangelical tradition.* Hustard maintains that, nowadays, 'foreign missions are for all practical purposes the exclusive province of evangelicals, since traditional denominations have largely retreated from the challenge' (Hustard, 1981:241).

These observations also support Scott's (2000:9) assertion of a relationship between music and culture. He argues that, 'accepting that music is part of the experience of every human culture group, we can say that it is an inherent gift given by a wise Creator for the benefit and enjoyment for us all'. In his view, the church, in its missionary endeavours, ought to recognize and accept 'the powerful effect of music in all aspects of Christian ministry (Scott, 2000:9), and, therefore, employ it in its missionary work'. Triebel (1992:235) endorses this observation, by stating that 'We cannot ignore culture in our missionary task'. Triebel (1992:235) was a positive example of a Lutheran missionary who thought about music in mission work. He (1992:238) described a project to collect new Christian songs in Kiswahili for Tanzania, saying that 'the use of indigenous music gives wings to the word of God in order to make it incarnate in Kiswahili'.

An interesting dimension of this study is the creative work which is indirectly related to liturgical church service. This developing feature is taking an increasingly important role. It is of considerable interest to note that traditional Pedi religious music is rhythmically centred, as the drums are the most frequently used musical instruments, not so much based on harmonic principles as Western style music. Thus, the whole congregation is usually encouraged to participate in the performance of traditional African religious music, including the multi-part singing, call-and-response structure and dancing **(video clip: 02:40-04:10, DVD C).** Through this inviting character, traditional Pedi religious music serves communion-building, as well as communicative means. It becomes increasingly clear that the dimensions of rhythm play an important role to contextualize and Africanize the existing (Lutheran) liturgy, in order to make the missionary qualities of worship an integral part of mission work.

An interesting observation on the vital, if not central role of handclapping in liturgy should be mentioned. From this study, it appears that handclapping helps to maintain the tempo since the Lobethal congregation gradually and habitually slowed the tempo of hymns in the course of performance. It is noticeable that when handclapping is enforced, the tempo is regularized, thereby producing a metronome effect **(video clip: 15:10-15:45, DVD C).** These observations confirm that with musical creativity and rhythmic direction, congregants build a repertoire which is characterized by cultural blend, polyrhythm, improvisation, four part harmonic setting and interlocking rhythms which compel the congregants, the pastor inclusive to dance to the music, and hence increase attendance and participation **(video clip 10:01-12:20, DVD).**

The undeniable affinity of African people with the combination of singing and movement (Khuzwayo, 1999:17), like dance, is another quality of music which supports a total understanding and acceptance of the message in the African mission context. Hence, it forces the missionary to integrate certain movements, which underscore the song's content, together with music in worship, as part of an Africanization process. In my view, it is indeed of great significance that indigenous people's music should be regarded as a matter of relevance and ultimately becomes a vessel which carries the full meaning of the Gospel. Thus indigenous Pedi church music will be actualized to the glory of God.

From the above discussion, it is suggested that traditional Pedi religious music is likely to play a vital role in a future Lutheran liturgy and other mainline churches in the South African mission context. Traditional Pedi religious music presents a valuable means to contextualize and Africanize the existing (Lutheran) liturgy in order to make the missionary qualities of worship an integral part of mission work.

It is clear that since traditional Pedi religious music possesses qualities quite different from Western style music, there is a need for new choruses to be composed for an appropriate contextual communication of the Biblical message and to encourage sustainable conversion around such changes. Pedi religious songs should stress an African sense of rhythm and be employed more and more as a missionary liturgy of the Lutheran church – alongside traditional Lutheran chorales. This emphasis on contextual African music would be in line with Luther's criterion of familiarity. He emerged as a voice in Europe at a time when Church elders were out of touch with the religious needs and expectations of their community, who were poor and downtrodden. This is perhaps a reflection of what is happening within our communities again in the modern world.

5.7 Independent Churches

5.7.1 Local traditional religious Musical Arts

Independent churches such as St John Apostolic, Zion Christian and others in Sekhukhune district have survived indoctrination and acculturation by the missionaries by insisting upon solid foundation of local traditional religious songs. Learning music through participation has been a constant practice in independent churches in Sekhukhune district. This is an informal procedure, where people learn relevant music material through participation in pertinent activities for groups that they belong to. The transmission process involves participation, fostering of a communal sense, concentration on the present moment and the use of musico-cultural formulae and cues for interactional purposes. The learning process is largely dependent on improvisation, re-creation and variation. From this creative process, participants receive

knowledge through understanding and assimilation. In some churches the learning process is formal and in some informal. For example in St John Apostolic church, the transmission process is informal and the choir learns through participation and imitation. In churches where there are hymn books without either tonic *solfa* or staff notation, the transmission process is formal, guided by guidance and demonstration, whereby the conductor or pastor sings the melody using the lyrics and the choir/congregation sings after him/her, hence repetition enhances assurance.

In these churches, the singers are summoned to practice once a week in preparation for the church service on Sunday. Different types of choirs are found in these churches, for example, children, male, female and mixed choirs. The repertoire in both formal in informal learning is in four part harmonic setting. Generally, God is the basis of trust in these songs. For the practice sessions, the singers assemble in their churches. Some practices are formal and some very informal. In the formal practices the leader has to be obeyed; he scolds and may be very stern when things do not go well. Trouble makers and ill-disciplined choir members are put out of the rehearsal. In preparation for the church rally or music competitions, it is compulsory for choir members to attend rehearsals on daily basis two weeks before the competitions' day. The leader will make final selections and work on the songs and dances. In informal practices, the repertoires are transmitted orally. Learning music, dance and having fun does not exclude any member of the choir. The leader fosters the singers' intrinsic enjoyment of learning by giving them choice, freedom, and a sense of control so that they do not feel out of place and are more likely to motivate themselves, rather than only depending on him/her to make music and dancing fun. For example, in St John Apostolic church, as in traditional practice, not anyone can be a soloist. It has to be someone who is able to tune the drum, or recognize when the drums are out of pitch. It should also be someone who is able to provide acceptable pitch preferences for comfortable responses. The soloist also has to be able to set appropriate functional tempi and style for both the choir and the congregation, otherwise a disgruntled murmuring will call for another soloist. As repetition of musical phrase is one of the most important compositional features in St John Apostolic church, it often serves as a useful means by which the soloist emphasizes and projects to the listening congregation/audience the principal idea or ideas of a particular song. The call and response of musical patterns usually serves as the most adequate means of creating a perpetual variation.

The hymns in these churches are characterized by joy, interaction, concentration, expression, self-confidence, imagination, fast tempo, and full of movement, including dance steps. Musical repetition, in its simplest form is evident in the hymns. The rather simple musical nature, cyclical form of repetitiveness and basic contents, make these hymns accessible to both adults and children. Repetition serves as a useful means by which the singers emphasize and project to the congregation or audience the principal idea. In these churches there are no separate terms for music and dance: 'the two are

seen to be indivisible. In a way dancing is, rhythm made visible' (Karolyi, 1998:6). While singing the hymns, dancing involves rhythmic expressions, as diverse as the simple clapping of hands or stamping with the feet, expressive body movements. The careful use of figurative words with powerful associative meanings is observed in these hymns and the text possesses variation in poetic expression.

Music and art are part of independent churches in Sekhukhune district. It is difficult to differentiate between an artist and a congregant in these churches. Almost everybody can sing and dance without having received any formal tuition in either music or dancing. To them, music is an inborn talent enhanced by informal learning during the enculturation and transmission processes. Neither tonic *solfa* nor staff notation is used in these churches. Most of these churches sing from memory. Zion Christian Church (ZCC) and International Pentecostal Church (IPC), have hymn books with lyrics only, but seemingly the members of these churches have memorised all the hymns because they are also singing from memory. Through dance, the congregants have the opportunity to learn, synthesize, and demonstrate their musical ability by means of choreography **(see Photo 38).** Through movement they can both perceive and express the meaning in their religious beliefs. In these churches, musical intelligence involves its own rules and thinking structures, not necessarily linked to other kinds of intelligence, and creativity is thus manifestly a cultural process.

PHOTO 38 *Mokhukhu;* Zion Christian Church: Through dance, the congregants have the opportunity to learn, synthesize, and demonstrate their musical ability by means of choreography (Jane Furse, 10.05.2015), Photographer: Morakeng Edward Kenneth Lebaka.

5.7.2 Musical creativity and musicality

The musical creativity and musicality in these churches embrace other elements such as the capacity for becoming absorbed emotionally in music and the ability to enter into an intimate relation with it, so that the whole organisation of the soul is affected. The talent for composition is based on musicality, together with

certain influences that have been of importance in the development of the necessary motivation and mental attitudes such as the inspiration of composer-performers. The art of composing requires a reliable musical memory. In these churches, musical knowledge is handed down orally from generation to generation. For instance, the principles of tuning the instruments (e.g. drum), the playing techniques, the framework of each musical composition must all be memorized and assimilated **(see Photo 39).** In the learning of the hymns, ideas are assimilated through practice.

PHOTO 39 St John Apostolic Church: Maphopha (Ga-Maphopha village, 17.05.2015), Photographer: Morakeng Edward Kenneth Lebaka.

It is worth noting that despite fundamental and multi-consequential changes Christianity brought about in Sekhukhune district, independent churches have used and are still using their indigenous systems of worship. The inevitability of music in the Pedi holistic appropriation of reality makes music transmission imperative in traditional Pedi society. This type of music education functions as the transmission of musico-cultural manifestations from one generation to the other. It equips the Pedi people to function in the total musical life of their environment. It involves an endless, ageless transmission of musical life as musico-cultural continuity from generation to generation. It is aimed at preparing the human person as music maker who can use music performances in promoting, conducting or transacting the crucial issues of the community as well as in probing the meaning of life. Like any system of education, the Pedi traditional religious music education, is based on some kind of philosophical foundations.

5.8 Conclusion

The primary objective of this chapter was to discuss the teaching and learning process of religious music with special reference to mainline and independent

churches. As the result of the intervention of the Christian missionaries in the Pedi community, the conflict or integration of different cultural norms and how religious music has moved from ancient traditional music and dance, the influence of the missionaries and the ultimate integration of both musical genres into current melodious form of religious expression was explained in detail. The chapter also described the missionary influence on the transmission process of religious music and the cultural impact of traditional music and musical instruments on liturgy, but also reflected on the demise of traditional religious music.

In this chapter, however, we observe that the missionaries did not take into consideration the indigenous Pedi music background. Even though the Lutheran hymnal has good poetic hymns and the music is well arranged, the cultural blend is lacking. From the observations and interviews, it is evident that the cultural impact of traditional religious music and musical instruments on liturgy has rather encouraged maximum and unimpeded participation in worship by members. When analysing the data material, it becomes evident that creative music making and music identity are two sides of the same coin, in that the former provides an arena in which the latter can be explored.

The results have also shown that learning music through participation has been a constant practice in independent churches in the Pedi society. The transmission process involves participation, fostering of a communal sense, concentration on the present moment and the use of musico-cultural formulae and cues for interactional purposes. From the observations it was also established that the learning process is largely dependent on improvisation, re-creation and variation.

