

CHAPTER 1

RESEARCH OUTLINE

All music making situations may be considered musical events. Musical events do not take place in isolation. The study of various musical concepts, ideas related to ensembles, songs and other parts of music study will clearly integrate with the study of the event. To support this idea Blacking (1976:48) has this to say:

“The chief function of music is to involve people in shared experiences within the framework of their cultural experience”.

1.1 PREFACE

Music reaffirms and enhances the social meaning of the institutions that it embellishes. Some musical traditions may have a long history, others a shorter one, and all are somewhat stable and unstable at the same time. That is to say, they have different life spans and, indeed, change at different speeds. Some have been subject to gradual and partial change throughout their history (Kubik 1987: 2).

Before Botswana's independence on the 30th September 1966, *Bakalanga* of Botswana had all the freedom to practise their traditional music. It was only after independence that *Ikalanga* speaking was forbidden in schools and other official places. As a result of this deprivation in cultural democracy, *Ikalanga* traditional culture in general started not being practised effectively. This was a result of Botswana's post-independence idealism against the so called minority tribes. Since language and culture are inseparable from music, the forbidding of *Ikalanga* affected the continuity in performing *Bakalanga* traditional music. This is supported by the following statement by Mr. Gobe Matenge, the Chairman of the Botswana Society, officially opening an *Ikalanga* Language and Culture Conference in Francistown on the 14th October 1989;

It is of interest to recall that, in the days of the Protectorate, *Kalanga* was taught in some primary schools. This dispensation was gradually eroded and today, after independence, this is no longer the case. In my view this is a retrogressive step and I would like to see a return to the concept of teaching *Ikalanga* in some primary schools considered appropriate.

Language is such a vital component of culture, that to discourage or inhibit its use is, practically, to stifle the culture itself. This is why I attach great importance to keeping the language alive and I would add that a language which is not taught will not stay alive (Van Waarden 1991:7).

Cultural diffusion brought about by Christianity deterred the practice of *Bakalanga* traditional music. For example, Christianity is against the use of African traditional beer. According to the *Bakalanga* culture, traditional beer is brewed and consumed during cultural singing and dancing. Other factors such as the prevalence of drought in successive years which led to lack of good harvest for traditional beer brewing had a negative effect on the performances of *Bakalanga* traditional music. This also led to brewing of traditional beer being replaced by modern *chibuku* (traditional beer brewed by the Kgalagadi Brewery in Botswana) depots now found all over Botswana.

In spite of the above detrimental factors, one type of *Bakalanga* music called *wosana* survived. This music survived because of the purpose it serves among the *Bakalanga* and *Batswana* at large. Both *Bakalanga* of Botswana and Zimbabwe use *wosana* music for annual rain prayers. However, it did not survive in the whole of *Bukalanga*. It survived mainly in and around the Tebgwe sacred place (Ka-Ntogwa) in Ramokgwebana village where *Mwali's* voice is believed to be heard. The adherents of the Tebgwe sacred place kept *Wosana* music alive.

It is essential to explain who the *Bakalanga* perceive as *Mwali*. *Mwali* is the *Bakalanga* Supreme Deity (High-God) who is believed to be the creator or originator of the universe and all its creatures. *Mwali* is also

believed by the *Bakalanga* to be concerned with peace, the fertility of the land and its people. Finally, *Mwali* is believed to be the giver of rain.

In North Eastern Botswana, *Bakalanga* hold annual rain praying ceremonies through singing and dancing to *wosana* music at Ramokgwebana and Mapoka villages. These annual ceremonies culminate at a place called Njelele in the Matopo hills in Zimbabwe. The Njelele gathering has representatives from Botswana and Zimbabwe. Njelele is the “headquarters” of the *wosana*, which is also believed by *Bakalanga* of Botswana and Zimbabwe to be *Mwali*’s place of abode.

Despite the difficulties and restrictions faced by *Bakalanga* of Zimbabwe during the colonial period, *Bakalanga* of Botswana and Zimbabwe met annually for their rain praying ceremonies. They met at Njelele and would only meet in Botswana on special occasions. It should also be noted that, before their independence on the 8th of April 1980, Zimbabweans were not a common sight in Botswana, as is the case nowadays. Most of them did not find any reason to own passports. A few Zimbabweans who were found in Botswana were there on political grounds.

Professor Richard Werbner of the University of Manchester in the United Kingdom is one of the author’s main sources. During his anthropological research in Botswana and Zimbabwe, Werbner had an opportunity of staying at the Tebwe sacred place with late Ntoga Mathafeni Ncube.

In the early 1990’s, the government of Botswana re-discovered that a nation without culture is a lost nation. This was further expressed by the late Kgosi Seboko the second (Chief Seboko II) of the *Balete* tribe when he was invited to be a guest speaker at the 2000 North East District Council *Bakalanga* Cultural festival held at Tshesebe village. Kgosi Seboko emphasised that he was using Kgosi Lentswe of the Bakgatla people’s *Setswana* words thus:

“Ngwao ke thebe yame, ke ditlhako tsame tse ke binang mmamodikwadikwane ka tsone, batho kana chaba ee sa tlhokomeleng ngwao ya yone e felela e tshwana le mmamathwane a sa tlhaloganye gore a ke nonyane kana phologolo”.

This literally means:

Culture is my shield, my shoes that I perform ballroom dance with. People/a nation who do not look after their culture end up being like a bat not knowing whether it is a bird or an animal.

Having realised that Botswana’s culture has to be revived and sustained, the government of Botswana set aside funds to be used annually for the development of culture. The forgotten concept of education and culture amongst the so called minority tribes emerged once more. This task is the responsibility of the Ministry of Labour and Home Affairs, through the Department of Culture and Youth. The first cultural festival was held in May 1992 in Botswana, and North East District was one of the first districts to organise and celebrate this event. This district started organising this activity on an annual basis since 1994 in the form of *Bakalanga* traditional music and traditional food. North East District Council has set the 21st of May to be the annual date for the *Bakalanga* cultural festival. Since then, the *Bakalanga* indigenous music, which was forgotten, is being rediscovered. This can be considered as the seed bed for the “nationalisation or democratisation” of culture by the Botswana Government which will finally lead to unbiased traditional music osmosis amongst all Batswana.

1.2 RESEARCH QUESTION

Currently, indigenous music in Botswana is either used for cultural and entertainment purposes in the community or as an extra-curricular activity in schools. There is, therefore, an urgent need for action backed up by research to alert the schools and communities to their

music's importance beyond entertainment and also to develop syllabuses that address Botswana's diverse musical cultures. It will be meaningless to speak of the four Botswana national principles of democracy, development, self-reliance and unity if the schools themselves show quite opposite tendencies.

The question on which this study was based is:

Why is *Bakalanga* indigenous music still only practised in communities, and/or used in formal institutions/institutional contexts as a form of entertainment?

Related to this major question, are the following sub-questions in connection with *Bakalanga* traditional music.

- Is data on *Bakalanga* traditional music available?
- Why does the community at large treat *Bakalanga* indigenous music as an entertainment activity?
- What are the views and attitudes of parents towards indigenous music being brought into the classroom?
- What is the relationship between Botswana *Bakalanga* music and that of Zimbabwe and the *Ndebele* people?
- What *Bakalanga* musical activities are currently taking place within the North Eastern Botswana communities?
- What role does *Bakalanga* traditional music play in the *Bakalanga* cultural activities such as Rain Praying, Entertainment and Healing?

1.3 AIM OF THE RESEARCH

The expected research outcome of this study is:

Discovering and identifying different *Bakalanga* music types and their uses found in Botswana and Zimbabwe communities and schools (Primary and Community Junior Secondary Schools).

Within the context of the present situation of musical performance studies and documentation in Botswana, this research aims to assist in retrieving the diminishing musical repertoire, genres, styles, notation and instruments within the culture of the *Bakalanga*, to be preserved for community cultural and educational use by current and future generations. The author of this document regards chapters four, seven and eight as fulfilling this contribution. Explanations of terminology used in this thesis are also essential. It is also hoped that this study will stimulate other groups of *Batswana* to cherish the country's indigenous music, and to study it in a systematic way, and keep on practising it as active traditions. Chapters four, seven and eight are regarded by the author of this document as fulfilling this contribution.

Some of the older instruments and songs are disappearing or are already obsolete. It is, however, important not only to try and collect, document and preserve these musical traditions, but to emphasize maintaining and strengthening of positive attitudes towards traditional music in the contemporary situation and to actively perpetuate these musics as live traditions and music making so that the valuable experience can be kept alive.

Means will be explored to use this musically rich environment for the basis of music education in support of the Botswana Government plans to have music education firmly implemented in Botswana schools. Indigenous music coupled with traditional music education would help most students to become "musically bilingual", to use the words of Rommelaere (1989:14).

1.4 RESEARCH METHOD/PROCEDURES

Research methodology entailed:

- Conducting oral interviews with Teachers, Education officers and parents; attending annual cultural festivals (organised on the 21st of May by the Botswana North East District Council); attending the annual September rain praying ceremonies.
- Questionnaires written in English and *Ikalanga* for those who could read and write in these two languages in Botswana and Zimbabwe.
- Video and radio cassette recordings carried out through the attendance of both the 21st of May Annual Cultural festivals and the September rain praying ceremonies. Some video recordings on *Bakalanga* traditional music were obtained from the Botswana North East District Council. See edited video accompanying thesis.
- Documented information on some aspects of *Bakalanga* music and history obtained mainly from the following information repositories: the University of Botswana, Potchefstroom University, University of South Africa and the University of Pretoria libraries.
- Taking photographs during field work, of school traditional dancing troupes, community groups and individuals.

1.4.1 TARGET GROUP

This thesis is addressed to all persons interested in the revival and preservation of indigenous music in Botswana and elsewhere. This research focuses on a particular community within the greater Botswana, i.e. the *Bakalanga*. These people are mostly concentrated in the North Eastern area and parts of the Central Districts of Botswana

(See map of Botswana showing districts on page I.) Through field trips, the research also reached parts of Western Zimbabwe where another group of *Bakalanga* resides, as a result of political boundaries. It is deemed necessary to compare their musical activities with those of the *Bakalanga* residing in Botswana.

This research covered the community music making groups as well as school-going children of ages six to fifteen. These are children in the Primary and Community Junior Secondary Schools. According to the National Development Plan (8:337), they all have a right to the ten-year basic education schedule.

Some of the community music making groups targeted in this research are those that still practise *Bakalanga* indigenous musics such as *wosana*, *woso*, *iperu* and *mukomoto*.

1.4.1.1 PLAN FOR COLLABORATION WITH THE SAMPLED SCHOOLS

A copy of the research permit from the Office of the President reached Primary Schools from the Regional Education Officer (REO) of this educational category in Francistown. He/she informed the school heads concerned accordingly through the Senior Education Officer (SEO). See appendix 1 for the research permit.

A copy of the research permit from the Office of the President in Gaborone to seek research permission for the candidate also reached the REO of the Secondary Education Office in Francistown. He/she informed the concerned school heads accordingly through the subject SEOs.

In the two requests above, the researcher also identified the primary and secondary schools at which he intended to carry out the research, looking at the degree of their involvement in indigenous music. The Junior Certificate Draft Music Syllabus Piloting Schools were included amongst the schools chosen for research.

1.4.1.2 PLAN FOR COLLABORATION WITH THE COMMUNITIES CONCERNED IN THIS RESEARCH PROGRAMME

A research permit from the Office of the President in Gaborone was sent direct to the North East District Council Secretary in Masunga to request permission to carry out research in the villages. He in turn informed the villages concerned accordingly through their headmen who to a large extent consulted with the PTAs and the Village Development Committees (VDCs). This covered the indigenous singing and dancing groups. The North East District Council Secretary also informed departments responsible for organizing such events like the one of Social and Community Development (S and CD) and the Department of Culture and Youth.

1.4.1.3 PLAN FOR COLLABORATION WITH GOVERNMENT INFORMATION REPOSITORIES

The Office of the President sent the research permit to request research permission on behalf of the candidate to have access to their relevant facilities. (See Appendix 1 for research permit.) The research permit was sent to the Directors of the National Museum and Art Gallery, the National Archives, the National Library Services, Central Statistics and the Botswana National Cultural Council.

1.4.2 METHODS OF DATA COLLECTION

The researcher conducted oral interviews as well as gathered information through questionnaires to cater for both those who can and who cannot read and write. They were meant for four groups of people: education officers, school heads, teachers and community members. For this purpose, the questionnaires were written in both the English and *Ikalanga* languages.