It can be concluded from the above discussion that despite the efforts of the missionaries to impose their way of thinking and music on the Pedi, in the end a form of religious expression has evolved that includes the best aspects of both religious music genres. Today's Pedi religious music encompasses the African passion with the deep religious convictions of the Lutheran church globally.

6 DIFFERENT PERSPECTIVES ON INFORMAL AND FORMAL LEARNING IN MUSIC

6.1 Introduction

In this chapter, the range of settings for music transmission and learning will be explored: from *informal,* which is characterized by an absence of consciously organized structures for music instruction, to *formal,* referring to programs and structures regulated by governments, in which the institutional environment consequently is a strong influence. The investigation of this issue required broad research that included works of scholars from different areas and academic disciplines, from the fields of African Traditional Music Education, Ethnomusicology, Anthropology, Music Education and Sociology, African Philosophy, Indigenous Knowledge Systems as well as Formal and Informal Musical Learning from both African and Western perspectives. My aim is to contribute to an understanding of a wide-range of published intellectually inspiring works on African and Western philosophy and how the concepts 'Formal and Informal Musical Learning' are perceived from these perspectives. Reflecting the interdisciplinary nature of this study, I divide this chapter into five parts. The first part of this chapter provides an overview on the concepts 'learning' and 'musical learning'. In the second part of this chapter I survey the literature which is directly relevant to African perception on informal learning. The third part is devoted to a discussion of Western perception on informal learning. My aim in the fourth part is to provide a discussion on the differences between African and Western perspectives; and in the last part I focus on the conclusion of this chapter. In this sense, I hope that this chapter can contribute also to those scholars of diverse disciplines who have interest in the issues of formal and informal musical learning from both African and Western perspectives, African traditional music education and cultural arts education in traditional Africa.

6.2 Background

A wide-range of intellectually inspiring works on African philosophy has been published. Some of these include Bloom and Heasting (1971), Crary (1969), Gagne (1965), Herman et al (1987), Lovel (1962), Nzewi (2000), Okafor (1989), Pinsent (1962) and Saylor and Alexander (1962). The term 'learning' has been used in different contexts with a wide variety of meanings. Pinsent for example, says it 'refers either to a process which produces progressive series of changes in behaviour and experience, or a result – the sum total of all such changes' (Pinsent 1962:34). Lovel (1962:102), referring to the result of the process, takes learning to mean more or less permanent changes in behaviour 'which results from activity, training or observation'.

Saylor and Alexander (1962) define learning 'as relatively permanent changes'. Gagne (1965) defines learning as 'a change in human disposition or capability, which can be retained and which is not simply ascribable to the process of growth'. In general, learning as a process involves the acquiring of new knowledge, ideas, skills, values and experiences that enable the individual to modify or alter his behaviour or realize his goals. Hence, musical learning will be taken to mean the permanent acquisition and habitual utilization of the newly acquired musical knowledge or experience.

And taking into consideration Crary's (1969) definition of learning as 'the conceptualization of meaningful experience', musical learning must be: a) clearly perceived, b) retained, c) built over time, d) can be put into action, e) enhances living a musical life and f) affects behaviour more or less permanently. Following Bloom and Heasting's (1971) classification of educational objectives, there are three related kinds of musical learning: cognitive, psychomotor and affective. The cognitive refers to learning of musical facts, knowledge or ideas. The psychomotor learning involves music making. The affective learning involves imbibing musical feeling, attitude, values and appreciation. For music education to promote self-realization, which enables individuals to become what they are meant to be and for individuals to preserve and transform the musical heritage of the society, the individual must acquire the three types of musical learning.

The musical learning is embodied in the programmes of music education. If we accept Herman et al (1987:8) definition of a programme as 'anything you try because you think it will have an effect', then a programme of music education is designed by a society to have an effect on the learners. About the effectiveness of the traditional African music education programme, Richard Okafor notes that the music 'learnt at childhood is important as a foundation for learning other things, such as art, craft, science, human relation and social practices (Okafor 1989:291). The imposition of colonial music education programmes on Africa, according to Nzewi (2000:2), led to 'the thwarting of the noble meaning and role of traditional music in African lives. This consequently led to the collapse of the African human systems, the subversion of unique

African mind, and the pollution of Africa's human as well as moral integrity'. The above comment by Nzewi is supported by Yoloye (1986:164) who observes that 'it is true that in many cases, the disciplines of Arts and Culture (music, drama, dance and visual arts) are still treated as extra –curricular activities rather than as integral parts of the curriculum'. Yoloye (1986:162) asserts that localization of content has been one of the most universal ways of achieving relevance in some parts of the continent. Ethiopia, for example, deployed university students and their teachers to rural areas after the 1974 revolution to educate the entire population on the new ideology. Tanzania uses a combination of campaigns and the cell system to educate the populace in its ideology. According to him, where such ideologies have been promulgated, they have tended to affect the curriculum of the schools intensely. He mentions that nothing gets into the school curriculum in Ethiopia unless it conforms to the principles of 'Ethiopia Tikdem'. He believes that such examples can be multiplied in several other African countries.

6.3 African Perceptions of Informal and Formal Learning

Several researchers such as Emeka (1994), Fabella (2003), Mans (1998), Meriam (1964), Green (2009), Nzewi (1991, 1992, 1997, 2001, 2003), Dargie (1998), Heneghan (1998), Jensen (2002), Smith(1962), Okafor (1988), Omibiyi-Obidike (1987) and Oloidi (1989) have written about formal and informal learning in indigenous musical cultures. This study aims to fill a gap in the research and so contribute to the development of the African cultural heritage, especially in the Pedi culture, by using indigenous knowledge systems. While the contribution of Western writers is acknowledged as having set the pace for African musicology, it is perhaps their writings that provoked the rise of African writers to answer their misunderstanding of African music. The contributions of pioneers like Erich M. von Hornbostel, George Herzog, Alan P. Merriam, Curt Sachs, Hugh Tracey, A. M. Jones, Percival Kirby, Klaus Waschman, John Blacking, Gerhard Kubik and a host of others laid the foundation and motivation for African scholarship. Together with the contributions of the many African writers who have themselves, engaged in research since the 1920s[23], sincere thanks are due.

Informal musical learning in the context of this study is understood as the transfer of musical knowledge from one generation to another by word of mouth. Like any educational system, African traditional music education is based on philosophical foundations. Emeka (1994:227) defines traditional education as 'the system or process of cultural transmission from one generation to another'. The hallmark of this definition is that it sees culture as

[23] Nicholas George Ballanta of Sierra Leone is reported to have presented a lecture on African music at the conference of the International Missionary Council in Belgium in 1926.

the substance of education. It puts culture on a par with education. The artistic aspect of culture of any society is referred to as the cultural arts or simply the arts. The arts embody all the creative, performing and imaginative forms of life like dance, drama, fine arts, architecture, poetry and music. The arts deal with human values and purposeful human actions. They therefore become interpretative as they attempt to give meaning and value to human actions and human life. Fabella (2003:105), for example, maintains that music plays a prominent role in the daily lives of the African people, including religious rituals and healing.

The general attitude to the cultural arts education in traditional Africa tends to be that of informality. But this is not to say that formality is not recognized and encouraged. As Meki Nzewi notes:

The growing person was systematically exposed to, and involved in planned, valued – transmission situations…the adult was sustained in his/her adherence to acquired social-human values through required participation in programmed value-vecting music theatre (performance) (Nzewi 1992:206).

In Africa, the well-rationalized informal process is a precursor and a subset of the formal process. A special feature of the formal process of cultural arts education in Africa is the apprenticeship system, which is undergone by the arts specialists, and masters who ensure the continuity of the traditional Africa's age-old arts and culture. According to Oloidi (1989:108), the apprenticeship system of cultural arts education was intended not only to train or produce a creative, skilful person, but also to prepare a mind, wholly, and dutifully, for all aspects of moralistic living.

The rampant music making is to induct Africans into the veritable traditional musical ways of life. The induction is in two stages: 'the informal stage which is for everybody and the second (formal) stage which is meant for the talented and those who intend to make music a profession or area of specialization (Omibiyi-Obidike 1987:2). About the informal stage, Edna Smith states that:

> It occurred naturally from social and cultural situations within the children's environment and was not restricted to any particular place or moment in time. The child from his birth was introduced to the music of his culture, and unconsciously learned what the music required in terms of body movement and vocal effort from his mother and age group and also through participation in other musical activities (Smith 1962:6).

In the light of the above observation by Edna Smith, Yoloye (1987:339) is of the opinion that in reality the essential distinctions between formal and nonformal education are to be found mainly in procedures and administrative organization rather than in content. According to him, this is not to say that in certain cases there will not be different emphases in content. But Nzewi (1997:18-20) argues that it is the informal stage which encourages 'mass musical cognition through active participation and identifies special capabilities' that enables a traditionally educated person become 'a capable general musician'. He observes that the formal stage exists 'in the form of apprenticeship systems,

initiation schools and music borrowing practices' (Nzewi 1991:56-63). And, it 'varies from teaching a village group new music or dance to a lengthy study of a ritual or ceremonial instrument' (Okafor 1988:10). It produces 'the specialized or specialist musicians who become the culture's musical referents with responsibilities for maintaining as well as extending standards and repertory' (Nzewi 1997:1). As Omibiyi-Obidike (1987:3) observes, 'both stages rely essentially on imitative and rote methods on the one hand, observation and actual practice on the other'. At the formal stage the rote learning is supplemented by 'repetition and slow absorption' (Okafor 1989:8). Although the informal and formal stages of music education are identifiable, the informal and formal processes of music learning in traditional Africa are inseparable. Both music itself as well as the learning of music is embodied. Learning music entails an inseparable amalgam of rational thought, affective or emotional dispositions, and actual embodied practice. 'Everybody learns by participation in the contexts of actual performance or rehearsal sessions, in the case of a group that must rehearse because of the peculiar demands of its music style' (Nzewi 2001). The above views are in consonant with Merriam's views when he writes that the practice of communal music-making is not unique to Africa, as it also obtains elsewhere (Merriam 1964:146). Other methods of learning music and related arts, according to Merriam, include education, which involves the interaction of three factors, namely, technique, agent and content.

The other learning methods according to Nzewi (2003) are the bush school and apprenticeship. In his view, the efficacy of imitation as a traditional method of learning music, especially performance and apprenticeship as a method of teaching musical instruments are acknowledged by Mans (1998). To the list of traditional learning methods, Nzewi (2003) further adds 'self-education', which is accelerated by the desire in an individual to excel in the musical arts. Dargie (1998:124) also sheds light on the learning process in the music of the Xhosa by pointing out that it is achieved through listening and observation: He asserts that 'Xhosa songs are transmitted orally'. He observes that through the processes of listening, demonstration and observation, it is possible to teach the words and melody of the song, the leader and follower parts in the harmony, and improvisation. Green (2009) expresses her understanding of African music and agrees with Nzewi (2003). She writes that in the process of the transmission of indigenous music, the learner learns through discovery as opposed to being bombarded with hard facts. She motivates students to learn music in an unstructured environment, rather than through pedagogics of compliance, coercion and control. She argues that the inevitability of music in the African holistic appropriation of reality makes informal music education integral to African traditions. This type of music education according to her is enabled by the transmission of musico-cultural manifestations from one generation to the other.