The researcher attended the annual music festivals to ask oral questions, take photographs, tape record as well as make video recordings (see video accompanying thesis), where permitted. This

happened for both schools and communities, especially during their annual festivals.

Relevant informants were contacted either individually or as a group.

1.5 IMPORTANCE OF THE STUDY

Very little research, documentation and preservation has taken place with regard to Botswana's indigenous musics. It is thus worthwhile to carry out a study on indigenous musics for the purposes of empowering music education derived from the indigenous culture.

Since the *Bakalanga* are among the few Botswana tribes who still have annual celebrations of their indigenous music, it is worthwhile to research, document and thus be able to share their traditional music with the world, apart from ensuring its continuation by including it in syllabuses. This study may help children to assert their cultural identity and learn more of how music functions in the community. This music may effectively serve to link the school and the community, and promote greater respect from the pupils for the traditions and people of the community.

1.6 DELIMITATIONS

This study is primarily concerned with retrieving, documenting (see chapters four, seven and eight and video accompanying thesis) and preserving different types of *Bakalanga* music from Botswana and Zimbabwe for use by present and future generations. The musical cultural links of the two countries were also looked into, but more concentration was on Botswana. Musical activities taking place in Primary and Community Junior Secondary Schools and communities were also taken into consideration. The influence of other cultures such as that of the *Ndebeles/Zulus* on *Ikalanga* music was also a factor to be considered.

1.7 RELATED LITERATURE

As stated under 1.5, not much research work has been carried out on Botswana's indigenous music. The research that the writer has encountered is on the music of the *Hambukushu* musical instruments by Larson (1984), and the *Bakgatla* Metaphors and the Bushmen Musical Instruments by Nurse (1972). Virtually no research has been carried out on the music of the *Bakalanga*. The only research that is documented on the *Bakalanga* is about the *Mwali* rain praying religion. Recommendation 31 (para. 5.4.24) of the Revised National Policy on Education states that the goals of the Junior Certificate curriculum are to develop in all children an understanding of society, appreciation of culture and sense of citizenship, so indigenous music education, such as that of the *Bakalanga*, could achieve this among its own people.

Tracey (1948:1) supported such a recommendation in his writing more than half a century ago:

Music is common to all races of mankind. In this respect it is like language; we all express our thoughts in words, but use a great number of different languages. So is it with music. There are a great many musics, but we are most at home when we sing or play our own mother-music, the music we, only, are able to compose and which we can perform better than anyone else.

The Revised National Policy, Recommendation 70 (d) (para.7.6.9) on Education states that a module of Botswana's culture and values should be included within the context of heterogeneous African cultures, noting the uniqueness and universals of Botswana's way of life. This recommendation further stresses the importance of Botswana's culture and values, which can well be passed on through indigenous music. Warren & Warren (1970:2) also support this recommendation: "Ranking high among the most important and exciting aspects of African culture, music is an essential of every facet of daily life".

The Botswana Government has set a recommendation that also authorizes parents to fully participate in the education of their children through Parent Teachers Associations (PTAs). This is reflected in Recommendation 118 (a) (para.11.6.3); it is accepted that PTAs provide an effective forum for schools to keep in close contact with the communities that they service, and therefore ensure that parents take an interest in, and contribute to the education of their children. Government will therefore mobilize communities to form PTAs to assist schools.

This recommendation assures community participation and involvement, which is one important aspect of indigenous music research. Community involvement will facilitate the success of such research because parents would not see this kind of work as affecting the school and not them.

For 81 years until 1966, Botswana was the Bechuanaland Protectorate under British rule. Not surprisingly the institutions and culture of colonial power were imposed on the country. To some extent the indigenous culture became submerged and many *Batswana* were encouraged to believe that their own cultural inheritance was inferior to that imported by the British (Botswana 1977: 12). Indigenous music was no exception. The following statement supports this idea:

Today we have come to a point where African musical values have thoroughly come into question again. They are recognised and perceived such as they are (eyeneer.com/world/af 2002: 2).

The Botswana National Development Plan 8, chapter 15, "Structure of the Education System", 15.4 states that: "The first ten years form the period of Basic Education to which all children of school going age have a right". If this is the case, most of the Government recommendations on culture would be achieved through indigenous music, which is part of culture at this level of Education. Teachers would take advantage of

this recommendation to have children master cultural values, including musical ones.

1.7.1 THE ROLE AND FUNCTION OF MUSIC IN TRADITIONAL AFRICAN SOCIETY

Music in Africa, perhaps more than elsewhere, is an integral part of life. As a living art, music is religion, work, entertainment; it is associated with gesture and dance; it is closely linked to everyday life in traditional societies. As a means of communication between the visible and invisible worlds, music can play many roles of a semantic kind. Since it is very close to spoken language, supporting it or communicating with it, music becomes a rational and explicit language of its own when expressed through the mouth of a wooden “talking” drum. It acts as cement to social institutions. It is the means of identification with a particular group. Without music, many aspects of traditional African life would disappear (Duvelle 1972:145). The following information from the internet supports this idea:

Yet in many cases, a certain functionalism dictates African music, however improvised it may be. It obeys well defined reasons rooted in the social system. It has a role to fulfill, and despite the upheavals of this century, this music still keeps its mark of originality that also confers upon it all of its mystery (The music of Africa 2002: 1).

Music can be, in turn, a means of therapeutics (see chapter 7, 7.2), a means of long-distance communication, a means of expression for the Supreme Deities (see chapter 7, 7.1), a means of recreation (see chapter 8, 8.1), a symbol, a coat-of-arms and a working method. The practice of music is an urgent necessity for community experience. African music is an important element not to be separated from the living whole of the traditional society in which it is found. Its diverse aspects and variety of the forms it takes throughout Africa should be approached systematically. Thus, in order to avoid a dispersion of efforts, it would

be desirable to group studies according to cultural zones (Duvelle 1972: 145).

The fact that a culture was moulded at a period which seems archaic to us, does not imply that it necessarily represents less evolved institutions. A small country, even a poor one whose culture is kept under constant practice, radiates an influence and commands an importance that are far greater than those of a large country whose culture has been assimilated into some huge complex of cultural ingredients (Danielou 1972: 53).

The individuality and the "personality" of a country must not be sacrificed to gain apparent and immediate facilities and advantages. This individuality of a country or a culture represents the essential foundation of a real independence, of a real and equal place in the concert of nations (Danielou 1972: 54).

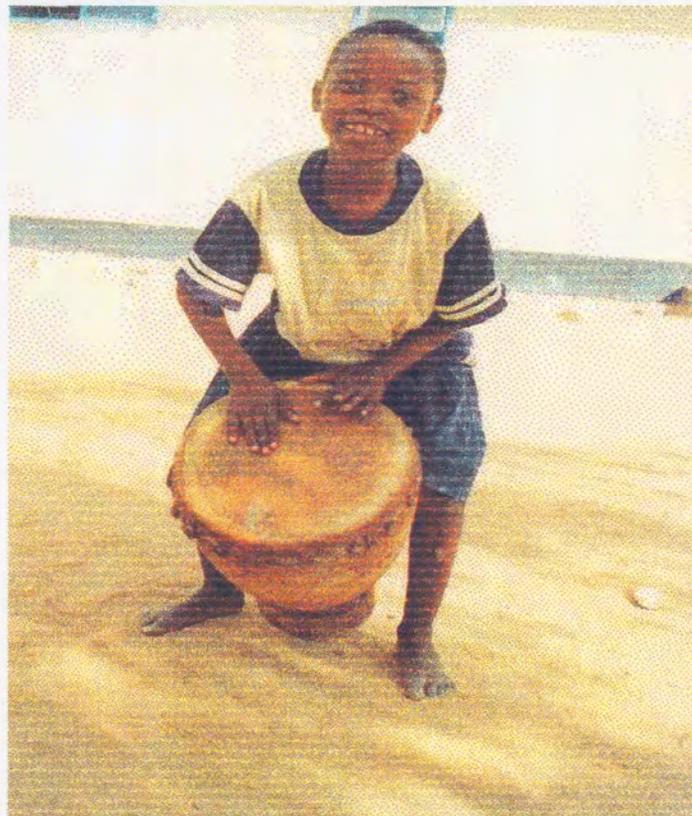
The re-evaluation of African cultural values was no easy task. This was so because the whole economic power of the modern occident was at the service of cultural, linguistic, religious and economic missionaries who all worked in most cases without knowing it toward one single aim. This aim was to destroy the originality of Africa in order to assimilate it, to subjugate or exploit it. Unfortunately it was very difficult for the Africans themselves not to collaborate in this action, for the price they would have to pay for their resistance was in most cases their own destruction (Danielou 1972: 54).

There are many popular theories about the origin of African music. There is a school which happily says that all music came from the birds - and African birds are certainly rich in different calls. We find in Africa a number of songs in which the imitation of birds is an integral part. Many African singers Tracey met, for example, were extraordinarily good at onomatopaeic sounds. Take the sound of a stone falling into water for example. Its sound is described as saying 'plonk'. In the former Rhodesia, now Zimbabwe, Tracey heard one boy describe the sound as

“cho-pfu” because he also heard the second sound which we usually neglect, the sound of the water closing in over the stone (Tracey 1961:3).

For a *Nkalanga* child, the process of becoming an *Bukalanga* musician begins perhaps as early as the time when, in its mother’s womb, the unborn feels the rhythmic movements of her body as he/she moves with the song and feels the sounds of the song in his/her body. Certainly this process moves forward strongly when the child is carried, snug in its blanket, on the back of the mother or another woman or girl, as the carrier moves with the dance or claps as she sings. The two pictures below are a confirmation of early child involvement in *Bakalanga* music making.

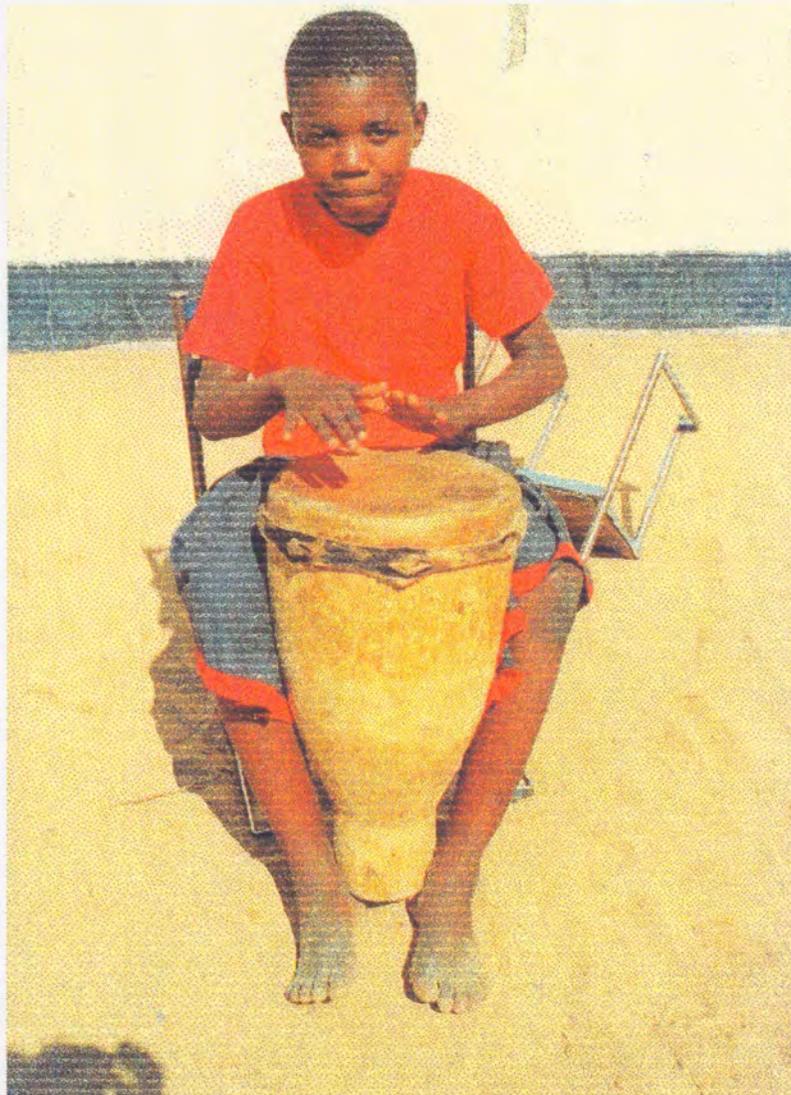
Plate 1



Seven year old girl Julia Lufu of Ditladi village playing a *wosana* drum

Photographed by Moleti Selete with the author on a field trip at The North East District Council Annual Cultural Festival held at Nlapkhwane village in May 2001

Plate 2



Ten year old boy Otsile Thomas of Jakalasi No 2 playing a *wosana* drum

Photographed by Moleti Selete with the author on a field trip at Jakalasi No. 2 Primary School in 2001

In Africa there are no highly verbalised or systematic means of determining the nature of rhythm. Furthermore, the nature of music making varies considerably in the different areas of Africa, to the extent that many people would prefer to speak about the music of only one country (Kauffman 1980:393). African music has certainly been fit for the purpose for which Africans created it, even if it does not agree with one's sense of suitability from a different cultural background.

In the African culture, one's own music has to be made at the same time with dancing. Consequently dance music in Africa is highly repetitive (thematic) and very rhythmic as concentration is on the dance and not on the music. One only has to watch an African village crowd singing and dancing to know how effective the music is for its purpose. African music is also fit for the social conditions and events of a people who live an outdoor life. Most African music is not indoor music. African songs are mostly cheerful and very local in subject matter (Tracey 1961:9 and 14).

The whole process of music-making also involves the science of music which ancestors acquired through the centuries. This 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.

Great varieties of African traditional music are largely on account of the local environment. There is not an even quality in traditional music throughout Africa, because the environment changes so much. Where there are no trees, and little or no suitable wood with which to make instruments, nearly all the indigenous traditional music is vocal. Where there are the great forests we find the great instruments, xylophones and drums (Tracey 1961:14).

Indigenous music widely caters for differing social, economic and educational backgrounds. Many people have retained meaningful links with rural communities and therefore with varieties of indigenous music. According to Ballantine (1991:6), it was Mark Radebe who expressed the drift of this argument most profoundly. If “music is to be truly national,” he wrote in an article devoted to the topic, then “it must be based on the idiom of the people. Those most valuable achievements in musical history have been essentially national in spirit”.

1.7.2 WESTERN AND OTHER OUTSIDE INFLUENCES

Musical history must be regarded not only as a record of change, growth or development, but also as a record of continuity through time. Not all aspects of a musical culture change in any given period. Nor do those that change do so at the same rate or follow the same trends. Not all cultures place a high premium on innovations and radical changes. Hence the factors that make for stability or continuity deserve as much attention as those that make for change (Nketia 1972:43).

Pressure is sometimes brought to bear against the use of African traditional music by the more intellectual African groups in towns and elsewhere whose social ambition is to shine in competition with or emulation of white society. That is not altogether unnatural and has also been a feature of Negro social outlook in America (Tracey 1961:17). African music does not exist only on the African continent, but also in America. For example, in Brazil many kinds of traditional African music are reproduced in their original forms, while others have been transformed and developed in a new way there. In this case, too, exchanges of documents and information and meetings between African and American musicians are vital to a better knowledge of the musical links between Africa and America (Duvell 1972:146).

On the other hand, Tracey thought Africans are likely to be divided, musically speaking, into several camps. There will be the social aspirants who will continue to imitate outsiders for the prestige which it

will give them (Tracey 1961:20). This is largely under the control of upwardly-aspirant, mission-educated blacks who constitute what has been called a “repressed elite” (Ballantine 1995:6).

Traditional music may be cut off and its continuity broken for a number of reasons. It may be diverted because of a migration or a change of occupation. Industrialisation in Southern Africa is a typical case in point, where tribal communities have had their traditions broken because their occupations have been radically altered (Tracey 1961:10).

Another factor which militates against the successful propagation of African music is the tremendous drain upon African skill which modern industry has imposed. There are not enough musical instrument makers left in Botswana to satisfy the local demand. The men who are skilled with their hands have been snapped up by industry and instead of continuing with their village craft, they find better paying employment in the towns where they can use their craftsmanship to better economic effect. This is why there is hope to pay special attention to the question of the scientific production of African musical instruments in order to help conserve the continuity inspiration.

New contacts with other tribes may also modify traditions, and in Botswana, where there are representatives of over twenty tribes now working together, it must have considerable effect upon their traditions. On the other hand, contact with other people may give a spurt to the traditional forms of music as a matter of national pride or national unity. Continuity in musical tradition is very important. Tracey (1961: 8) defined tradition as the conglomerate of opinions and principles together with their social usage that have been evolved and handed on to you. You must proceed slowly with only gradual changes if the art of music is to flourish. It is quite useless to compose a piece of music and have no one sufficiently skilled to play it for you, or no one in your audience who is sufficiently ‘modern’ or *en rapport* with you to appreciate it (Tracey 1961:10).

In the case of *Bakalanga*, traditional music was affected by urbanisation and industrialisation. According to one informant, it was also affected by the Botswana government policy of the so-called minority and major tribes/languages. Since *Ikalanga* falls under the minority group of languages, many *Bakalanga* lost hope in using it. As a result, they suppressed most of their cultural values as well as the arts. This attitude has affected many *Bakalanga*. Tired of seeing the values of their culture ignored or misunderstood, they tended in the first place to keep them secret and then afterwards to forget them. In some cases *Bakalanga* would look for some kind of compromise, which inevitably brings about a degeneration of these values.

Already the people no longer take part in certain musical activities which their elders performed in the past. They neglect and sometimes even despise certain forms of music which they associate with out-of-date practices.

1.7.3 EDUCATIONAL (SCHOOL) RELATED FACTORS

Music is not just a luxury subject as it has often been looked upon in the past but from a black perspective and Western point of view, music or rather, all expressive forms of art, receive a high priority in education.

Vocational orientation obviously puts a premium on the perceived utility of various subjects. Subjects which are deemed to have little utilitarian value are generally neglected and music falls into this category. Furthermore, there is the widespread view that sufficient knowledge of, and skills in, music, can be acquired without the benefit of school instruction (Robinson 1984:56). Dargie (1995:24) calls this view a process of musical gestalt learning. It works very well with people who in their very way of life learn to become totally musical observant, and who have developed listening skills to a fine art. "Learning" in the Western sense was what took place in the school at the mission or the government school in the village.

Once a child ends up in a school situation he/she leaves his/her home environment where the music and social activities are an everyday matter, and moves further and further away from that situation. Once the child has grown up and moves into tertiary education, he/she often wants to be a teacher. By that time he/she has lost both the desire and willingness to go back and reassess this knowledge in the light of traditional society, customs and music, so his/her acquired knowledge as a child is not being further developed and used in order to bring it back to the new generations (Axelsson 1984:61).

Before independence, the missionaries themselves played a part in the teaching of music. They meant to teach the people to sing the hymns and to convert them to Christianity. This was a way of getting the Africans/Blacks nearer their religion and away from the African way of worshipping their Supreme Deity was to introduce a system of tonic sol-fa. Tonic sol-fa was a system that puts you in a sort of shell, a closed up shell from which you cannot escape (Robinson 1984:58). This view is also supported by Dargie (1995:23) when he wrote that, the sol-fa system of notation has proved an even more inadequate medium than staff notation, and it was Europe's gift to some of the most rhythmically talented people in the world.

Such attempts have been for the most part Western in orientation, as has been the whole education set-up itself, the whole concept of school as we know it now. This is not to say that there is anything apparently wrong about the Western approach to music. What is wrong is when this approach is seen as the only valid approach, to the detriment of the love of the traditional culture, for example, when the teacher attempts to impose certain musical criteria as essential truth relative to all music everywhere (Robinson 1984:57). This is usually done through the institutionalised music education system, that is, teaching according to some pre-determined syllabus. Western musical attitudes often create barriers between people and the music considered to be of the greatest value.

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The present day tendency in the teaching of music in schools has limited African, musical interest to the most part to the 'cow-boy' and revivalist level. Most African schools have started from the wrong end and instead of insisting upon a solid foundation of local traditional songs, educators recommend that promising African musicians should be taught European music (Tracey 1961:16).

The broadcasting organisations now have the chance to play an important role in African musical life, but they do not always give traditional music the place it deserves. The active participation of broadcasting in the development of traditional music would be one of the most sure ways of keeping musical traditions alive.

There are few primary and secondary schools where music is being taught as a subject. Where time is allocated for music it is usually for choir singing. The author of this document does not underestimate the value of choir singing. However, with many of the conductors this author knows, this is being done less with a view to the student's benefit in terms of their music development but more with a view to the school's prospects of success in choir competitions. In fact, choir singing is generally only pursued actively when a festival or competition is in the offing.

According to Nketia (1972:42), writing 30 years ago, the frontiers of musical knowledge could no longer be confined to one tribal group. They had to be expanded to include the aggregate of forms within each territory, so that the total heritage of traditional forms could be shared by all. It is not enough to get radio stations to broadcast the music of different tribal groups. The music should also be studied.

Admittedly the present generation brought up in schools with all the foreign influences that have been brought to bear upon them, is rapidly losing the virtues of the traditional musics of the previous generation. Appreciation of the others' artistic qualities must lead to appreciation of personality and understanding of character. For it is only through

appreciating speciality that one really gets on with one's neighbour. Of all specialities, music is very near the top of the list in Africa (Tracey 1961:23).

While some children and adults succeed in learning to appreciate or even perform music of foreign culture, this is obviously dependent on listening to that musical language. The time frame with which this process occurs, as with spoken language, is greatly influenced by the age at which such exposure begins (Morkel 1995:113). Change, gradual change, one must not forget, is the abiding factor in all music.

The first step is, undoubtedly, for Africans to know themselves as original thinkers, as original artists, and not just as imitators of others, a role which they are in great danger of adopting permanently. Tracey did not see the real African as a second-rate imitator. He knew far too much about their musicians to believe that that is their fate (Tracey 1961:24). The indigenous heritage needs to be preserved, yes, but not simply because it was rich in significance or because it could nourish and enliven creative enterprise. Rather, the argument goes on, it needs to be preserved for the sake of those not yet born who would otherwise know nothing about their roots (Ballantine 1991:6).

It is nonetheless true that there are not enough people capable of carrying out the audio-visual recording of traditional music properly. Professional training for such specialists is indispensable (Duvell 1972:147). Otherwise at some not too distant date people will have succeeded in wiping out traditional African music without putting anything of comparable value in its place (Dargie 1995:25).

1.8 GLOSSARY AND LIST OF ABBREVIATIONS

This section supplies terms and abbreviations used in this study. These terms are in different languages (Afrikaans, Bushman (San), Dutch, English, *Ikalanga*, *Isindebele*, Latin, *Pedi*, *Setswana*, *Shona*, *Sotho*,

Swazi, Tsonga, Venda, Xhosa, Zulu) and need to be explained to the reader.

1.8.1 LIST OF TERMS USED IN THIS RESEARCH WITH THEIR DEFINITIONS

In the context of this research, the following terms will be used unless otherwise specified:

Abalisa (*Isindebele*), (Plural), *Umlisa* (Singular) – *Abalisa* generally means herd boy. In this document it refers to keepers of the sacred cattle/herd at the Njelele sacred place.

Adze (English) – An axe-like tool with an arched blade, for trimming large pieces of wood. See *Mbezhwana*.

Aloe marlothii (Latin) – See *gonde*.

Amadlozi (e zulu) (*Isindebele*) – Rain or ancestral spirits (of rain). See *Midzimu*.

Amandebele (*Isindebele*) – The *Ndebele* speaking people of *Nguni* origin found in present day Zimbabwe.

Amathobela (*Isindebele*) – See *Mathobela*.

Amatwasa (*Isindebele*) – *Sangoma* novices. This word is also used in this thesis to mean *wosana* initiates.

Badeti – See *Bananzwa*.

Badzimu (*Ikalanga*) – Ancestors.

Bahurutshe – See *Bakhurutshe*.

Bakalanga/Kalanga – The *Ikalanga* language speakers found in North Eastern and some parts of Central Botswana and Western Zimbabwe.

Bakgatla – A *Setswana* speaking tribe found in the Kgatleng District of Botswana whose totem is a monkey (*Kgabo*).

Bakhurutshe – A *Setswana* speaking tribe mainly found in Tonota village in the Central District of Botswana whose totem is *Phofu*.

Balete – A *Setswana* speaking tribe found in the South East District of Botswana whose totem is a buffalo (*Nare*).