6.4 Western Perceptions of Informal and Formal learning

The concepts *'informal'* and *'formal'* learning in music from the Western perspective has been rehearsed by various researchers such as Apel (1969), Bazzana (1997), Blaukopf (1979), Bohlman (1988), Cofer (2000), Cutter (1976), Green (2001, 2002, 2008), Herzog (1950), Hood (1960), Hubbard (2010), Jeffery (1992), Keil (1979), Lawton (1974), List (1979), Lord (1965), Merriam (1964), Mills (2005), Nettl (2005), Neuman (1990), Rhea and Teasdale (2000), Robinson and Nichol (1998), Sachs (1948), Schippers (2010), Seeger (1950), Treitler (1974, 1975) and Volk (1998). Green's research on popular musicians raises important pedagogical issues for the inclusion of expanded repertoires and the learning strategies that characterize musical practice in those repertoires. The provocative problems associated with this boundary crossing have been awaiting our attention, as Green observes, 'formal music education and informal music learning have for centuries been sitting side by side, with little communication between them' (Green 2002:216). She cites an example of the results of a questionnaire she administered in 1998 in which 61 teachers reported on their teaching strategies for popular music: 'Teachers' classroom approaches are closer to the conventional pedagogy associated with Western classical music than the wide variety of music in the curriculum might seem to imply, and are generally very different indeed from the self-teaching and group informal learning practices of popular and other vernacular musicians' (Green 2002:83). Green's work with adolescent and adult pop and rock musicians addresses informal learning practices, such as participating in 'an apprenticeship of close copying or covering existing recordings' (Green 2002:189). Green's work showed that a) compositional creativity was significantly related to informal musical experiences, musical aptitude-tonal, and musical achievement-pitch, b) the best predictors of compositional creativity were informal musical experiences, and musical achievement-pitch, c) and the strongest predictor of compositional creativity was informal musical experiences (Green 2002). For example, she has documented much about informal learning from the Western perspective (Green 2001; 2005). In all her publications, the focus is on learning by doing (i.e. active participation). She observes that music learning occurs in a manner that could be described as an 'organic' process. No teacher or facilitator is assigned to take responsibility for the learning experience. In her view, this is a form of learning that is common in music performed in what are now commonly referred to as a 'community settings' and in much popular music. In contrast to the above view, Huib Schippers writes that formal systems of music education in many western and Asian countries takes place at three levels. There is music teaching in schools, where children are introduced to the general principles of music and music making; many countries have public or private music schools for children and adults who want to learn music without pursuing professional aspirations; and finally, there are conservatories (or schools) of music, where students are

trained to become professional musicians (Schippers 2010:91-92). He observes that the institute or public authority, not the individual teacher, largely determines overall content and quality criteria in these environments.

Huib Schippers further argues that most formal music education can be described as representing a view of music that is predominantly atomistic, notation-based, and relatively static in its approach to tradition, authenticity, and context (Schippers 2010:104). He is of the opinion that, it can be regarded as still following nineteenth-century German ideas and values. He confirms that it is worth examining to what extent this is true for music in schools, public music schools, and conservatories and how it interacts with the rise of musical diversity. According to Huib Schippers, music in schools has always been one of the most challenging areas of teaching world music, as it needs to address the question 'What part world music can play in introducing children to the diversity of musical practices and ideas in contemporary societies?' (Schippers 2010:105). He further asserts that if we take the purpose of contemporary music education in schools to be preparing children to 'construct' themselves as 'musical citizens', rather than moulding them into competent consumers and representatives of a specific idiom, what forms of music education are appropriate for children in a multicultural society?

On the other hand Bruno Nettl observes that members of Western society often define music with specific reference only to the sounds one hears and to their representation in written notation. But ethnomusicologists have reason to define music broadly (Nettl 2005:24). Allan Merriam asserting that 'music' is more than just sound, provided a model grouping of three areas equally central to ethnomusicological work, labelling them concept, behaviour, and sound (Merriam 1964:32-33). According to him, *concept* involves the way people think about music in the broadest terms, considering, for example, what power it has, what value, what fundamental function; *behaviour* includes the musical and non-musical acts of musicians, the activities that precede, follow, and accompany the production of sound; thus *sound,* which we usually call the music 'itself', is in this context no more the primary focus of attention than the other parts of the tripartite model. Merriam regards the three components as equally deriving from and feeding into each other (Merriam 1964:34).

Bruno Nettl writes that for a long time in the history of Ethnomusicology, the differences between oral and written transmission loomed as a major definitional paradigm (Nettl 2005:291). He observes that most academic ethnomusicologists in North America associate themselves with music schools and departments; but many of the intellectual leaders come from anthropology (Nettl 2005:8). Some authors, such as George List (1979b), actually labelled ethnomusicology as the study of music in oral tradition, and folk music, one of its diagnostic repertoires, was often broadly defined as the music that was handed down by word of mouth (Herzog 1950:1032), and a sharp line drawn between the two kinds of tradition.

In an article actually titled 'Oral Tradition in Music', Charles Seeger (1950) suggested that what was interesting about aural tradition was not so much that it was radically different as a way of teaching and learning from the written, but the relationship between the two. Thus, at a time when a dichotomy between them seemed widespread in scholarly thought, this uncommonly insightful article showed the two to be inextricably connected. Seeger delineated the basic difference between the historian's and ethnomusicologist's conception of a 'piece'. In consonant with the above views, in her insightful book on Irish traditional music, McCarthy presents musical and educational institutions as 'centres of cultural power and reproduction' (Mills 2005:154). She argues that 'a group's values, its priorities, and its relationship with ancestral culture are visible in such institutions. According to her they are resonant of music traditions of the past; they energise the present by reinventing and reincorporating tradition and in the process shape the future of individual lives, and the cultural life of the nation and its image abroad'. In contrast to the above comments and observations, others observe that formal structures of music education may be significant obstacles to realizing culturally diverse practices. As Blacking puts it, 'Strictly speaking, 'multicultural education' means separate education, because different systems of education cannot be combined; that is, the educational distinctiveness of each cultural system is automatically eliminated as soon as they are presented within a single education system (Bazzana 1997:36-51).

The above observation by John Blacking is supported by other scholars such as Lawton (1974), Robinson and Nichol (1998) and Rhea and Teasdale (2000). In particular, Lawton (1974) is concerned about the sustainability of the transmission process. His question is: 'How much of indigenous ways of knowing and knowledge still exist and will this knowledge cease to exist when elders pass on?' His question is relevant to the present study as the consequence of the terrible enemy called 'acculturation'[24]. With regard to the flexibility in relation to indigenous adult learners, Robinson and Nichol (1998) argue that despite the acknowledgement of the role that flexibility plays in the indigenous culture, more research would be beneficial to adequately connect this notion to indigenous learning environments. In support of Robinson and Nichol's view, Rhea and Teasdale (2000) advocate that for indigenous peoples themselves, their systems of knowledge creation and transmission are worthy of study in their own right, and must become part of what is worthwhile to learn in schools. To them, this is important for the conservation of cultural diversity. However, they believe that indigenous people must have control over their own knowledge and its transmission. Rhea and Teasdale have registered a good point, and this study is an attempt to fill this gap. Their concern is in line with one of the recommendations in the present study. I fully agree with them because a research scholar in any field of study cannot travel to Africa, or vice

[24] Acculturation implies culture change through assimilation and hybridization, whereby 'culture A' invades 'culture B' through music, language, attire, dance, religion, etc.

versa, to pursue his/her research for example, for two months and start writing a book for publication. Practically and realistically, this is not possible. In my view this is academically unethical, unacceptable, an insult, distortion, misrepresentation and infiltration of culture.

The above observation by Rhea and Teasdale (2000) reminds me of seminar which was held at the University of Leiden, in Leiden on the 31st of May 2016, with the theme "Where is the African in 'African' Studies?". The seminar was initiated by Miriam Siun, a student of the Research Master African Studies. When setting the tone of the seminar, Ton Lutz remarked that 'this subject is a big issue in a number of countries, especially South Africa', and further commented that he does not want to turn this into a 'colour issue'. Questions raised in the seminar, among others include, 1) Why is there a lack of African scholars represented within the field of African studies?; and what validity does research produced about Africa by non-Africans have for Africans?. In the light of the theme of the seminar, remark by Ton Lutz and the questions raised in this seminar, again, I find this study is good attempt to fill this gap.

In my view, their concern should be taken seriously because it also reminds me of H. O. Mönnig (1967), a research scholar in African philosophy who pursued his research in the Pedi community between 1965 and 1966. He is of the opinion that 'the Pedi people do not pray to Modimo (God) and have no direct contact with him in any way' (Lebaka 2001:57). In accordance with the idea of God among the Pedi, it seems as if Monnig (1967:47) did not research this topic in depth, but was only satisfied by the contribution of an individual, a single unbeliever. His statement 'The Pedi do not pray to Modimo', is questionable because in 1967, churches like the Apostolic Faith Mission, Zion Christian Church, and other churches established by the Christian missionaries such as Evangelical Lutheran, Anglican, Roman Catholic, to mention a few, were strongly established in the area which Monnig has visited. The Christian religious practices amongst the Pedi people, is so widespread and strong. Thus, one wonders how a statement of this nature could be put forward.

With regard to the by research scholars towards oral transmission, Bruno Nettl observes that general literature on oral transmission is actually based on a small number of repertories (Nettl (2005:294). For example, Lord's (1965) highly influential book deals with Yugoslav epic poetry; Cutter (1976), Treitler (1974, 1975), and Jeffery (1992) wrote about Christian liturgical chant; Hood about Java. Barry, Bayard and Bronson have developed the concept as ii works in Anglo-American folk music, Wiora in German song and Europe generally. According to Bohlman (1988:14-32), the conventional wisdom is based mainly on knowledge of European and American folk music (Bohlman 1988:14-32). But the world of music and the world of musicology are now far from the early figures, from Herder, Erk, Bartok, Barry, and Bayard, the scholars who tried to establish the validity of studying music that is aurally transmitted, who tried even just to gain its acceptance as 'music'.

Looking at the music transmission from a cross-cultural perspective, including world music traditions Curt Sachs (1948:378) suggested that in regard to the essentials of transmission, there are four kinds of musical culture, dominated by aural, written, printed, and recorded forms. According to Sachs, these could even represent a chronological order (Blaukopf 1979:80), valid for Western civilization, but it is also a continuum of relationships, from close to distant, among composer, performer, and listener. According to him, all kinds of music scholars, one of the most important things about a musical culture is how it, as it were, transmits itself. The above observation is supported by Volk (1998:11-12). In her analysis of historical developments in relation to cultural diversity in music education, Volk Teresa argues that 'at the end of the nineteenth century, music education in the United States, like education in general, reflected an European viewpoint, heavily influenced by advances in German educational methodology, especially that of Pestalozzi and Froebel (Shankar 1969:11). He states that at this time, the songs used commonly hailed from a number of European sources, but their background and context was generally ignored. As an illustration, Volk refers to the selection in songbooks by the influential educator Mason, where texts and melodies were recombined at random, which 'apparently did not concern Mason' (Volk 1998:11-12).