Bamangwato – An English way of pronouncing *Bangwato* (see *Bangwato*).

Banamdzwa – See *Nambya*.

Banandzwa – See *Nambya*. See *Badeti*.

Bango – A log/large piece of dry wood. As used in some parts of this thesis, it refers to a traditional doctor of an *Ikalanga* family.

Bangwato – A *Setswana* speaking tribe found in the Central District of Botswana whose totem is a duiker (*Phuti*).

BaNyamwezi – One of the tribes found around Lake Tanganyika.

Banyantjaba (*Ikalanga*) – The *Ikalanga* female manifestation of *Mwali*.

Banyayi (*Ikalanga*) – See *Rozwi*.

Banyusa – These are *wosana* who practise at home as opposed to those who practise at the Njelele sacred place in the Matopo Hills.

Barolong – One of the *Tswana* speaking people found in the Southern part of Botswana, mostly along the Ramatlabama border with South Africa. These people are also found in South Africa. Their totem is either Kudu (*Tholo* – *Setswana*) or (Iron – *Tshipi*).

Batswana – This word can mean one of two things. It can mean all the people of Botswana or it can mean people of *Setswana* descent.

Batswapong – See *Setswapong*.

Bgwe (*Ikalanga*) – Stone. This term is sometimes directly translated from *Isindebele ilitshe* to mean hill.

Bhepe (*Ikalanga*) – Calabash.

Bhoro (*Ikalanga*) – A type of music used for entertainment by the *Bakalanga* people. This type of music was adopted from the San people who originally used it to praise their God *Toro*.

Bonga (*Shona*) – *Mbonga*, Woman dedicated to the service of *Mwari* (Latham 1986: 235).

Boro – An *Ikalanga* word meaning a drill.

Boteti (*Setswana*) – This is an area in Botswana where the *Badeti* people are found. See *Badeti*.

Botswana – This is a landlocked Southern African country state of *Batswana*.

Branch – An area of the Botswana Teachers' Union demarcated by the Union for administrative purposes and comprising at least four schools.

Bukalanga (*Ikalanga*) – Location of the *Ikalanga* speaking people.

Bulilima (*Ikalanga*) – Location of the *Lilima* speaking people. See *Lilima*.

Changamire – See *Rozwi*.

Chikalanga - Western Zimbabwean *Ikalanga*. See *Ikalanga*.

Communities – Used to mean groups or individuals involved in indigenous music making outside school.

Cult adepts – See *wosana*.

Cultural pluralism – Cultural diversity in a democratic framework of human rights and freedom.

Culture – Here understood as the ideas, symbols, behaviours and values that are shared by a human group; the programme for survival and adaptation by a human group.

Daka (*Isindebele*) – The dancing ground for rain praying by *Bakalanga*. *Bakalanga* have also adopted this *Isindebele* word (*daka*). In *Isindebele*, the word *daka* literally means mud.

Dalaunde (*Ikalanga*) – People of the Western *Shona* cluster. It is one of the seven dialects of Western *Shona*.

Dantsina/Datsina (*Ikalanga*) – These are songs that were sung before *Bakalanga* were scattered by the *Ndebele* attacks. In *Ikalanga*, *datsina* is defined as: *Lumbo gwa ntolo shango itjigegwe isathu ika palala* meaning an old song which was sung long ago when the world was still stable (Van Waarden 1999:103).

Dati (*Ikalanga*) – Bow.

Datsina (*Ikalanga*) – See *Dantsina*.

Dende (*Ikalanga*) – This is a musical bow found among the *Bakalanga*. The *Xhosa* people call it *uhadi* (see picture in chapter 4, 4.4.2). Also see *ligubu*.

Dombo (*Ikalanga*) - Mountain/hill; *Bgwe* (*Ikalanga* for stone); *lintaba* (*Isindebele* for mountain); *Ilitshe* (*Isindebele* for stone). In *Isindebele* there are two different words for stone and mountain. For the *Ikalanga* then, pilgrimage is *enda ku dombo* “going to the mountain” rather than “going to the stone”.

Dukunu (*Ikalanga*) – The smallest drum with the highest pitch in the *Bakalanga* traditional music ensemble. Literal meaning = “small” or “small one”.

Dumba (*Ikalanga*) – This means a traditional *Ikalanga* drum.

Dutura spp - See *nfute*.

Dziba le vula (*Ikalanga*) – “Pool of water”. This is another one of the names of *Mwali* referring to the female character/nature.

eNjelele (*Isindebele*) – See *Njelele*.

Erythrina abyssinica – See *Nlidza dumba*.

Fupa (*Ikalanga*) – To give presents for ritual purposes. This word is also used to mean “bone” in *Ikalanga*.

Galufu (*Ikalanga*) - The ceremony of distributing the property of the dead (inheritance) to the living relatives.

Gapu (*Ikalanga*) – See *makapugwa*.

Gonde (*Ikalanga*) – *Aloe marlothii*. *Bakalanga* sometimes use the dry stem of this plant to make *nyele*.

Grewia flava salix – See *Ntewa*.

Gubo – The *Swazi* and some of the *Zulu* names enshrine the root *gubo* which conveys the idea of hollowness.

Gubuolukhulu (*Zulu*) – See *dende*.

Gumba-gumba – It means modern radio music that has replaced traditional music. This music is normally played in overnight weekend parties for individual or groups of families in fund raising. Also see *woso*.

Gumbu (*Ikalanga*) – An annual rain praying ceremony held in North Eastern Botswana during the first weekend of September.

Gwaba (*Ikalanga*) – Religious songbook.

Hambukushu – These people are found in the Ngamiland District of Botswana. They are also found in Namibia and Angola. According to oral tradition, their original home was along the Zambezi River.

Herero – See *Otjiherero*.

Hosho – A *Shona* word for a hand rattle called *woso* in *Ikalanga* (see *woso*).

Hossanah – See *wosana*.

Humbe – See *Lilima*.

Hwange – The name of a coal mining town in Zimbabwe found along the Victoria falls road when travelling from the city of Bulawayo.

Hwi (*Ikalanga*) – The “voice”.

Idlozi (*Isindebele*) – Ancestor.

Igubu (*Zulu*) – This is a *Zulu* word for the calabash used for *Zulu ugubhu* bow.

Ihosana (*Isindebele*) – See *wosana*.

Intaba (*Isindebele*) – See *dombo*.

Ikalanga/Kalanga – Language of the *Bakalanga*/Western dialect of *Shona* (Latham 1986: 236).

Ilanga (*Isindebele*) – See *langa*.

Iltshe (*Isindebele*) – See *bgwe*.

Iltwasa – One *sangoma* novice or one *wosana* initiate.

Ilizwe (*Isindebele*) – Land or country.

Ilizwi (*Isindebele*) – Voice.

Inkohlisa (Zulu) – See *dende*.

Inxwala (Isindebele) – The first fruits ceremony, often called the great dance.

Iperu (Ikalanga) – One of *Bakalanga* types of entertainment music. This music was initially meant to be danced by boys and girls of marriageable ages, normally after supper at a homestead of their choice.

Isangomas – This is an English version of more than one *sangoma*. See *sangoma*.

Isigubu (Zulu) – This can be used either to mean a *zulu* traditional drum or calabash used in drinking beer.

Isihlangu (Zulu/Isindebele) – The ox-hide shields of the *Zulu* warriors.

Isindebele (Isindebele) – A language spoken by a group of people living in Zimbabwe today. These are the descendents of the *Zulus* who broke away in the 18th century from the *Zulu* nation under the leadership of Mzilikazi.

Isinguni (Isindebele) – *Nguni* language or anyone belonging to the *Nguni* stock (*Zulu*, *Xhosa*, *Swazi* and *Ndebele*).

Itethela (Ikalanga) - This is a collective hunting expedition carried out by *Bakalanga* to remove unsightly objects which made the land ritually unclean, thereby causing rain not to fall.

Itinkani (Ikalanga) – This is a musical instrument similar to *dende* but without a resonator.

Izangoma (Isindebele) – More than one *sangoma*. See *sangoma*.

Izhuba (Ikalanga) – This is an *Ikalanga* word meaning “is the sun”.

Izithethelo (Isindebele) – “What one prays with”. Offerings or tribute to *Mwali* (also see *lunamoto* and *zvipa*).

Izwari – See *langa*.

Jukwa (*Isindebele*) – This is an ancestral spirit found among the *Amandebele*. Anyone who has this spirit is liable to be possessed by the spirit when the appropriate ceremonial dance is held. When under possession a person allegedly forgets how to speak *Ndebele* and must be addressed in a *Shona* dialect, and can only converse in that tongue. Such individuals are addressed not by their own names but by that of the possessing spirit. They should, when under possession, put on various sorts of clothing and bead decoration suitable for the particular type of spirit (Kuper 1954:106).

Kalanga – An English pronunciation of *Ikalanga*, a Western dialect of *Shona*.

Ka Ntogwa (*Ikalanga*) – At Ntogwa's place.

Karanga (*Shona*) – Southern dialect of *Shona*.

Kgabo (*Setswana*) – Monkey.

Kgosi (*Setswana*) – Chief.

Kgotla (*Setswana*) **Khuta** (*Ikalanga*) **Lubazhe gwa mambo/she** (*Ikalanga*) –The chief's court in Botswana villages and nowadays found in towns as well.

Khurutshe (*Setswana*) – This is a shortened English people's way of pronouncing *Bakhurutshe*. See *Bakhurutshe*.

Khuta (*Ikalanga*) – See *Kgotla* and *lubazhe gwa she*.

Khwela (*Isindebele*) – See *Umkhwezi*.

Kilimani (*Ikalanga*) – This is an *Ikalanga* word for the present day Mozambique.

Kodobholi (*Ikalanga*) – Giant.

Kopje (Dutch) – A granite knoll.

Ku dombo (*Ikalanga*) – At the hill (meaning at Njelele hill).

Ku dustwa kwe mbewu (*Ikalanga*) – Seed blessing.

Ku fupa bazani (*Ikalanga*) – To show appreciation to the dancers through throwing some money on the dancing ground.

Kuranga (*Shona*) – To punish.

Langa (*Isindebele*) – Sun. See also *Ilanga* and *Izwari*.

Ligubu (*Swazi*) – See *dende*.

Lilima/Humbe (*Ikalanga*) – This is a Western *Shona* dialect mainly spoken in Botswana in the Central and North East District.

Loba mayile (*Ikalanga*) – Sing and dance to the Supreme Deity *Mwali* for rainfall.

Lombe (*Ikalanga*) – This means somebody who very creative in dancing and does it to entertain people. *Lombe* is a praise-singer.

Lozwi - See *Manchomane*.

Lubazhe gwa Mambo (*Ikalanga*) – The village (nowadays also in Botswana towns) traditional chief's court. Also see *Khuta*.

Lubazhe gwa she (*Ikalanga*) – See *Khuta*.

Lukwezha (*Ikalanga*) – Finger millet used for brewing *Ikalanga* traditional beer.

Lunamato (*Ikalanga*)/**Zvipa** (*Shona*)/**Izithethelo** (*Isindebele*) – Gifts to *Mwali* in the form of money contributed by each homestead. Artefacts such as clay pots, axes and hoes are also contributed as gifts to *Mwali*. “What one prays with” (offerings to *Mwali*). Supplicants also traditionally brought these along in the form of tobacco or snuff and one

or more pieces of black cloth (see Nthoi 1995: 209). The term “tribute” can be applied to such offerings.

Lunji (*Ikalanga*) – An awl – small pricking tool/The son of the High-God, who as the shooting star runs errands between *Shologulu* and *Banyantjaba*. *Lunji* “needle” is used as one of the names to refer to *Mwali*, the *Bakalanga* High-God. This name is used for God as revealing himself in lightning: a needle which does not sew cloth but unites heaven and earth. *Lunji* is also described as the son and preserver, on whom *Bakalanga* bestowed the praise name “needle that sewed not cloth, but stitched the earth” (Daneel 1971: 84).

Luswingo (*Ikalanga*) – The name, which is an *Ikalanga* term referring to ruins, means “fenced enclosure”.

Lutshinga gwe ngombe gwa ka koshiwa (*Ikalanga*) – Twisted sinew from the back of the ox.

Mabvumela – One of the sacred places in the Matopo Hills.

Madumilano (*Ikalanga*) – These are songs sung in agreement at the Njelele sacred place by the selected *wosana* who get possessed. *Wosana* sing *madumilano* songs hand clapping to show respect to the Supreme Deity.