Rob Hubbard, in his book, (*How to harness informal learning*), argues that informal learning includes observing others, asking colleagues; calling the help desk; and, trial and error. It is encouraging to note that Malcolm Knowles is generally considered to be the originator of the term 'informal learning' through his book published in 1970, *Informal adult education: A guide for administrators, leaders, and teachers.* In addition to the contribution made by Knowles and others, Cofer (2000) insists that the terms formal and informal learning have nothing to do with the formality of the learning, rather with the direction of who controls the learning objectives and goals. He is of the opinion that in a formal learning environment the training or learning department sets the goals and objectives, while informal learning means the learner sets the goals and objectives. Learner centred teaching is now part of education internationally. He believes that formal and informal learning should also not be thought of as completely distinct entities, but rather as being part of a continuum. The above view is supported by Hood 1960:55-59) who observes that 'at the basis of most formal music education lies a defined curriculum'. He argues that 'curriculum is grounded on philosophical assumptions about the purposes and methods of education'. Hood further argues that as a practical entity, it expresses the ideas and feelings of its creator(s) and performers, embodying the assumptions that comprise it. He emphasizes that, practically speaking, one cannot separate the curriculum from the assumptions that ground it'. He further mentions that in the sense, 'curriculum is simply the outworking in practice of thoughts, desires, and beliefs about what ought to take place in education (Hood 1960:55-59).

6.5 Differences between African and Western perspectives

Most African music does not exist for listening pleasure alone, but is intended to accompany other activities. A great deal of African music is associated with religion and ritual, especially with ritual dancing. There are songs whose words give accounts of historical events; songs which voice protests against fate; songs which are sung at particular times of the year or at special events in a person's life like birth, puberty, marriage and death (Cornish 1963a:223). Schmalenberger (1998:37) is of the opinion that 'African music, with few exceptions, is to be regarded as music for the dance, although the dance involved may be entirely a mental one'.

In Western music theory, rhythm is conceived as something divisive (Dargie 1988:82). The singers are constantly aware of the breakings-up of the beat into more rapid movements. Even when they are not expressed audibly or visibly, the feelings of movement are present in the body. These movements are constantly exploited, not only for various body movements, but also for the placement of syllables in passages of rapid voice movement. For African people to appreciate Western music the singers are involved in the physical facial and voice movement. Compared to the Pedi traditional healers' music, one is introduced first to the verbal expression and then to the rhythm and body expression.

Chernoff (1979:91) maintains that Westerners who learn to appreciate African music may easily forget problems they may have experienced. Once a Westerner understands the organizing principles of African music, he/she is prepared to relate to many of the artistic dimensions which an African musician creates. Chernoff might be a bit over enthusiastic. It is important to understand a culture and its music first in order to interpret it properly. Africans and Westerners experience sound and movement in a different way. 'Where Africans think of the sounds as a bi-product of rhythmical movement, Westerners pay more attention to the sounds than to the movement which causes them' (Jones 1954:395).

In contrast to most prioritized cultures, the Africans specialize in music (Cornish 1963a:223). Most Africans know many songs. Many individuals know how to play different instruments. On the other hand, there are few famous musicians and no concerts. In the Western world concerts and operas are part of musical festivities. Differences regarding rhythm are also evident between Africans and Westerners. 'Rhythm is to the African what harmony is to the Europeans, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction' (Jones 1954:395). But there are also a few African musicians who have gained popularity and fame. They are for example, Meriam Makeba, Caifus Semenya, Jonas Kwanka, Hugh Masekela. The list go on and on.

Jones (1954:395) alluded a minor emphasis on harmony by Africans, but for Africans to produce the beauty of their music, the combination of their rhythm and harmony is very important too. To understand African music might not always be easy for Westerners. 'West African music, in particular, is so complex that non-Africans often cannot comprehend the rhythm relationships' (Schmalenberger 1998:35).

Western assumptions about meter, in particular, were responsible for some early scholars' erroneous perceptions of African music. For example, Dudley (1996:272) drew a new measure line in his transcriptions of Ewe music every time there was an accented beat. The result is that various parts of the same ensemble were portrayed as having different and very irregular meters. Western listeners and musicians often assume that the metric pulse will be audibly articulated and that certain pulses will be consistently accented. For example, the first quarter note in ¾ time, the first and third quarter note in 4/4 time, or the first and fourth eight notes in 6/8 time (Dudley 1996:272). African musicians have many different kinds of meter which could be described as 4/4 time. These different rhythmic 'feelings' all have the same number and value of main beats per cycle, but they are clearly distinguishable by their rhythmic accent and/or texture.

In African music, sounds which qualify as 'music' (song), are not conceived in the minds of performers in relation to a regular beat or bar (Blacking 1984:1). It is not the same in the case of Western European music with its sequences of stronger and weaker beats (indicated by bar-lines). There is not a priori concept of 'strong' and 'weak' beats in traditional African music. In Western staff notation (modified), the 'beat' is represented by a crochet, a dotted crotchet and notes of greater durational value, namely: minim, semi-breve. For the African musician it is difficult to isolate the concept of pulse from the rhythmic feel.

Traditionally when Africans have rehearsals or performances, they sing and dance together. They have a tendency to become emotionally or spiritually involved in the rehearsal or performance. This is not possible in western oriented rehearsals or performances, where there is strict order and control by the leader (Lebaka 2001:). Lebaka (2001: 7) asserts that indigenous African music education is largely in informal and participatory: the young learn by participating in activities alongside their elders. The older generation would pass on to the young the knowledge, skills, modes of behaviour and beliefs deemed necessary for them, if they were to play their roles in adult life or to contribute to the continued existence of society and this is the opposite from the western perspective (Lebaka 2001:7).

African music has an essence of purity of its own, an undiluted touch with little outside influence. The reed pipes' music by the Pedi for example has totally no outside influence. The music is unwritten, and must be learned by Africans from sound alone, that is through the ear. It has to be remembered without recourse to mnemonic devices, such as musical notation. The music is composed by persons without formal musical training or knowledge of music

theory (Cornish, 1963:223). I fully agree with Cornish because if one goes to one of the most rural corners of Africa, the best music is composed by very illiterate people. During my field research in Sekhukhune district, Limpopo Province in South Africa, I have met a few people who are not musically literate. Amongst them were boys. To my surprise, these boys constructed guitars which were tuned to a definite fixed scale. According to Chernoff (1979:95), the most evident dynamic feature of African music is the way the visual sonic rhythmic patterns are established in relationship with visual non-sonic rhythmic patterns during the transmission process. According to him this creates tension, and this tension is built into the formal organization of the different parts of the ensemble. Chernoff's observation of how the relationship in African music creates the tension in the organisation in different parts of the ensemble to eventually produce the rhythm that one looks for in music is correct. The Pedi reed pipes' music ensemble is clear evidence to corroborate Chernoff's observation. Further examples are found in the traditional healers' spiritual ritual ceremonies *(malopo),* when they prepare to make contact with their ancestors.

Collins (192:13) observes that, besides polyrhythm patterns, another feature of African music is the silent gaps between the individual pulses of the rhythm between the striking of the drum and bell, the clapping of hands, or the downward movement of the feet. Blacking (1970:2017) notes that, tonal fluctuation is further an essential feature of South African ritualistic music. Many Pedi melodies 'seem to be derived from a conceptual framework of chords rather than single tones, so that a harmonized melody is the full realization of a sequence of blocks of sound and the single line of melody is in a sense incomplete'.

The observations of Collins (1992:13) and Blacking (1970:207) bring to the fore how the pulses and chords come together to produce harmonized melodies. Barret (1971:61-62) maintains that every culture has its own particular scales. On African instruments one cannot transpose from one key to another, because the intervals of the scale are unequal. On the basis of his experience in East and South Africa, 'An African never speaks about scales because he does not know they exist'. Nevertheless he tunes his instruments to a definite fixed scale according to his/her natural feeling for music. I agree with Barrett in his statement. Most of the African illiterate guitarists construct a guitar without any knowledge of scales but when tuning the instrument, he tunes it to a definite fixed scale.

6.6 Conclusion

Although this chapter is concerned with diversity and musical practices, the spectrum from informal to formal musical learning environments is of considerable importance when we look at the potential and the obstacles faced by music traditions when shifting process of instruction, educational acts, or

environments. This is the case not only in the West but also in many countries where forms of world music originate, where governments actively engage with systems of learning and teaching music to preserve and develop their traditions. Very often, this formal education is based on models developed for Western classical music, which are based on very different sets of priorities.

However, finding these discrepancies in philosophical and practical approaches in institutions does not mean that all new forms of music are at peril when entering formal education. The tensions among systems of transmission do not have to be problems but can be stimulating challenges of openly discussed and intelligently addressed. Based on the findings of this study, much of learning of music has depended partially or entirely on community settings. These stimulating learning environments are vulnerable. Research evidence now suggests that traditional musics have to consider adopting their systems of transmission to new realities, while conservatories can find inspiration in methods of world music transmission and learning that adhere less strictly to a single idea of the truth, notation, structure, and authenticity and put greater responsibility on the student.

In view of the comments and observations made by various research scholars in this chapter, it is evident that a brief exploration of processes of music transmission from a cross-cultural perspective reveals that many aspects of learning and teaching contain multiple layers and areas of choice. It is clear that different cultures have developed various approaches to technical skills, repertoire and performance practice, explicit or implicit theories, creativity and expression, and underlying values.

7 MOTIVATION BEHIND LEARNING INDIGENOUS PEDI MUSIC

7.1 Introduction

This chapter answers the question: Do the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community? It presents a motivation behind learning indigenous Pedi music and issues of interest in the philosophy of indigenous Pedi music. My aim in this chapter is to highlight 1) how music impacts society and how society impacts music; 2) how collective identity is formed through music and how indigenous Pedi music serves as the core part of Pedi culture; 3) how music is used by individuals and different traditional dance groups to construct identity and self-perception; 4) how music is used by individuals to regulate emotions; and 5) examine how music affects the transmission and communication processes.

7.2 Discussion and implications

Of the musicians interviewed, 14 were female and 9 were male. There were more female musicians because of the genre of the songs. The ages of the musicians ranged from 13-58 years. Very few were employed as anything other than musicians and were leaders of different traditional music groups in different villages. Villages included Ga-Phaahla (Mmakadikwe), Kotsiri, Dingwane, Ga-Seopela, Ga-Mashegoana, Ga-Marodi, Dikgageng, Ga-Maphopha, Jane Furse, Mabule and Ga-Maloma. Indigenous music genres included *malopo*, wedding, children, initiation, women and reed pipes **(see Table 11).**

7.2.1 Number and gender of musicians involved in each genre

TABLE 11 Number and gender of musicians involved in each genre.