Makalaka - A derogatory word meaning *Bakalanga* by *Setswana* speakers.

Makalanga - *Isindebele* word for *Bakalanga*.

Makapugwa (*Ikalanga*) – This is a name given to *Ikalanga* traditional food eaten by *mazenge* dancers. During the *mazenge* rituals, dancers eat nothing else but *makapugwa* from a large traditional mud pot called *tjilongo*. This *Ikalanga* traditional dish is preferably a mixture of samp, beans (*shanga*) and bean leaves (*nlibo we nyemba waka khabutegwa*) cooked in crushed ground nuts. *Bakalanga* sometimes shorten the word *makapugwa* to *gapu*.

Makavu (*Ikalanga*) – Tender palatable gourds/squash.

Makwaya (*Isindebele*) – This means choir singing which blends traditional and Western singing styles for example call and response patterns in Western four-part harmony.

Malombe (*Ikalanga*) – Praise singers.

Malovu (*Ikalanga*) – Pulps.

Mambo (*Ikalanga/Shona*) – Chief, King. Past *Rozwi* title for their rulers (Latham 1986: 236). This is the *Shona* title for the *Rozwi* kings of the *Rozwi* dynasty which followed on (or broke away from) the *Mwene-mutapa* dynasty in 1693.

Mammani (*Ikalanga*) – Beads worn by *Bakalanga* maidens.

Manchomane (*Ikalanga/Isindebele*) – This is the nearest *Lozwi* equivalent to *izangoma*, but their powers are said to be far less than those of their Southern counterparts. They lack the power of true *izangoma* to find lost or hidden objects. Both *Bakalanga* of Botswana and Zimbabwe use the word *manchomane* to refer to the music performed by this group of people.

Mancomane (*Ikalanga/Isindebele*) – See *manchomane*.

Mantshomane (*Ikalanga/Isindebele*) – See *manchomane*.

Manyika (*Shona*) – Eastern dialect of *Shona*. This word is also used to mean the first wife of a chief.

Mapothoko (*Ikalanga*) – This is the Western *Shona* name for the *Ndebele*. The different tribes often have their own names for other tribes which sometimes is the cause for misunderstanding.

Marula tree – *Sclerocarya caffra*.

Mashabi – See *Shave/Shavi*.

Maskhukhu (*Ikalanga/Isindebele*) – Gumboot dance.

Matabele – This is the English people’s way of pronouncing *Matebele*.
See *Matebele*.

Matebele – This is a *Sotho/Setswana* word meaning the *Ndebele* speaking people. See *Amandebele*.

Mathobela – This is one of the *Venda* praises of the *wosana*. The use of the term *Mathobela* used to be limited to *wosana* (cult adepts) who could perform anywhere within the cult domain (Werbner 1989: 248). The use of the term to include all categories of pilgrims spirit mediums and any suppliant to the cult centre is a recent innovation. At the Tebgwe sacred place (in Botswana), the form of greeting *amaThobela* is used by and for *wosana*, and not by mere suppliants or visitors.

Matombo (*Ikalanga*) – Mountains.

Matumba (*Ikalanga*) – This is an *Ikalanga* word for drums.

Mayile (*Ikalanga*) – This is an *Ikalanga* type of music performed for rain by women only at the village chief’s court.

Mazenge (*Ikalanga*) – This is a type of *Ikalanga* traditional music performed for healing rituals behind doors by women alone. It is sometimes called *shumba*.

Mbedzi – This is one of *Mwali*’s praise names. Today *Mbedzi* is a totem which is common among the *Venda*, as well as among Western *Shona* groups.

Mbezhwana (*Ikalanga*) – Adze (English). This is an axe-like tool with an arched blade, for trimming large pieces of wood.

Mbizi ye shango (*Ikalanga*) – Zebra.

Mbonga – See *Bonga*.

Mbukushu – See *Thimbukushu*.

Mhandara (*Shona*) – This means a girl of marriageable age.

Mhondoro (*Shona*) – Senior lineage spirit; Supra spirit; lion spirit.

Midzimu (*Ikalanga*)/**Amadlozi** – plural **Idlozi** - singular (*Isindebele*)

Midzimu yapa musha (*Shona*) – Ancestral spirit(s).

Mikabo (*Ikalanga*) – Calabashes.

Minority groups – Microcultural/smaller groups within the
Macroculture/larger cultural group or nation.

Mipululu (*Ikalanga*) – Ululations.

Mishwayo (*Ikalanga*) – Rattles (both leg and hand).

Misisi (*Ikalanga*) – Traditional *Ikalanga* dance costume made from
baboon tail skins.

Mlimo/Umlimo – *Ndebele* name for *Mwari*.

Mocarangas – This is an early European (Portuguese) mis-pelling for
Bakalanga.

Monomotapa – See Mono-mutapa.

Mono-mutapa – (*Mutapa*), the king, ruler of North East Shona i. e. the
Monomotapa or *Munhumutapa* from the verb *tapa*, pillage.

Motalaote – *Kalanga* – See *Dalaunde*.

Moyo – See *Rozwi*.

Mpakatilo (*Ikalanga*) – Sash to be used by the medium for ritual
purposes. The colour of the *wosana* sash does not seem to be
negotiable. It is always black.

Muali – See *Mwali*.

Mhubhe (*Ikalanga*) – This is one of the mouth resonated friction traditional *Ikalanga* musical bows.

Mukaranga (*Shona*) – Junior wife.

Mukomoto (*Ikalanga*) – A type of an *Ikalanga* entertainment music which is commonly used in weddings.

Mulimo – See *Mwali*.

Multicultural education – Education in which cultural diversity is valued and respected; the education and cultural enrichment of all children, with the preservation of cultural identity and diversity.

Multicultural society – A society consisting of various cultural groups based on race, tribe, religion, language, traditions and nationality.

Multicultural teacher education – Teacher education and training designed to help teachers function effectively in a society which is culturally diverse.

Munhumutapa – See *Mono-mutapa*.

Musvina – See *Shonas*.

Mwali/Ngwali(*Kalanga*)/**Mwari**(*Shona*)/**Muali**/**Mlimo**/**Mulimo**/**Umlimo** (the High-God's names) – *Mwali* is the High-God of the *Bakalanga*.

Mwari (*Shona*) – See *Mwali*.

Mwenemutapa – See *Mambo*.

Nambdzwa – See *Nambya*.

Nambya (*Nanzwa*)/**Bananbdzwa**/**Badeti** – This is another dialect of the *Kalanga* cluster which is still a “living” language. The dialect is spoken in the North-Western parts of the Western *Shona* area as far

North as the banks of the Zambezi at the Victoria Falls, including the Wankie Game Reserve and Wankie and Nyamandlovu Districts. This language is also spoken in the Chobe and Boteti Districts in Botswana.

Nare (*Setswana*) – Buffalo.

Ncube – One of the *Isindebele* totems meaning monkey.

Ncuzu (*Isindebele/Zulu*) – Gumboot dance. It is also known as *maskhukhu* in Botswana and Zimbabwe.

Ndale (*Ikalanga*) – *Ikalanga* traditional beer (drinking session).

Ndau – South Eastern dialect of *Shona* – heavily infused with *Nguni* and *Tsonga* words but still distinguishable from other dialects.

Ndazula (*Ikalanga*) – This is a type of entertainment music performed *Bakalanga* elderly men and women normally after drinking sessions.

Ndebele – See *Amandebele*.

Ndilo ye lukuni (*Ikalanga*) - Wooden basin.

Ndjele (*Tsonga*) – This is a traditional percussive musical instrument. It is called *woso* in *Ikalanga*. Also see *woso*.

Ndlukulu (*Isindebele*) – An ostrich feather hat for *Ikalanga* and *Isindebele manchomane* traditional dancers. This hat is similar to that worn by the traditional *Zulu* warriors.

Nfute (*Ikalanga*) – *Dutura spp.* Its seeds are normally used to make beads for decorating *Ikalanga* traditional dancers.

Nganga (*Ikalanga*) - Diviner, herbalist, traditional healer.

Ngoma (*Ikalanga*) – *Schinziophyton rantanellii*. This tree is used by *Bakalanga* to make traditional drums.

Ngombe (*Ikalanga*) – Cow.

Nguni – See *Singuni*.

Ngwali (*Ikalanga*) – See *Mwali*.

Ngwao Boswa (*Setswana*) – Literally meaning that culture is heritage, but in North Eastern Botswana it is used to describe an annual event where all the groups come together to sing and share their indigenous music and cultural ideas.

Ngwato – This is a word shortened by the English speaking people to mean *Bangwato* who are a tribe in Botswana. See *Bangwato*.

Njelele (*Ikalanga*)/**Njerere** (*Shona*) – This means an eagle, whose sighting is believed by the *Kalanga* [*Karanga*] to herald “the coming of good rain”. The word *Njelele/eNjelele* (*Isindebele*) is also used as a name of the hill (*Mwali* “headquarters”) in Zimbabwe where *Mwali* is believed to have manifested himself. In the Matopo(s) hills in Zimbabwe there is a remarkably dense population [of eagles], possibly the most concentrated eagle population known anywhere in the world (Werbner 1977a:184).

Njimbo (*Ikalanga*) – Songs.

Nkalanga – One *Ikalanga* speaking person.

Nkukubuyu (*Ikalanga*) – Baobab tree.

Nkwasha (*Ikalanga*) – Son in-law.

Nlidza dumba (*Ikalanga*) – *Erythrina abyssinica*, used for making *Ikalanga* traditional drums.

Nlidzo (*Ikalanga*) – Dental whistle.

Nlongo (*Ikalanga*) – Daughter in-law.

Nshwayo (*Ikalanga*) – One leg rattle.

Nsi (*Ikalanga*) – This is a holy day on which *Bakalanga* should rest and not do any work associated with ploughing or rainfall.

Ntewa (*Ikalanga*) – *Grewia flava salix* species. This is a tree with flexible wood used to make bows for *dende*.

Nthula (*Ikalanga*) – See *Marula*. This is a tree used for making traditional drums by *Bakalanga*.

Ntshomane (*Ikalanga/Isindebele/Zulu*) – This is a tambourine or frame drum, primarily associated with the *Tsonga*. Other meanings follow from this. The word is a diminutive form of *ngoma*, the widespread word for drum.

Ntungamili (*Ikalanga*) – Leader. See *Umkhwezi*.

Nyamwezi – A language spoken by the *BaNyamwezi* people. See *BaNyamwezi*.

Nyayi – See *Rozwi*.

Nyele (*Ikalanga*) – Transverse reed-flute. See *gonde* and *Aloe marlothii*.

Nzeze (*Ikalanga*) – *Peltophorum Africanum*. This is the tree under which *Bakalanga* hold their annual rain prayers.

Okalange (*Nyamwezi*) – “Slave” or “slaves”.

Otjherero – This is a language spoken by one tribe found in the Ngamiland in North Western Botswana. These people are also found in Namibia.

Pedi – Northern *Sotho* people found in the South African province of Limpopo.

Pemba (*Ikalanga*) – A river reed flute/referee’s whistle.

Peri (*Ikalanga*) – This is a branch of *Lilima* in Botswana. The speakers of this language are believed to originate from the Limpopo province of

South Africa, hence *Peri* being the *Kalanga* pronunciation for *Pedi* (see *Pedi*).

Phandala (*Ikalanga*) – A girl of marriageable age.

Phende (*Ikalanga*) – Flywhisk. See *tshoba* (*Isindebele*).

Phofu (*Setswana*) – Eland. This is the totem of the *Bakhurutshe* tribe in Botswana.

Phola ye monga (*Ikalanga*) – A sticky substance used to block unnecessary holes in making *pemba*.

Phuti (*Setswana*) – Duiker. This is a totem of the *Bangwato* tribe in Botswana.

Pkhwizha (*Ikalanga*) – Eland.

Ranga (People called *Nyamwezi*, found on the River Rufifi south of Lake Tanganyika) – Sun.

Region – An area of the Botswana Teachers' Union demarcated by the Union for administrative purposes and comprising at least six branches.

Ronga – This is a tribe found near Delagoa Bay.

Rozvi – See *Rozwi*.

Rozwi (*Nyayi*) – This is a *Kalanga* dialect of the *Rozwi/Moyo* dynasty which was spoken by the people of a once powerful dynasty (known as the *Rozwi* or *Changamire* or *Mambo* dynasty). This dialect has almost completely fallen into disuse. It is, however, still spoken by small, scattered groups in Zimbabwe in places like Bikita and Wedza.