Genre	Male	Female	TOTAL
Malopo	7	20	27
Wedding	16	19	35
Children	15	34	49
Initiation	56	41	97
Women	0	67	67
Reed Pipes	19	1	20
TOTAL	113	182	295

Only female musicians were found to be traditionally involved in *mantshegele, dipepetlwane* and *makgakgasa.* In the case of *kiba*, only male musicians and one female musician participated, while for *lebowa* and *malopo* genres, both men and women participated **(see Figure 18).**

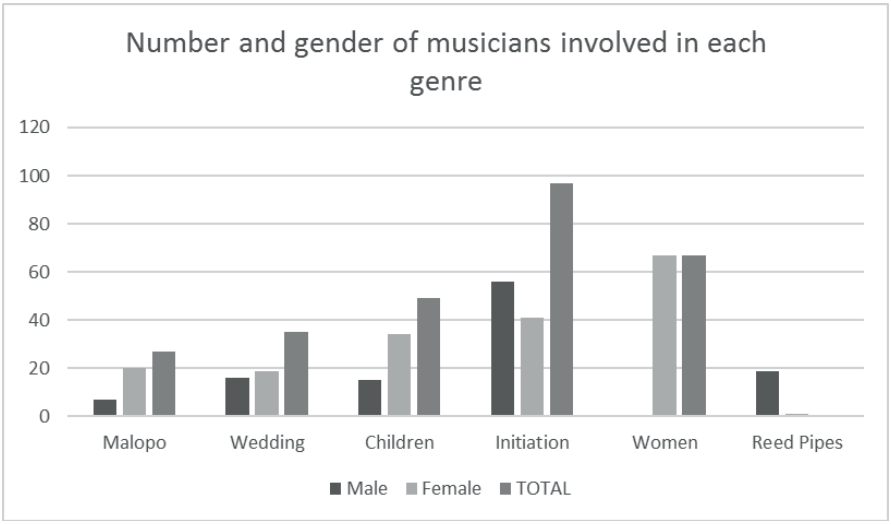

FIGURE 18 Number and gender of musicians involved in each genre.

7.2.2 Reasons for learning Pedi traditional music

When asked why they needed or chose to learn Pedi traditional music, there were different answers, depending on the genre which was being discussed.

These are summarized in Table 12.

TABLE 12 Reasons for learning traditional musical arts

Reason	Genres
Pedi traditional healers perform *malopo* songs to communicate with the ancestors and at times to summon the ancestors when problems seem particularly difficult to surmount: to urge the spirits to leave or enter the body as well as to reinforce, or strengthen both the traditional healers and their trainees and relate them more closely to their ancestors.	*Malopo*
Pedi wedding songs have five main functions; 1) reinforcing the importance of family and community solidarity; 2) reinforcing the value of marriage as a sacred union; 3) reinforcing the importance of perseverance in marriage; 4) reinforcing the roles of each spouse in married life; and 5) for entertainment purposes.	Wedding
Through music children learn about themselves and retain, maintain and renegotiate their identities. Adults teach children about their musical heritage as a way in which to protect, support, perpetuate and preserve the Pedi cultural identity.	Children
Through the singing of initiation songs in the Pedi culture, the aim of initiation is to preserve the Pedi cultural heritage. Other aims are to inspire the initiates to be respectful as well as to reduce crime. Generally, the learning of these songs is essentially the learning of wise behaviour and tribal values.	Initiation
Pedi reed pipes' music *(kiba)* is ethnic bound. It mirrors the culture and values of the Pedi people who perform it. Some songs performed by Pedi reed pipes' music ensemble address issues of societal concern and ethical values. Even when the song appears to be for entertainment (as opposed to ritual), a lesson or two will be found tucked in somewhere.	Reed pipes *(kiba)*
Makgakgasa music ensemble exists in performance. *Makgakgasa* songs provide opportunities for the singers to express their interpretations of society. Thus, social and ethical values are communicated. They are also used to provide efficacy and entertainment. *Makgakgasa* music is used to reinforce old values and symbols and acknowledge new realities. In the context of music making, the singers participate in communion to celebrate the continuity of the community over time, affirm its vitality, and the integration and wholeness of life. The context of the performance is a natural way of combining enjoyment with education in the Pedi society.	*Makgakgasa*
Lebowa music ensemble is an essential part of the Pedi culture, building on the human need for rhythmic sound and movement and adding beauty to the Pedi culture. Songs performed by *Lebowa* music ensemble hold cultural meaning and have melodies or references to specific historical events.	*Lebowa*
Dipepetlwane music is characterized by joy and happiness, giving young girls the opportunity to dance, learn drum patterns and sing together. Through *dipepetlwane* music, the girls learn about themselves and retain, maintain and renegotiate their cultural identities.	*Dipepetlwane*
Almost all the songs performed by *Mantshegele* ensemble are about the history of ideas about the Pedi culture. During the performance, proverbs are normally very contextual in that they could mean different things in different situations. This implies that the listener must relate and associate the proverbs to the context of the performance, and interpret them as applicable to the aspects where they affect him/her.	*Mantshegele*

7.2.2 Modes of transmission

When participants were asked about the modes of transmission, it was found that transmission among the musicians, involved the transfer of knowledge and understanding between people. The Pedi people are regularly exposed to musical experiences, thus learning through enculturation. This means through slow absorption and unconscious internalization of the sounds. It was observed that different techniques were used to start, vary or stop the performance. Accompaniment patterns provided layers under the improvisatory solo lines.

Madikedike Simon Sete explained (13 March 1999) that the teaching of Pedi musical arts, for example, *malopo* songs, may need to employ indigenous methods of transmission if it is to be effective. Such an indigenous system of holistic education involves imitation (recall and repetition), internalization (memorization, holistic understanding and juxtaposition), creativity (soloing, leading and originality) and mastery (participants are able to use music meaningfully in different domains to further understanding of the tradition and the way in which it reacts within its social frameworks). Such methods were found to be an inherent and integral aspect of the socialization or enculturation process that took place in the primary context of the Pedi musical arts observed during the study.

7.2.3 Therapeutic function

Participants were asked if the Musical Arts, singing and dancing, improved their health and sense of well-being. They felt that traditional Pedi songs establish mutual relationships as well as cementing friendships, playing a prominent role in relieving stress. Besides the communal role, Pedi Musical Arts (songs, dances, instrumental music) are also practiced by the individual simply for his or her own pleasure. Thus the traditional Pedi Musical Arts play a vital part in rural life. They reflect the values of the tribe within which they exist. Specific songs for *malopo* rituals are particularly enjoyed, as they are therapeutic. After singing these songs, patients/dancers said they felt young in body and mind, or felt rejuvenated. Two of the male participants felt that something must have happened to their psyche or soma when they danced and sang during the *malopo* ritual.

7.2.4 Impact on morals and value systems

When it was asked whether the Musical Arts had an impact on morals and value systems within the Pedi community, all agreed. They felt that the Pedi tribe was successful in sustaining and retaining a high standard of living in terms of respect, hierarchy and cohesion because of their musical arts. In the Pedi culture social and ethical values are communicated through traditional Pedi songs, while the content is largely dictated by current concerns and the way people approach them. Musical cultures and societies in Africa are guided by complex sets of moral and ethical values and beliefs that are historical and

cultural. Values are lived (normatively), perceived (in ourselves and others) and exhibited (as in a way of living, dress, or music), according to Mans (2005:16).

Traditional Pedi songs do not only seek to identify the people's culture, but they further upheld socio-moral values which identify the Pedi society and its people. The themes are also centred on issues of socio-cultural practices and events that manifest around and within the Pedi community. In this way, enmity, greediness and theft have been gradually phased out within the villages. Any kind of misbehaviour by any member of the Pedi tribe could be addressed by singing traditional Pedi songs. Irony songs are particularly appropriate for immoral behaviour. If someone in the village is known to be doing something wrong, a song can be composed about him/her and sung when community members see that person gossiping, for instance. An interesting song is for girls who sit improperly around the fire, perhaps displaying more than they intend others to see. Those who notice this, would start singing the song '*Ke thuntše pela ka ga Mankotsane*' (see Table 13). The girls all start giggling when they hear the song and the one who is sitting improperly, immediately changes how she is sitting.

TABLE 13 Sepedi with English translation of the *Pela* song to illustrate the use of a sense of humour to advice girls to sit properly.

Original Sepedi stanzas	English translation
Ke thuntše pela ka ga Mankotsana, Ka hlaba hlaba thedi, ka ga Mankotsana.	I have shot a rock rabbit at *Mankotsana's* place, I genuflected, and genuflected, at *Mankotsana's* villa.

Imprecation in the Pedi culture is used with regard to alcohol abuse, prostitution, marital disharmony, gossiping or other social ills. Apart from being an expression of disappointment, imprecation provides advisory information to the subject to improve social harmony within a community. Akuno (2009) and Ntsihlele (1982) support the above observation. They both agree that indigenous African songs contain words and phrases that reveal society's perception of certain types of behaviour. In particular, Ntsihlele (1982:39) notes that through these satirical and mockery songs, children learn what their community accepts as good. He further mentions that 'very derogatory appelations are coined according to the trait that people find in a person'. According to him, simple rules of etiquette are disseminated and children are expected to assimilate them at an early age'. Ntsihlele (1982:44) argues that life skills and norms are imparted through this medium of instruction. He asserts that 'praise and ridicule act as a potent means of encouraging both young and adult to behave properly'. In his view, song remains an effective avenue for the development of sensitivities, the values that facilitate integration and relationships.

I fully agree with Akuno and Ntsihlele. During my field research, I have observed that *Mmakabulane* is an imprecation song reflecting strong irony. It is a poem in a narrative form, a characteristic of all kinds of imprecatory songs in the Pedi culture. *Mmakabulane* song, which is part of the *malopo* genre, is sung in irony about the people who do not love, remember, respect and honour their ancestors. To illustrate this irony, the stanzas have been translated into English in Table 14 below.

TABLE 14 Sepedi with English translation of *Mmakabulane* song to illustrate the use of irony.

Original Pedi stanzas	English translation
Mmakabulane, kabula gabedi.	*Mmakabulane,* nip twice.
Bolebadi botlaela bjaka.	I am an idiot of being forgetful.
Buti waka, buti wa lešoka.	My brother, my brother, the man of the bush. You desire my death.
O rata ge ke ehwa.	I shall not die, as my ancestors are with me.
Nna nka se hwe badimo ba le gona.	
Badimo ba gona.	My ancestors are in existence.
Bakgalabje ba go tswala nna.	My forefathers who brought me into being.
Nna nka se hwe ga se nna pitša.	I shall not perish like a clay pot.
Nna nka se hwe makgolo o gona.	I will not die, as my grandfather is with me.
Wa go tsoša bahu ba hwile.	The one who raised the dead from the world of the dead.

Lebaka (2001:111)

It was observed that, when singing imprecatory songs, Pedi singers do not conceive their poetic lines in writing, but follow the grammatical structure of the Pedi language, to ensure that the lyrics of their songs have poetical and melodical meaning.