Sangoma (*Ikalanga*) - These are people subject to a particular type of possession induced by dancing, in which they can divine and “smell out” witches.

Schinziophyton rantanellii – See *Ngoma*.

Sclerocarya caffra – See *marula* tree.

Segwana (*Setswana*) – See *dende*.

Sekgapa (*Sotho*) – Calabash.

Sengwato – A language (*Setswana* dialect) spoken by *Bangwato* in Botswana. See *Bangwato*.

Setswana – The National Language of Botswana. The culture or language of the people of Botswana. The prefix *Se-* is used to construct language names in *Setswana*. There has been a European tradition of disregarding prefixes in talking about languages, peoples and cultures for example, *Kalanga* for *Ikalanga*, *Tswana* for *Setswana*, *Mbukushu* for *Thimbukushu* and *Herero* for *Otjiherero*.

Setswapong (*Setswana*) – A Northern Sotho dialect spoken in the easternmost Botswana (part of the Central District), close to the borders of both Zimbabwe and South Africa. People who speak this language are called *Batswapong* entered Botswana from South Africa in the 17th and 18th century.

Shangana ne shumba (*Ikalanga*) – The medium size drum in the *Ikalanga* traditional music ensemble. Literal meaning = “meeting with a lion”.

Shave/Shavi (*Shona*)/***Mashabi*** (*Kalanga*) – Alien spirits associated with activities such as healing, hunting and dancing (not all of them are benign spirits).

She (*Ikalanga*) – Headman/Chief.

Shoko (*Ikalanga*) – Vervet monkey (totem – See *Kgabo*).

Shologulu (*Ikalanga*) – The *Bakalanga* male manifestation of *Mwali*.

Shona(s) – It was popularly believed that the word was a derogatory term applied to the *Karanga/Shona* peoples by the *Nguni*. This was then

adopted by the early administrators (who were almost all *Isinguni* speakers) and became almost synonymous with *Musvina* (dirty person) and consequently a deliberate insult (Latham 1986: 3). The second possible meaning is that *Shona* derives from *Isindebele* (*Isinguni*) *Tshona* – SET, as in sunset. The fact is, however, that the word *Shona* pre-dates the *Nguni* invasion.

Shoshong – The name of one of the villages in the Central District of Botswana.

Shumba (*Ikalanga*) – Lion.

Sotho – See *Pedi*.

Stokfel (*Afrikaans*) – Stokfels were and are credit rings in which each member contributes a set amount each week in anticipation of receiving the combined contributions of all the other members at regular intervals. Commonly, each member in her turn uses the lump sum she receives to finance a stokfel party, at which other members and guests pay admission and buy food and liquor and even musical entertainment. Profits go to the hostess of the week (Coplan 1985: 102).

Sungwa (*Ikalanga*) – This is when a *wosana* falls into a trance (“possession”), when they are said to be “tied” (*sungwa*) by the High-God. They become stiff, and roll agonizingly about in the dust.

Swazi – One of the *Nguni* dialects mainly spoken in Swaziland and some parts of South Africa.

Talaunda – These are *Ikalanga* speaking people whose totem is a *moyo*.

Tapa – See *Mono-mutapa*.

Tebgwe (*Ikalanga*) – The *Bakalanga* sacred place found in Ramokgwebana village in the North Eastern District of Botswana.

Thimbukushu – See *Mbukushu*.

Thobela (*Ikalanga/Venda/Pedi*) – This is *Mwali's* praise, meaning “Your Highness”. The *Pedi* today use the word *Thobela* as an everyday form of praise and greeting being aware of what the origin of the word is. It is a form of greeting (as in *Pedi* today) which refers to a highly respected person.

Tholo (*Setswana*) – This is a *Setswana* word for kudu.

Thomo (*Sotho*) – See *dende*.

Tjakatjaka (*Ikalanga*) – Sound produced by rattles.

Tjamabhika (*Ikalanga*) – The largest drum with the lowest pitch in the *Ikalanga* traditional music ensemble. Literal meaning = “ what you have cooked”

Tjigogoro (*Ikalanga*) – A cocoon for making *Ikalanga* leg rattles.

Tjikitja (*Ikalanga*) – See *tshikitsha*.

Tjilenje (*Ikalanga*) – This is an *Ikalanga* word meaning culture.

Tjilongo (*Ikalanga*) – An *Ikalanga* traditional pot made of a hard special type of mud.

Tomo (*Bushman*) – This word means voice among the Tati Bushmen.

Toro (*Setswana* word for dream) – This is the name given to the San God whom they praise through singing *Bhoro* music.

Torwa – The early rulers of the *Butua* dialect of the *Bakalanga*. See *Mambo*.

Tradition – A tradition is that which is handed down. A new type of music invented by someone is not yet a tradition. However it may become a tradition from the moment others imitate and carry it on.

Tribe - A microcultural group or collectivity, with shared history and culture, values, language and identity.

Tshala (*Isindebele*) – See *Ndlukulu*.

Tshikitsha (*Isindebele*) – This is a type of entertainment music adopted by *Bakalanga* from the *Ndebele*. This music is sung when people send the bride to her place of marriage.

Tshipi (*Setswana*) – This is a *Setswana* word meaning iron. It can also be used to mean the the totem of the *Barolong* tribe also found in Botswana.

Tshitendje (*Tsonga*) – See *dende*.

Tshivenda – See *Venda*.

Tshoba(*Isindebele*) – See *Phende*.

Tshogu (*Ikalanga*) – This is a colourful soil used for facial decorations and also for decorating clay pots after they are burnt.

Tshona – See *Shona*.

Tsonga(s) – One of the South African tribes found in the Limpopo province. These people are popularly known for playing the *manchomane* drums in chasing evil spirits.

Tswana – See *Setswana*.

Ugubu (*Zulu*) – See *dende*.

Ugumbu (*Zulu*) – See *dende*.

Uhadi – One of the *Xhosa* musical bows. See *dende*.

Ukuzila (*Isindebele*) – In this document, this term is used to mean abstaining from sexual activities prior to and during the whole duration of the *wosana* initiation rite.

Umhadi (*Xhosa*) – A deep pit.

Umhubhe (*Isindebele*) – See *mhubhe*.

Umkhwezi (*Isindebele*) – This is a person responsible for leading people up the Njelele hill, where the *Bakalanga* sacred place is located. In *Ndebele* the word *khwela* means to climb or ascend. The notion of ascension to high places and therefore towards the High God is captured by the *Ndebele* terms *Khwela* and *Umkhwezi*. In *Ikalanga*, this officer is called *ntungamili*, “leader”.

Umlimo (*Isindebele*) – Conceived as a High God (See *Mwali*).

Umlisa (*Isindebele*) – See *Abalisa*.

Umphathi we nkezo (*Isindebele*) – *Bakalanga* messenger to *Mwali* residing at Njelele (the sacred place).

Umphehleli (*Isindebele*) – “The one who stirs” (for cult adepts) who is responsible for initiating *wosana*.

Umrhubhe (*Xhosa*) – See *muhubhe*.

Umthanyeli (*Isindebele*) – Caretaker/keeper of the sacred place.

Uranga – This was the country of the northern *Vakaranga*, situated on the River Rufifi, east of Lake Tanganyika.

Vakaranga (*Shona*) – See *Bakalanga*.

Varozwi (*Shona*) – See *Rozwi*.

Vashona (*Shona*) - See *Shona*.

Venda - This is a place found in the Limpopo province of South Africa. The people living in this place mainly speak *Tshivenda* language.

Vula (*Ikalanga*) - Rain/Water.

Vumba (*Ikalanga*) - Wildebeest/gnu or hartebeest.

Wakaranga – A Bantu-speaking community east of Lake Tanganyika, which probably was the oldest community to move south of the Zambezi.

Wosana/Hossanah/Thosana/cult adept(s)/ - (*Bathumbi be vula*) - Rain surveyors/seekers/one dedicated to *Mwari* (Latham 1986:236).

Wosana music - This is music performed by rain seekers.

Woso (Ikalanga)/Hosho (Shona) - A gourd rattle/a dance performed for recreation and ridicule at rituals and also beer parties. It is the dance *Mwali* prefers to the *gumba-gumba* and pop music on records (Werbner 1977a: 205).

Xhosa(s) - One of the South African *Nguni* people mainly occupying the Eastern Cape Province.

Zambezi - This is the name of a river found at the borders of Botswana, Zimbabwe, Zambia and Namibia.

Zezuru - Central *Shona* dialect.

Zhambuko (Ikalanga/Isindebele) - This is a substance for treatment of seeds, which was prepared by elderly men and given to religious messengers for the general treatment of seeds in the home communities. This substance was also used as protective medicine for infants at the beginning of each ritual year.

Zhizha (Ikalanga) - First fruits from the fields.

Zhizo - Old historical *Bakalanga* farmers.

Zulu - The *Zulu* race is originally from the South African Kwa-Zulu Natal province. In the Zimbabwean *Isindebele*, *Zulu* can also mean rain.

Zvipo (Shona) - See *Lunamoto*.

Zwamwi/Ku dusa zwamwi (Ikalanga) - “To remove the standstill” (ritual cleansing of the land). In this ritual, men go out to the chief’s court. The roasting and consumption of meat at the sacred place is believed to be an offering to the High-God.

Zwikei (Ikalanga) - Cattle yokes.

Zwilidzo (Ikalanga) - Musical instruments.

Zwingwango (Ikalanga) - Concussion plaques.

Zwipo (Ikalanga) - See *lunamoto*.

Zwitimbi (Ikalanga) - Beads for decorating *Ikalanga* traditional music dancers.

1.8.2 LIST OF ABBREVIATIONS USED IN THIS RESEARCH WITH THEIR EXPLANATIONS

BNA	Botswana National Archives.
BOG	Board of Governors.
BTU	Botswana Teachers Union.
CJSS	Community Junior Secondary School.
KBTP	<i>Kalanga</i> Bible Translation Project.
LMS	London Missionary Society.
MLGLH	Minister of Local Government Lands and Housing.
MOE	Ministry of Education.
NDP	National Development Plan.
OAU	Organisation of African Unity.
PTAs	Parents Teachers Associations.

REO	Regional Education Office(r).
RNPE	Revised National Policy on Education.
S and CD (O)	Social and Community Development (Officer(s)).
SDA	Seventh Day Adventist.
SEO	Senior Education Office(r).
UCCSA	United Congregational Church of Southern Africa.
VDCs	Village Development Committees.
VHC (s)	Village Health Committee(s).
YWCA	Young Women's Christian Association.
ZCC	Zion Christian Church.

1.9 NOTES TO THE READER

This section gives the reader some information on the use of sources, people's names and the research questionnaire.

1.9.1 USE OF SOURCES

The author of this thesis gives the assurance that, as far as possible, he endeavoured to use primary sources. Where secondary sources are listed, it is because the primary sources were not available.

1.9.2 INFORMATION AND SOURCES

On certain topics (e.g. chapter two) information could only be found in one particular book or article. In such cases, extensive reference will be found to that publication. However, in all other cases an effort was made to synthesise information obtained from as wide a variety of sources as possible.

1.9.3 USE OF PEOPLE'S NAMES

In writing this document, real people's names were used and not pseudonyms (fictitious names, especially ones assumed by an author) as is often done to protect personal identities. This was in consultation with the concerned people.

1.9.4 THE RESEARCH QUESTIONNAIRE

The questionnaire was designed in such a way that the aims highlighted in chapter one would be successfully achieved. The interviewer completed the questionnaire during the oral conversations/interviews through written notes, audio and video recordings of information and performance the informants gave. The questionnaire together with probing questions in vernacular language (*Ikalanga*), required the interviewers to make observation of the key information sought and to formulate their own opinions. This was found to be the best approach because the author's assumption was that a majority of informants would be illiterate. The questionnaire was divided into three sections as follows:

SECTION A:

Questions 1-9 were aimed at deriving musical knowledge on the various categories of *Bakalanga* traditional songs from adults. This section also aimed at finding out who composers of *Bakalanga* traditional songs are. The question of accessories used in performing *Bakalanga* music and who makes them was also taken into consideration.

SECTION B:

Questions 10-12 were intended to get informants to explain and describe the dancing process in relation to drumming. It also went

further to probe the informants to explain from what trees the drums used in performing *Bakalanga* music are made.

SECTION C:

Questions 13-25 formed the longest section and required interviewees to give information about the rain praying process under the following sub-headings; ecological concerns (*zwamwi*), the dancing ground (*daka*), the holy day (*nsi*), seed blessing as well as the dancers. This section also gave the informants an opportunity of expressing their personal views about the degree of performing *Bakalanga* music and how performance affects its preservation.

In total about fifty key informants responded to the questionnaire. Except the chiefs and music teachers, the remainder of the informants were chosen on a random basis. With the help of the North East District Council personnel and chiefs, names of active musicians were considered for selection. Below is an example of the research questionnaire, followed by a table showing the names of key informants and their respective villages in Botswana and Zimbabwe.

This questionnaire was meant to be answered by Primary and Secondary School practising teachers, primary and secondary school retired teachers, education officers and community members.

SECTION A

1. List the uses of each of these *Bakalanga* music types/styles;

Kwala mishingo ye milenje ino ye njimbo dze Bakalanga;

- A. *Wosana*
- B. *Woso*
- C. *Mukomoto*
- D. *Mayile*

- E. *Datsina*
- F. *Kodobholi (the giant)*
- G. *Ndazula*
- H. *Sangoma*
- I. *Iperu*
- J. *Mazenge*
- K. *Bhoro*
- L. *Maskhukhu/Ncuzu*
- M. *Tshikitsha/Tjikitja*
- N. *Mancomane/Mantshomane*

2. (a) It looks like these days other *Bakalanga* music types/styles are becoming obsolete.

Why is this?

Mazhuba ano njimbo dzimwe dze Bakalanga adzi tja mbiwa kwazo Ko etiwa neni?

(b). Despite this fact, *wosana* music seems to be more lively. What is the reason for this?

Kene dzimwe njimbo dze Bakalanga dzi singa mbiwe, wosana idzo dzaka dwilila kwazo. Ko yekhwa neni kuti kube kwaka jalo?

3. Who composes new songs for the *Bakalanga* traditional music?

Njimbo tshwa dze tjilenje tje Bakalanga dzo thamwa ndiboyani?

4. List any *Bakalanga* children's games with songs you know.

Kwala mizano ye Bakalanga ina njimbo ya uno ziba.

5. List any *Bakalanga* songs you know by names according to their types/styles e.g.

Song type - Song name

Mukomoto – mwanangu wa yenda.

Kwala njimbo dze Bakalanga dza uno ziba ne milenje yadzo nenge mazina dumbu?

*Nlenje we lumbo- Zina le lumbo
Mukomoto - Mwanangu wa yenda*

6. What are *mishwayo* made of ?

Mishwayo ino thamwa neni/ngeni?

7. What animal tail is *phende (tjoba)* made from and why?

Phende kene tjoba , lo thamwa ne mwise we phukani?

8. What is *tshogu* and how is it associated with virgins and rain praying?

Tshogu ko dwiwani? Lo zwalana tjini ne baanadi ne nge mitembezelo ye na kwe vula?

9 (a) Why do most *Bakalanga* traditional dancers put on beads (*zwitimbi*)?

Ini bazani be njimbo dze Bakalanga be mbala zwitimbi/ndalama?

(b) Who is responsible for bead making?

Zwitimbi zwino mbagwa ku mbiwa, zo thamwa/lukwa ndiyani/ndiboyani?

SECTION B

10. Is the dancing ground also like a drum to the *Bakalanga*?

Pasi pano zanigwa njimbo dze Bakalanga, ko togwa bo se dumba kene?

11. What types of drums are used during different *Bakalanga* singing sessions?

Ndi api matumba ano shingisiwa mu ku zana njimbo dze tjilenje tje Bakalanga?

12. Do *Bakalanga* drums have any language or message(s)?

Matumba e Bakalanga ana ndebeleko nenge matama kene?

SECTION C

13. What are *zwamwi* and how do they affect the falling of rain?

Zwamwi ko dwiwani? Zo dzibila na kwe vula tjini?

14. What is *itethela* and what animals are people allowed to kill during this event?

Itethela ko dwiwani ? Phuka dzino bulawa ku itethela ndi dziipi?

15. What is *daka*?

Daka ko dwiwani?

16. What is “*nsi*”?

“Nsi” ko dwiwani?

17. Why was the *nzeze* tree chosen for rain praying sessions?

Ini nti we nzeze waka shalugwa kuti vula I tembezelegwa kusi kwawo?

18. What is the purpose of seed blessing?

Ku dusiwa kwe mbewu ko etigwani mu tjilenje tje Bakalanga?

19. (a) How is the bird *njelele* associated with *Njelele*, a place in Zimbabwe?

Nyunyi inoyi njelele ino zwalana tjini ne nzi we Njelele uku Zimbabwe?

(b) How is this bird associated with the falling of rain?

Nyunyi ye njelele ino zwalana tjini ne na kwe vula?

20. What is *lombe* and how does this differ from *wosana*?

Lombe ko dwiwani ene lo leyana tjini ne wosana?

21. Draw the Ntogwa’s family tree up to Robert Vumbu.

Longolosa ludzi gwa ka Ntogwa ku dza u swika pana Robert Vumbu.

22. What is your opinion about *Bakalanga* traditional music being included in the music syllabus, not as an extra curricular activity as it is now in *Bukalanga* schools?

Ipa mazwiwo awo nekwe diywa kwe njimbo dze tjilenje tje Bakalanga mu zwikwele zwe Bukalanga, dzi singa togwe se nzano sekwa dzino togwa mazhuba ano.

23. Give your opinion on the idea that *Bakalanga* traditional music be taught together with Western music.

Ipa mazwiwo awo ne kwe nkumbulo we kuki njimbo dze tjilenje tje Bakalanga dzi diywe mu zwikwele ne dza seli?

24. Does the posting of teachers to the *Bukalanga* area affect the preservation of the area's traditional music in any way?

Ku esiwa kwe badiyi be bana mu zwikwele zwe Bunandzwa bhezhuba ko tshonyonga tjini mbigilidzo ye njimbo dze tjilenje tje Bakalanga?

25. If your suggestion is that *Bakalanga* traditional music be taught in schools, who should teach it? Is it school teachers or knowledgeable parents or other adults from the community?

Ha u duma kuti njimbo dze tjilenje tje Bakalanga dzi diiwe mu zwikwele zwe Bukalanga, ndiyani waka fanila ku dzi diya?Dzi diiwe ne badiyi be bana kene ne bazwadzi bana luzibo?

NAME: -----

PROFESSION:-----

AGE:-----

1.9.5 LIST OF KEY INFORMANTS

NAME	VILLAGE/TOWN	SEX
Botshelo, Boseja	Zwenshambe (Botswana)	F
Buzwani, Margaret Taloba	Musojane (Botswana)	F
Chabale, Elinah	Mabudzaani (Botswana)	F
Dodzi, Masole	Maitengwe (Botswana)	M
Dube, Jabulani	Tjehanga (Zimbabwe)	F
Dupute, Joseph	Thekwane (Zimbabwe)	M
Fanikiso, Nyaladzo	Mathangwane (Botswana)	M
Gadibolae, Nontsikelelo	Maitengwe (Botswana)	F
Kealotswe, Obert	Mapoka (Botswana)	M
Letsholathebe, Jey	Tsamaya (Botswana)	M
Madala, Banabotlhe	Malambakwena (Botswana)	F
Mamu, Basetse	Jakalasi No. 2 (Botswana)	F
Maphorisa, Ephraim	Tshesebe (Botswana)	M
Matombo, Caseline	Jakalasi No. 2 (Botswana)	F
Matopote, Ellen	Ramokgwebana (Botswana)	F

Continued on the next page

Continued from previous page

NAME	VILLAGE/TOWN	SEX
Matshameko, Lilian	Zwenshambe (Botswana)	F
Mongwa, Mbako	Marapong (Botswana)	M
Mbulawa, Botshelo	Tsamaya (Botswana)	M
Mbulawa, MudongoTapela	Sebina (Botswana)	M
Mbulawa, Patson	Tsamaya (Botswana)	M
Mlilo, Mavis	Kezi (Zimbabwe)	F
Monnaanoka, Sipiwe	Mathangwane (Botswana)	F
Monyatse, Ofaletse	Tsamaya (Botswana)	M
Monyatse, Seolatheng	Tsamaya (Botswana)	F
Moswela, Monty	Mapoka (Botswana)	M
Mosweu, Sylvia Tukunu	Nkange (Botswana)	F
Mothibi, Modisaotsile	Marobela (Botswana)	M
Mudongo, Mukani	Nlapkhwane (Botswana)	M
Ndebele, Selinah	Matjinge (Zimbabwe)	F
Ndlovu, Soneni	Tjehanga (Zimbabwe)	F
Ngwenya, Shadreck	Ngwanyana (Zimbabwe)	M
Nleya, Morrison	Dombodema (Zimbabwe)	M
Nthoi, Leslie	Mosojane (Botswana)	M
Nzula, Christinah	Jakalasi No. 1 (Botswana)	F
Phike Njaki	Marapong (Botswana)	F
Sabeni, Esnath	Tjehanga (Zimbabwe)	F
Seleka, Toteng	Masunga (Botswana)	F
Siwawa, Angelinah	Tsamaya (Botswana)	F
Tambula, Shathiso	Tutume (Botswana)	M
Tapela, Lutho Addington	Dombodema (Zimbabwe)	M
Thapisa, Priska	Masunga (Botswana)	F
Thusani, Caiphas	Jakalasi No. 2 (Botswana)	M
Tibone Margaret	Mabudzaani (Botswana)	F
Tibone, Ngada	Zwenshambe (Botswana)	M
Tshandu, Lydia	Moroka (Botswana)	F
Tshuma, Sponono	Tjehanga (Zimbabwe)	F
Vumbu, Robert	Ramokwebana (Botswana)	M

CHAPTER 2

HISTORICAL BACKGROUND OF *BAKALANGA* FROM 1000 AD

This chapter is about the history of the *Bakalanga*. It discusses their stay in the present day Zimbabwe and their movement into present day Botswana. During their stay and movement, *Bakalanga* were involved in mineral trade as well as Agriculture. The influence of Christianity and education are also discussed in this chapter.

2.1 ORIGINS OF *BAKALANGA*

The true *Makalaka*, as the derivation of their name (*Baka-Langa*) people of Langa (Sun) would seem to suggest, were in all probability members of the Eastern group of tribes, of whom they formed the rear column in the Southward migration. They were, however, cut off from the East Coast tribes by considerable gaps of space and time, and came, in customs at any rate, very much to resemble the Bechuana tribes. It was with these people that the Portuguese came into contact three and a half centuries ago. They were the subjects of the famous Monomotapa dynasty (Molema 1920: 67).

2.1.1 LEOPARD'S *KOPJE* CULTURE

Van Waarden (1999:4) has noted that the *Bakalanga* seem to have arrived in what is now Western Zimbabwe and North Eastern Botswana as early as about 1000 AD. From that time on, there have been settlements of the "Leopard's *Kopje*" culture (named after an archaeological site). The Leopard's *Kopje* people were probably descendants of the *Zhizo* farmers, but *Kopje* people were ancestors of the *Vashona* and *Bakalanga*. They were the first people to mine gold, and the imported glass beads found on the sites indicate that they participated in the trade with the Arabs.

Van Waarden also postulates that the archeological remains indicate that this time, the people preferred to live on hilltops. They had large cattle herds; there was some mining and the gold was traded for goods

that came from the East Coast. Of the 200 gold workings in the North East district, all except one had been mined in pre-historic times. Ivory was probably another export product.

Sixteen Leopard's *Kopje* sites are known in the North East District, but many more probably exist. The chiefdom stretched as far west as the Makgadikgadi Pans and salt may have been another trade item (Van Waarden 1999: 4).

2.1.2 ZIMBABWE STATE

Whether the Leopard's *Kopje* chiefdom was fully integrated into Great Zimbabwe or whether its chiefs were fairly independent, is not known. It is not known, for example, if the rulers in the local stone walled sites were Leopard's *Kopje* chiefs or administrators sent by Great Zimbabwe.

Around 1300 A. D. the area came under the influence of the empire that had its centre in Great Zimbabwe. However, around 1450 it seems that the *Bakalanga* area broke away from the Great Zimbabwe State or confederacy, and that it began to send its trade goods via the *Zambezi* valley to the coast (Van Waarden 1999:5).