The impression created during interviews and observations was that Pedi imprecation songs are deliberately sung to advice, to insult, to mock and to provoke. In most cases members of the Pedi tribe appear to sing imprecatory songs to build moral values in the society. For example, if a girl or woman is a prostitute, people will sing an imprecation song, not necessarily to mock her, but to advise her to improve on her lifestyle. After listening to the song about her, she will hopefully change or improve on her lifestyle. This is in line with the finding of Mataira (2000:28), who confirms that songs about adultery contain derogatory references, slanders and sneers directed at others. He maintains that the songs use terms aimed to stir emotions and are composed with deliberate intent to denigrate. Songs that touch on adultery are accompanied by facial gestures; gesticulative hand movements, provocative stances and intimidating stares interplayed with insults.

Imprecation songs could also be sung to a man who is an alcoholic, advising him to reduce his drinking habits. Mönnig (1967:50-51) endorses this

observation by stating that in the Pedi culture, when a man is under the influence of alcohol or wild hemp *(cannabis indica),* his *seriti* (dignity) and reputation are tarnished. People would say of a friend who is drunk: '*Thaka ya rena mamohla ga a tee, ba babedi'* (Translation: '*This friend of ours today is not one person, they (man and alcohol) are two'*). The expression simply means, the man is drunk. In summary, Pedi imprecation songs are recognized as being sung to change peoples' behaviour as well as to build their identity.

7.2.5 Cohesive function

When asked if the Musical Arts encourage the Pedi people to live together in harmony, there was consensus that this was so. Pedi Musical Arts, an 'Indigenous Knowledge Systems', have been the repository of the Pedi people's beliefs and practices. Young people have been socialized through the music of Pedi reed pipes, and other music genres where songs and dances are allocated to each age group in the community. The youth acquire skills in the Musical Arts, by participating appropriately in shaping contexts in which the processes of music-making occur and musical knowledge is generated. In the Pedi society, both ritual and recreational activities have music as part of their content. The music gives the activities identity and meaning on one hand, while deriving identity and meaning from the activities on the other hand. Singing plays an important role in the Pedi life. Van der Hooft (1979:150), observes that dancing and music-making, serve as a means by which the people of Africa relax and enjoy themselves.

Traditional Pedi songs are seen to benefit the Pedi people by building their moral values. Some songs remind them about respect for their elders. Others bring joy, while others are important in comforting bereaved families. By singing and performing traditional songs, the Pedi people are able to share ideas, express their appreciation as well as grievances or dissatisfaction. In the Pedi culture, the medium of song plays a significant role in expressing personal and communal views on how life affects the society.

7.2.6 The role of traditional healers in relation to Pedi Musical Arts

Participants were asked about the role of traditional healers in relation to Pedi musical arts. It was found that, the role of traditional healers in *malopo* rituals are well known by all who attend the dances. During the *malopo* ritual, the singing, in conjunction with the drums and rattles, forms the accompaniment for the dancing of both the traditional healer and the 'possessed', as the spirits are either urged to leave or enter the patient's body. According to Mamagabe Michael Tjabadi (personal communication, 20 March 1999), all *malopo* 'possessed persons' have to participate in some or all of the *malopo* dances every year, in order that the ancestral spirit(s) may either leave or re-enter their bodies.

The therapeutic function of music in religious rituals does not only apply to the Pedi Musical Arts. Joseph (1983:76) refers to Zulu divination music by saying 'it is in the course of singing and dancing together that diviners come into perhaps the closest communion with the ancestral spirits and this consequently is a central aspect of their activity'. Pedi traditional healers receive training in performing specific music associated with their profession. During this training, the significance of music is stressed as an integral part of the profession and religious experience in the Pedi culture.

7.2.7 Recognition of ancestors

Participants were asked about the contribution of Pedi Musical Arts towards the recognition of ancestors. It appears that certain songs are regarded as having more ritual importance than others such as '*Salane*' and '*Leepo*'. Songs such as these are employed in ritual events which carry special significance, such as calling the ancestors to draw closer, at times when problems seem particularly difficult to surmount. The expression *'go batametša medimo ka moka'* is used for this, meaning, calling the ancestors to come closer.

The use of music in the Pedi tradition (i.e. the integration of singing, dancing or any other body movements and playing of instruments) to please the ancestors and to communicate with them is widespread in the Pedi society. This is also in line with the opinion of Molangwana Matshege Christinah (personal communication, 12 June 1999), who said that communication between the traditional healers and their personal ancestors happens through dreams *(ditoro)* and music.

7.3 Conclusion

This chapter provided discussion and implications of interviews with Pedi musicians. The impression created from the interviews is that all song texts reflect personal and social experiences of the Pedi tribe. All songs are sung to set the mood for the action of occasion or simply to express emotions. It would seem that music plays an important role in the Pedi society and culture. The medium of song plays a significant role in expressing personal and communal views on how life affects society. Music forms an essential part of Pedi culture. Values, understanding, beliefs and knowledge are channelled through music. It is an important part of all aspects of life, including various social, religious, recreational and cultural occasions. Many people spend considerable amount of time daily singing, listening to music or playing a musical instrument.

8 SYNTHESIS

8.1 Introduction

This chapter focuses on the research findings and conclusions of the study. The purpose of this study was twofold: a) to investigate the modes of transmission in the teaching and learning process of indigenous Pedi music; and b) to determine how the musical arts have an impact on cultural identity, morals and value systems within the Pedi community. Based on the findings of this study it is evident that Musical Arts creativity, presentation and appreciation in the Pedi culture are approached as integrated artistic experiences. Hence music, dance, singing and drumming, share common creative thoughts and structural features. These branches of the performance arts often share related artistic and appreciation terminology. For the purpose of this study, however, it is necessary to state a few experiences and observations as evidence of field research. The results of the investigation are as follows:

8.2 Research Findings

The results yielded thus far have shown that the teaching of Pedi music employs indigenous methods of transmission. Such an indigenous system of holistic education involves imitation (recall and repetition), internalization (memorisation, holistic understanding and juxtaposition), creativity (soloing, leading and originality), retention of musical ideas, storytelling, communal undertaking, collaboration, observation, participation, demonstration, listening and mastery (participants are able to use music meaningfully in different domains to further understand the tradition and the way in which it reacts within its social frameworks), methods which are an inherent and integral aspect of the socialization or enculturation process that takes place in the primary contexts of the musics **(see Figure 19).**

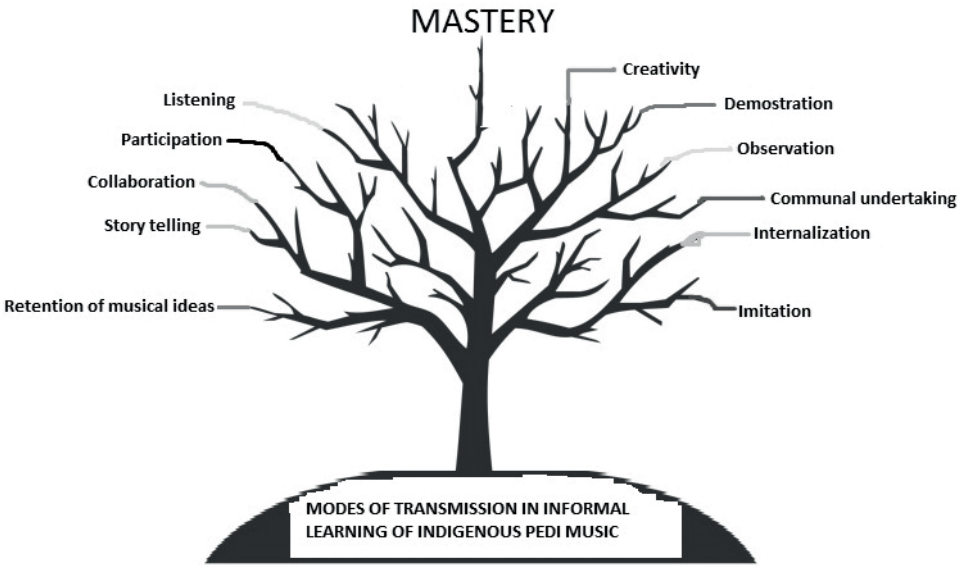

FIGURE 19 Modes of transmission in informal learning of Indigenous Pedi music (Lebaka)

Attesting to the opinion above, Nzewi, (2005:vii), writes that in indigenous African societies every person has a chance to experience the social, moral, health and entertainment values of music and dance on a daily basis. These values become richer if a person takes part as an active performer. He further mentions that proverbs, folktales, wise sayings and oral discussions are methods of intellectual explanation and reflect indigenous theory. Comments by Nzewi are noteworthy because during observations and interviews it was found that the Pedi people regard singing as essentially a group activity, an opportunity to express their communal ethos. The most obvious reason for this is simply that music as an effective medium for social intervention is well-known in the Pedi culture. The rallying as well as cohesive potential of music is exploited to bring people together for different purposes. It also encourages members of a group to achieve a corporative objective in a community. Music as direct agency for social intervention was observed to be a censure free medium among the Pedi. It helps in expressing and exposing corporate truth, communal or personal views, agitations as well as aspirations.

When asked why they needed or chose to learn Pedi traditional music, there were different answers, depending on the genre which was being discussed **(see Table 12).** In this study we observe that Pedi people use the Musical Arts to articulate and objectify their philosophical and moral systems: systems which they do not abstract, but build into the music-making situation itself.

With regard to *social and ethical values,* the enquiry has revealed that in the Pedi culture, both ritual and recreational activities have music as part of their content. The music gives the activities identity and meaning on one hand, while deriving identity and meaning from the activities on the other hand **(see Figure 20)**. In such an instance, music is used in the education of members of the community, children inclusive. The repertoire is heavily indigenous. Social and ethical values are communicated through wisdom songs, while the content is largely dictated by current concerns and the way people approach them. The Pedi initiation school and the Pedi society are guided by complex sets of moral and ethical values and beliefs that are historical and cultural. These results suggest that Pedi music is mastered, appreciated, felt and understood through sustained exposure to the social-creative interactions of practical experiencing.

MUSICAL GENRES IN THE PEDI CULTURE

Traditional healers' music (*malopo* ritual)	Wedding musical arts	Children's musical culture
Initiates' songs	Reed pipes' music *(kiba)*	Women's music

REASONS FOR LEARNING MUSICAL GENRES

Malopo ritual a) Communication with ancestors; and b) to terminate an illness called *malopo.*	Wedding musical arts Reinforces a) importance of family and community solidarity; b) value of marriage as a sacred union; c) importance of perseverance in marriage; d) roles of each spouse in married life; and e) for entertainment purposes.	Children's musical culture Through music, storytelling, dances and musical games children a) retain, maintain and renegotiate their cultural identity; and b) are able to learn and protect, support, perpetuate and preserve Pedi cultural identity.
Initiates' songs a) Learning of wise behavioural and tribal value systems; and b) preservation of Pedi cultural identity.	Reed pipes' music *(kiba)* a) addresses issues of societal concern and ethical values; and b) mirrors the culture and values of the Pedi people.	Women's music a) Expression of interpretation of society; b) social, cultural and ethical values are communicated; c) reinforces old values and symbols; and d) for efficacy and entertainment.

continues

IMPACTS OF MUSICAL GENRES ON PEDI CULTURAL IDENTITY

Philosophical and Moral Systems	Social and Ethical Values	Socio-Moral Values	Socio-Cultural Practices

The music gives the activities identity and meaning on one hand, while deriving identity and meaning from the activities on the other hand.

FIGURE 20 Impacts of indigenous Pedi music on cultural identity.

During the study, it was further observed that traditional Pedi songs do not only seek to identify the people's culture, but they further uphold *socio-moral values* which identify the Pedi society and its people. These songs are seen to benefit the Pedi people by building their moral values. Some songs remind them about respect for their elders. Others bring joy, while others are important in comforting bereaved families. The themes are also centered on issues of socio-cultural practices and events that manifest around and within the Pedi community. In this way, enmity, greediness and theft have been gradually phased out within the villages. Any kind of misbehaviour by any member of the Pedi tribe could be addressed by singing traditional Pedi songs. Irony songs are particularly appropriate for immoral behaviour.

It has become evident from the interviews that through traditional Pedi music, children learn about themselves and retain, maintain and renegotiate Pedi cultural identity. This process which contributes to the formation of identity on both individual and *socio-cultural levels* is neither strictly formal nor informal because it encompasses both a formality of learning cultural history, norms and customs and informality in its everyday presence in children's lives.

It has emerged from this study that through music, both adults and children not only learn the music itself, they also learn about their own local culture and as such position themselves within the 'new' or now 'newer' overarching national identity of South Africa. It is not only during joyous times that the Pedi sing and make music. They have a musical culture that is highly functional through all spheres of life. Songs and music are strongly linked to cultural activities such as ancestor veneration, festivals and funerals. The Pedi even sing as they work and these songs are contextual to the type of work they accompany.

The results suggest that Pedi Musical Arts are deeply embedded as a means of preserving Pedi cultural identity. Musical themes and contents link to important events and cultural matters. The results of this study support Kaemmer's (1993:156) assertion of a relationship between music and communication. He argues that music often results in communication, even when people are not aware that it is taking place. He further mentions that

sometimes communicating through music is a way of publicly disseminating information. The observations from this study agree with Kaemmer (1993:156) because through enhancing communication music is a way of building and maintaining group identity.

Results of this study showed that girls and boys seldom play any games without using music and rhythm as its basis. In other words, with Pedi people, music and rhythm are not luxuries but part and parcel of their way of communication. The major thing to note about Pedi songs is that they are never songs for individuals. It is of considerable interest to note that all Pedi songs are group songs. Though many have words, this is not the most important thing about them. Tunes are adapted to suit the occasion and have the wonderful effect of making everybody sing the same from the common experience.

Reviewing the results yielded thus far, it is clear that music in Pedi society gives freedom to express thoughts, ideas and comments that cannot be stated baldly in the normal language situation. It is noticeable that Pedi song texts, because of the special kind of license that singing gives, afford an extremely useful means of obtaining kinds of information not otherwise easily accessible. These observations relate closely to how language is used in the context of Pedi divination music. Some traditional healers use song texts with hidden meanings designed to convey special messages to the ancestors and at the same time hide the meanings from the Christianized Africans.

The study has also revealed that in the Pedi society children are creating and forging identities not simply through the adult-child relationship but also through child-to-child transmission. Interviews with Pedi musicians reveal high levels of knowledge about the ways in which music affects their moods, enriching their emotional lives by sustaining or helping to lift a particular frame of mind.

The exposition of this study has shown that *malopo* rituals, Pedi wedding Musical Arts and Pedi reed pipes' music seem to be the dominant genres consumed by listeners. It was interesting to note that most exposure to Pedi Musical Arts is through rituals and festivals. Pedi musicians play an integral role in the transfer of local knowledge, culture and reality through festivals and rituals. Findings from this study further indicate that Pedi Musical Arts are therefore a powerful source of community-building and cultural identity and greatly contributes to the preservation of Pedi cultural heritage.

An interesting dimension of this study is the creative work which is directly related to the production of songs. This developing feature is taking an increasingly important role. The impression created during interviews and observations was that musical creativity and music making in the Pedi culture have strong social, political, health, humanizing, and technological foundations. As such, a proper understanding of the sense and meaning of Pedi Musical Arts must take into serious account the social-cultural and human factors that determine musical creativity and presentation. From this study, it is evident that music creativity is one important aspect of the cultural heritage of the Pedi people.

8.3 Other observations

Generally, there was a tendency for a more practical, performing-based approach in the Musical Arts transmission process. In many instances music and dance are closely interwoven. Through dance gestures, Pedi musicians could connect with both the music and the related event.

To choreograph a dance, there were basic underlying principles, some of which derived from the music:

- The rhythmic structure of the music.
- Improvisations on the instruments.
- Recognition of the basic regular beats of the music.
- The coordination of the movements of various parts of the body.
- Musical phrases; and
- Sectional structures.

The most important finding of this study was that contextualisation was as important in movement as in other facets of the Musical Arts transmission process. By moving to music, Pedi music practitioners could learn to hear music with understanding, to react imaginatively to music and to discover expressive ideas. Movement in the transmission process is indispensable for the 'complete' music practitioner. Through Pedi Musical Arts, Pedi musicians can develop brain, body and intellect (spirit).

8.4 Conclusion

In conclusion, this study perhaps demonstrates the Green 'ethic' ('education is not an affair of 'telling' and being told, but an active and constructive process'), that meaningful learning is learning which is of relevance to the pupil and in which they have the space and opportunity to shape and construct their own knowledge (Green, 2009: 110). The study contributes to the notion that within the Pedi traditional music making, every person and every instrument has a particular role to 'fulfil'. The knowledge of one's role within the community is basic to the well-being of the community. This knowledge may help us to understand the relevance of indigenous Musical Arts in the Pedi society.

This study has demonstrated that Pedi people like other Africans, feel music with body and soul and then transform such feelings into action, superb energy and great emotion. This feeling results in movements, clapping and tapping of the feet. During the study, it was observed that dance cannot be separated totally from everyday life and religion. Dance in the Pedi society is a discipline that involves a great physical phenomenon and is culturally patterned. The style of the dance is always patterned after the rhythm of the drum. The style of the dance also differs according to sex, age, social status and

profession. Sometimes dance may serve as a means of differentiating one from another.

8.5 Suggestions/Recommendations

The data so far gathered are illuminative, however, they would benefit from being supplemented by those from other cultures. Such evidence should help provide more definitive information on the cultural impact of indigenous African music on Informal Learning.

The study revealed that the Pedi Musical Arts have not been lost and still exist, however, South Africa is changing rapidly and it is essential that a way forward be suggested to preserve the Musical Arts of the Pedi people. As a way of redeeming the loss and reviving the heritage of the Pedi Musical Arts, it is recommended that traditional African music and religions be taught as a subject in both primary and post primary institutions. With further research leading to a greater understanding of this area, we may be in a position to significantly influence the thinking about musical learning and pedagogy, particularly how the learning practices of indigenous Musical Arts can inform and change formal learning, for example, music, informal learning and the school, the cultural transmission processes of traditional African music and dance.

Indications from the investigation suggest that music education in the Pedi society should be viewed as an essentially broad area of activity, encompassing both formal and informal settings. The results thus far suggest that Pedi Musical Arts deal with frank issues of life, and are capable of elevating the spirit of the performers, as well as taking the audience to higher levels of consciousness about societal values. The research suggests that indigenous knowledge that was previously only transmitted by oral means should be recorded using modern technology, so that future generations can link to their culture and traditions, even in an urban setting.

Findings of this study show that in the Pedi culture, music takes place in many contexts, both formal and informal. The body of evidence based inquiry and research clearly suggests that in the Pedi culture musical development, transmission and learning is complex. It is suggested that detailed description of the indigenous Musical Arts of the Pedi people should be of great interest to scholars in the fields of Music Education, African Musical Arts and culture. Based on its findings, the over-riding recommendations of the study are that all aspects of music education in South Africa should be indigenous music research-based, indigenous culture-sourced and continuously evaluated to ensure that music education programmes in South Africa are as effective as possible in the context of South African experiences and aspirations as with South African students and other stakeholders. It further recommends that music educators must adapt both music curricula and methods to the cultural backgrounds and needs of a changing South Africa's student population. The

above views are supported by Eric Yoloye. Reporting on the the deliberations or proceedings of the conference which was held in Addis Ababa in 1961, Yoloye (1986:150) states that among other things, the Addis Ababa conference observed that:

> The content of education in Africa is not in line with either existing African conditions, the postulates of political independence, the dominant features of an essentially technological age, or the imperatives of balanced economic development involving rapid industrialisation, but is based on a non-African background, allowing no room for the African child's intelligence, powers of observation and creative imagination to develop freely and help him find his bearing in the world.

In the Pedi society, the whole process of music-making also involves the science of music that ancestors acquired through the centuries. The science has not yet to any extent been shared with others, but now the time has come. If music educators do not constantly point out all those cultural manifestations ancestors acquired and developed, they will soon be forgotten in the highly materialised 21st century global society. African culture may be choked unless it is taught to children so that they can respect and revere it, for its rich and fascinating character. The future of an African depends on the knowledge and understanding he/she acquired from the past; the wisdom of the past can be built and transformed to suit the present, which can then lead people into a prosperous future (Axelsson 1984:62). Since this local heritage is so rich in significance, it could, if it is kept alive, lead to exciting creative possibilities in the present and the future.

It is recommended that a research study of this kind should be taken seriously in South Africa for an exploration of indigenous values influencing learning systems. Targeting teacher educators would also be an important part in an effort to include indigenous knowledge and ways of thinking in the curriculum of both lower and higher education.

On the basis of these findings and discussions it is arguable that traditional African music practices should not be dismissed at face value as practices overtaken by circumstances and hence irrelevant to the present African community developmental needs. If music education is concerned with criticism, analysis and re-creation (Swanwick 1988) then it needs to go beyond replicating or aping what already exists in a culture or community. The results thus far suggest that Pedi music practitioners should keep and perpetuate their valuable heritage, which is still needed for survival and for the welfare of our next generation.

SUMMARY

The present investigation has revealed that many of the Musical Arts of the Pedi people have not previously been described in detail, documented or recorded for posterity. The music has not previously been transcribed. It has become evident, from a thorough review of the literature that there is little known about Pedi Musical Arts. There is practically no literature on Pedi music, even though some literatures exist on African music generally. The author deemed it necessary/worthwhile to carry out a study on Pedi Musical Arts for the purposes of empowering music education derived from the indigenous culture. The purpose of this study was twofold: a) to investigate the modes of transmission in the teaching and learning process of indigenous Pedi music; and b) to determine how the Musical Arts have an impact on cultural identity, morals and value systems within the Pedi community. The study described and discussed the whole spectrum of the indigenous Musical Arts of the Pedi people within the context of history, education, entertainment, cultural celebrations, religion and rituals, and explained how they are transmitted without written transcriptions.

The present study utilized anthropological research methods of in-depth ethnographic social scientific inquiry to address the key research questions, whilst maintaining sociological and cultural theories in use. A triangulated approach was taken to the collection of data, which consists of (i) ethnographic observational data, (ii) interview data, and (iii) literature searches. Findings of this study show that in the Pedi culture, musical development, transmission and learning is complex. Music takes place in many contexts, both formal and informal. The teaching and learning of Pedi music employs indigenous methods of transmission. Such an indigenous system of holistic education involves imitation (recall and repetition), internalisation (memorisation, holistic understanding and juxtaposition), creativity (soloing, leading and originality), retention of musical ideas, storytelling, communal undertaking, collaboration, observation, participation, demonstration, listening and mastery (participants are able to use music meaningfully in different domains to further understand the tradition and the way in which it reacts within its social frameworks), methods which are an inherent and integral aspect of the socialization or enculturation process that takes place in the primary contexts of the musics.

With regard to how the Musical Arts of the Pedi people impact on their cultural identity, the enquiry has revealed that in the Pedi culture, both ritual and recreational activities have music as part of their content and adults teach children about their musical heritage as a way in which to protect, support, perpetuate and preserve the Pedi cultural heritage and identity. We observe in the present study that Pedi Musical Arts are a cultural expression; indeed the expression and reflection of Pedi culture. Through Pedi Musical Arts the past is re-lived, the present savoured and the future projected. One important fact established in this study is that the essential values of the Pedi culture are embedded in the Pedi culture's music, its content, processes and roles. The

music gives the activities identity and meaning on the one hand, while deriving identity and meaning from the activities on the other hand. The body of evidence based inquiry and research clearly suggest that Pedi Musical Arts are deeply embedded as a means of preserving Pedi cultural identity. Musical themes and contents link to important events and cultural matters. It is concluded that a detailed description of the indigenous Musical Arts of the Pedi people should be of interest to scholars in the fields of Music Education, Ethnomusicology and African Musical Arts and culture.

Keywords: Musical Arts, Pedi culture, indigenous music, transmission, music and identity, enculturation, informal learning, Sekhukhune, Limpopo, South Africa, cultural identity.

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APPENDICES

Appendix A: DVD's A, B, C, D & E

DVD A: Pedi traditional healers' music (*malopo* ritual)

- Video clip (07:10 – 21:29); in every *malopo* ritual, the dance is normally started by sick/possessed trainees.
- Video clip (18:53 – 20:50); the co-ordination between drummers and dancers is amazingly good. For instance, should the drummers change their rhythmic drumming pattern, the dancers will follow suit, and vice versa.
- Video clip (25:31 - 26:37); Trance.
- Video clip (29:29 – 30:33); when the drum-head becomes slack, due to moisture in the air, the drum cannot be played until the skin is dry causing tightening and a return of tone. As such the drums should be taken next to the fire for the right pitch.
- Video clip (30:35 – 31:45); every song in which rhythmic complexity occurs has more than one rhythmic pattern operating simultaneously. The pressure exerted on the drum head is altered, at will, to vary the tonal quality (i.e. heavy or light) of the sounds produced. There are numerous drum beats (i.e. drumming patterns), utilized by Pedi traditional healers and these specialists immediately recognize the beats associated with various *malopo* dances.

DVD B: Pedi reed pipes' music (*kiba*)

- Video clip (05:40 – 10:07); Reed pipes' players, on their own, are drawing upon their creative intelligence, use improvisation, variation, re-creation and gestures to make their performances impressive.
- Video clip (06:19 – 07:14); In the Pedi society young people have been socialized through Pedi reed pipes' music and they acquire musico-artistic skill by participating appropriately in shaping the contexts in which processes of music making occur and music knowledge is generated.
- Video clip (10:19 – 10:35 & 12:15 - 13:34); some songs performed by Pedi reed pipes' ensemble address issues of societal concern and ethical values. Even when the song appears to be for entertainment (as opposed to ritual), a lesson or two will be found tucked in somewhere.

DVD C: Religious Music (St Paul Lutheran & St Matthew church services).

- Video clip (04:30-06:10); Pedi people tend to be moved by songs, becoming spiritually motivated during the order of worship.
- Video clip (00:00-02:18); congregants are singing from sight-reading and there is passive participation in the church.

- Video clip (25:40-30:12); congregants feel that they are themselves. They are free to express their emotions by either clapping their hands, ululation, drumming or dancing; which is in line with the African cultural background.
- Video clip (02:40-04:10); the whole congregation is usually encouraged to participate in the performance of traditional Pedi religious music, including the multi-part singing, call-and-response structure and dancing.
- Video clip (05:10-15:45); it is noticeable that when handclapping is enforced, the tempo is regularized, thereby producing a metronome effect.
- Video clip (10:01-12:20); with musical creativity and rhythmic direction, congregants build a repertoire which is characterized by cultural blend, polyrhythm, improvisation, four part harmonic setting and interlocking rhythms which compel the congregants, the pastor inclusive to dance to the music, and hence increase attendance and participation.

DVD D: Pedi children's musical arts.

- Video clip (05:30-35:20); Children in the Pedi community are regularly found making music, playing jump rope, playing traditional games and hand-clapping songs.
- Video clip (56:10-01:04:10); Children learn about their culture through music, songs, storytelling, musical games and dances.
- Video clip (40:05-55:50); Children also learn that music performance acts always include gestures, singing, and dance, playing of musical instruments, words and costuming.

DVD E: Pedi wedding musical arts & women's music.

- Video clip (30:54-40:05); Preparation for marriage is a long process and beer is the symbol of friendship, communion, one-ness and acceptability.
- Video clip (00:05-04:00); after assembling the composition, the group selects the soloist/leader.
- Video clip (17:10-19:30); One of the qualities of a soloist is the possession of a good voice so as to be able to give the right pitch at which a song may be sung.
- Video clip (00:05-04:05); Pedi wedding music is predominantly a series of repetitions.
- Video clip (00:07-04:00); the song texts are usually short, on average not exceeding five lines. Most songs employ the call-and-response pattern typical of many traditional African vocal music types.
- Video clip (02:06-05:23); the bridal couple and its escorts have special rehearsals prior to the wedding ceremony for the accurate *setepe* (step).

Appendix B: List of Figures

Appendix C: List of Photos

Appendix D: List of Tables

Appendix E: Dates of visits and interviews

Research methodology entailed:
Conducting oral interviews with Pedi music practitioners, trainees and the traditional healer in charge of the transmission process. The interviewing and observation sessions were held on the following dates: 25 July 1998; 22 October 2002; 06 September 2003; 09 April 2004; 25 June 2005; 19 February 2006; 26 February 2006; 17 March 2007; 20 October 2007; 16 December 2007; 22 October 2011, 23 October 2011, 10 May 2015, and 02 August 2015.

Appendix F: Equipments used for the purposes of data collection
The researcher used Sony digital video camera and Sony digital camera to record the transmission processes and traditional healers' religious rituals. All personal interviews with the various traditional healers and trainees were recorded with this equipment.

Appendix G: Location of the interview (group or individual).
All the subjects selected for this study live in the Sekhukhune area, Limpopo Province, in South Africa. Relevant informants were interviewed individually as well as a group.

Appendix H: Obstacles and personal impressions
As the car travelled in during the field trips is a sedan, and not particularly designed for African conditions, on more than one occasion the author encountered extreme problems travelling on the gravel roads in the area, where research destinations were almost impossible to reach, but with the assistance of the President of Contradosa, Simon Madikedike Sete and his one ton Isuzu bakkie, we were able to surmount these difficulties.

Appendix I: How am I connected to the informants?
The Pedi tradition is the basic focus of this research. It is my tradition, in which traditional healers and other music practitioners employ music during their ritual processes. The researcher belongs to the Pedi people. He therefore has experience in life situations of the Pedi environment. The researcher's approach has led to the achievement of research objectives. Therefore, on the basis of the foregoing, this study adopted the qualitative approach in the collection and analysis of data (Mouton 2001:108). Thus, this study is contextual as it considers the local context (Pedi culture). This research would never have been possible without my interaction with many Pedi music practitioners and Pedi traditional healers who are full members of Contradosa and the Sekhukhune branch of Contradosa respectively. I wish therefore to thank the chairperson of the Sekhukhune Contradosa, Madikedike Simon Sete for having made it possible for me to attend their rituals, get to know his colleagues and interview them.

Madikedike Simon Sete, a family friend of mine, is a teacher by profession. After having worked in this capacity for five years, he resigned, since his grandfather had instructed him to become a traditional healer. It is with great gratitude that I recall the many pleasant times I spent with the Pedi music practitioners and traditional healers. I was always well received and kindly assisted by the following *mathasana* (trainees): Katsibane, Solly, Ruben, Pekwa and Mashegoane. I made numerous friends who went to great efforts to make me feel at home.

Appendix J: DVDs Information

The DVDs that accompany this thesis contains excerpts from live and field recordings. It is no way intended to be complete, either in terms of the musics discussed in this thesis, or in terms of experience and engagement with the performance/events of the recorded musics. My intention is primarily to enable an engagement that converts readers into viewers and hearers, and thereby encourages richer understanding and entices towards further engagement.

The excerpts remain copyright of the composers and/or performers in all cases. In accordance with international legal agreements, the intellectual property rights and copyrights are held by the composers and/or performers. These recordings are provided solely for educational purposes and are not to be reproduced or distributed without this thesis.

Appendix K: Glossary of terms in Sepedi

Badimo: ancestors
Bana ba Modimo: children of God
Batswadi: parents
Bogadi: groom's place
Bogwera: second phase of initiation school for boys
Dinaka: reed pipes
Dingaka: traditional healers
Dingwetsi: brides
CONTRADOSA: Congress of Traditional doctors of South Africa
Dithlwathlwadi: leg rattles
Dipotwana: cooking pots
E maswi ga e ke tswale: heredity does not always apply
Fihlile: arrived
Ga-Phaahla Mmakadikwe: name of the village in Sekhukhune district
Go tielwa: the first phase for training as a traditional healer
Kotsiri: name of the village in Sekhukhune district
Dingwane: name of the village in Sekhukhune district
Dikgageng: name of the village in Sekhukhune district
Kgogedi: an initiation song for girls
Kgooga: the name of a small and slow moving animal
Kgoshi: chief

Lenyalo: marriage celebration
Limpopo: one of the nine (9) provinces in South Africa, situated far North (closer to Zimbabwe and Mozambique)
Lobola: bride price
Malome: uncle
Malopo: it is an illness as well as a ritual
Mekuduetane: steel pipes
Meropa: plural of meropa, which means drums
Mmatswale: mother-in-law
Maphopha: name of the village in Sekhukhune district
Mmatshatshaila: senior traditional healer
Modimo: God
Mogale: hero
Mokgoronyane: name of the bird
Monyanya: wedding ceremony
Moropa: drum
Moshuthelele: open the way for her to enter
Ngwana: child
Nnyale: marry me
Pedi: name of the tribe in Limpopo Province
Salane: name of the song of trust
Sekhukhune: name of the area, Limpopo Province