2.1.3 BUTUA

From the late 15th century onwards there was an important *Bakalanga* state in what is now Western Zimbabwe and North Eastern Botswana. According to a Portuguese source, its name was "Butua". Butua was first ruled by the *Torwa Mambos* from the capital Khami, west of Bulawayo (1450-1830). The state was prosperous and peaceful. There seems to have been active trade with the coast through the Mutapa State in the *Zambezi* valley.

The citizens of Butua became known as *Bakalanga*. For four centuries Butua was the greatest state in Southern Africa, a time of peace and prosperity as harvests were good and the cattle fat, and even simple

farmers owned glass beads, copper bracelets and cotton garments (Van Waarden 1999: 5).

Around 1680, an important change took place. The state came under the leadership of the *Varozwi*. It is not clear how this happened. In any case, the *Varozwi*, who were named the *Banyayi* by the *Bakalanga*, became the leading group, and a dynasty of *Varozwi* took over the chieftainship. This happened at the same time when the capital was transferred from Khami to Danan'ombe. It seems that after those changes the *Bakalanga* in Botswana became more independent of the Butua capital, which was now further away. In the late 18th century, there was a governor of the Western province, called *Bulilima*.

Throughout the 18th and early 19th century, it seems that *Bulilima* was a peaceful and expanding state. In this period, several minor groups of foreigners that were originally *Bapedi*, *Bakhurutshe*, *Bahurutshe* and *Barolong* settled in this area. They paid tribute to the *Mambo* in the form of furs of spotted animals. These groups were assimilated into the *Bakalanga* culture and began to speak *Ikalanga*. They now form an important part of the *Bakalanga* in Botswana (Holonga; Mannathoko in Janson 1997:59).

The Butua state collapsed in the 1830s, when the *Amandebele* settled in what is now Western Zimbabwe and subjected most of the *Bakalanga* to their rule. The Western part of the *Bakalanga* region was included in the Bechuanaland Protectorate when the border between it and Zimbabwe was fixed. Bechuanaland Protectorate is the name that preceded the present-day Botswana.

2.1.4 THE AMANDEBELE

The last group of invaders, the *Amandebele* or 'Matebele' settled at Kobulawayo and forced the *Bakalanga* and others in this area to pay tribute through grain, cattle and children. Many people hid in the hills during this time, or fled to the *Bangwato* or *Shoshong* for safety. In

1893 the British South Africa Company in Bulawayo defeated the *Amandebele*. After that threat had been removed, the *Bakalanga* returned, only to find their land taken over by the Tati Company.

In 1894 the Tati concession was officially incorporated into the Bechuanaland Protectorate as the Tati District and Francistown soon became the centre of the concession. The Protectorate government in 1911 officially acknowledged the Tati Company's claim to the land. The local people were forced to pay tax on what had been their traditional lands. As a result many were moved into the Native Reserve in the North and West of the concession, which the government leased from the company for 1000 pounds annually. Since then, the Tati Company has sold large tracts of the land to the government for tribal use, and to white and black ranchers. The majority of the population of the North East District lives, however, still on the former "Native Reserve" (Van Waarden 1999: 6). Others lived in the *Bangwato* Reserve, presently known as the Central District and were subordinated to the chief of the *Bangwato*.

In this way, the *Bakalanga* were doubly divided. First, the *Bakalanga* in Rhodesia were separated from those in Bechuanaland, and second, the *Bakalanga* within Bechuanaland were partly under the Tati Company, partly under *Bangwato*.

2.1.5 EDUCATION

Bakalanga were introduced to Western education around 1899 when chief K. Nswazwi and *Bakalanga* of Kalakamati village requested the establishment of schools in their areas (Botswana National Archives S240/2). Western education was introduced early among the *Bakalanga*, in the form of mission schools. Khama III sent three London Missionary Society missionaries to the *Bakalanga* (BNA S240/2). Reverend Motiki went to Nswazwi's people, the Rev Mmereki went to Madandume (Tutume) and Rev Tshube to Nkange. In the Tati Reserve,

London Missionary Society (LMS) schools were established in Masunga, Mapoka, Moroka and Tshesebe in about 1920 (Mannathoko 1991: 38).

Bakalanga provided the funds and labour for the construction of these primary schools. For its part the LMS paid the teachers. The schools did not just teach the bible, reading, writing and arithmetic, but also taught carpentry, bricklaying and vegetable gardening (BNA S240/2). Generally *Bakalanga* eagerly embraced Western education, but there were instances when some *Bakalanga* stayed away from schools (especially girls), because the schools were associated with Christianity, which was eroding *Kalanga* customs such as initiation schools and polygamy (BNA S240/2) (Mannathoko 1991: 38).

In the schools in the Tati Reserve *Ikalanga* was taught until independence in 1966, whereas in *Bukalanga* (*Bangwato* Reserve) the *Bangwato* made *Setswana* the medium of instruction even for *Bakalanga* children. Reverend M. Reed and Rev Matebesi of the LMS helped to develop an *Ikalanga* orthography. *Ikalanga* school textbooks were obtained from Southern Rhodesia where the language was also taught in schools. Some *Bakalanga* teachers were trained in Dombodema in Southern Rhodesia where *Ikalanga* was taught in the teacher training institute. In the 1930s some of these teachers came back to Bechuanaland to teach in *Bukalanga* schools. They were surprised to find that *Ikalanga* was not taught in the region. Occasionally some of these teachers taught it without authority (Mannathoko 1991: 38).

One result of the establishment of primary schools in *Bukalanga* communities was that several *Bakalanga* went for further education to either Southern Botswana (St. Joseph's College – Kgale), Southern Rhodesia or South Africa. In Southern Rhodesia, *Bakalanga* went for further education to institutions such as Empandeni, Inyati and Hopefountain. Those who went to South Africa went to institutions such as Tigerkloof, Lovedale and Mariazale (Mannathoko 1991:38).

Kgalemang Motsete was a *Motalaote-Kalanga* from Serowe, whose hard work and brilliant mind earned him bursaries, which allowed him to become a teacher and eventually obtain three bachelor degrees from the University of London (Theology, Music and Arts). Because of his education he was considered a threat by *kgosi* Tshekedi and was not welcomed back in the *Bangwato* Reserve. Therefore, he accepted the invitation of the *Bakalanga* chiefs and Tigerkloof students to start a school in the Tati Reserve (Van Waarden 1999: 41).

In 1931 Kgalemang Motsete, one of the first graduates in Bechuanaland, established a college namely the Tati Training Institute (Bakalanga College) at Nyewele in Malambakwena village. This was the first secondary school in Bechuanaland Protectorate (Mulale 1977: 5). It offered post standard six and secondary school courses. The *Kalanga* responded to Western education positively and in large numbers, and that is why at independence in the 1960s the *Bakalanga* dominated the elite class (Mannathoko 1991: 39).

Two *Nswazwi* regiments built the Tati Training Institute and many *Bakalanga* contributed cattle and grain. An annual grant from the Carnegie Corporation of America of 5000 dollars was received to develop the school. This meant that school fees could be kept as low as 5 pounds per year, which was affordable for most families.

The school started with 50 students, but eventually had 100 at a time. It was set up as a boys' school, but later girls also attended. As there was no African secondary school in Rhodesia, students from Bulawayo also attended until 1938.

Most of the teachers were from South Africa. The school was so successful that chiefs like *kgosi* Isang Pilane of the *Bakgatla* asked the government to give financial support so that it could be equivalent to the well-known Tigerkloof school in Vryburg South Africa and so that sons of the chiefs could be allowed to attend at government expense.

The school aimed to teach self-reliance. Classes were taught in English and all communication outside class was also in English. It offered post standard six and secondary school courses. The curriculum included subjects such as commerce, english, *Ikalanga*, arithmetic, history, geography, agriculture, prayers and scripture, hygiene, moral lessons and singing (Van Waarden 1991: 42). It offered the junior certificate of the University of South Africa, bricklaying, carpentry and biology (BNA 3444). At the time primary school went to standard two and at the Tati Training Institute were standards three to six and forms one to three, after which students wrote a junior certificate examination from the University of South Africa (Mafikeng).

The school was supported by all *Bakalanga* in Bechuanaland. This support for the school upset Tshekedi the *Bangwato* ruler. He interpreted the setting up of the secondary school as a threat to *Ngwato* political might (Mulale 1977: 10). However, kgosi Tshekedi considered educated *Bakalanga* a political threat and forbade *Bakalanga* students from *Bangwato* Reserve to attend. These were students from villages such as Sebina and Nswazwi.

In 1936 the government made a grant to the school, but Tshekedi soon persuaded the government to discontinue support for the school. Van Waarden (1999:42) goes on to say that Motsete moved the school to Francistown in 1938 because of a disagreement with the chief over expansion, and also to be closer to medical facilities. The *Bakalanga* did not want to send their children to a boarding school in a rowdy urban place like Francistown, however, and he lost their support.

By 1939 the school had produced three hundred and twenty two graduates, many of whom became teachers, policemen, store managers, clerks and politicians. The institute was closed down in 1942 by the government for financial and political reasons (Parsons 1984: 36).

Motsete went on to be one of the founders of the Bechuanaland People's Party and composed the national anthem, which is still used in present Botswana '*Fatshe leno la rona*'.

At independence in 1966 *Setswana* was declared the national language and English the official language. Botswana National Language Policy states that the reason for having a national language (*Setswana*) is for ultimate realization of social and political unity (Sir Seretse Khama 1972). *Setswana* and English were to be used as mediums of instruction, in parliament and in the mass media. This meant that a district such as the North East, where *Ikalanga* had been taught in school during the colonial era was no longer allowed to do so. Moreover, the Botswana Information Department (Botswana Government Radio Station, newspaper and magazines) only used *Setswana* and English as mediums of communication. *Bakalanga* were devastated by this decision, which had been taken without their consultation. In the North East District, *Bakalanga* protested at *Kgotla* meetings (Mannathoko 1991: 41). In neighbouring Zimbabwe, *Ikalanga* is taught from grade one to grade three in Bulilima Mangwe District.

In *Bukalanga*, children grew up with the misconception that *Ikalanga* as a language was subordinate to *Setswana*. The fact that by the 1960s many *Bakalanga* in *Bukalanga* spoke *Setswana* gave rise to another fallacy, that since the *Bakalanga* spoke *Setswana* and their culture had been submerged by *Bangwato* culture, they were a minority tribal group which had settled in Bechuanaland from Southern Rhodesia (Mannathoko 1991: 38).

Bakalanga rulers and their communities earnestly believed that education would enable them to win back their political autonomy. Indeed restrictions on *Bakalanga* political and socio-economic life generally stimulated interest in Western education (Mannathoko 1991: 39).

2.2 THE MEANING OF THE NAME *KALANGA/KARANGA*

The name *Kalanga/Karanga* (the use of l versus r is merely a minor difference in the sound systems of some Western *Shona* dialects in contrast to the other dialects) is of very early origin and the original meaning of the name should throw light on the region where the people who spoke this language originated. A number of suggestions worthy of note as to what the meaning of *Kalanga* (more often seen in writing as *Vakaranga* or more similar spelling; i.e. the plural form of the noun referring to the people) might be, have been offered in various publications through the years.

A great deal about the history of the *Bakalanga* is known from various sources. Written sources are abundant only for the last 100 years or so. For earlier periods, there are some references in Portuguese documents, as the Portuguese were established on the coast of present-day Mozambique as early as 1502, and paid attention to trading partners in the interior. There are also the oral traditions of the *Bakalanga* (and other groups). Important material is available in Wentzel (1983c). There is also a great deal of archeological evidence from Van Waarden (1988 and 1999). By combining evidence from these sources, one can arrive at a fairly clear picture of the early history.

The following statements from Wentzel (1983c) are representative of these:

Liesegang (1977: 172 & 180 note 41) published the very old documents known as Mahumane's Account of 1730 in which Mahumane gave his version of the meaning of the word *Kalanga* when he says:

And it seems that the *Kalanga* which is nearby is looked upon as a despised nation, because they only call it *Okalange*, that is "slave" or "slaves" which they sell here and are taken from there (Liesegang 1977: 172).

About this statement (Liesegang 1977: 180, note 41) the author was biased since his passage only reflects certain tribal attitudes of the *Ronga* near Delagoa Bay. This interpretation from Mahumane's account is thus not taken into consideration here.

Theal (1910:225) says that the *Mokarangas*, as termed by the Portuguese, call themselves *Makaranga*. He found that in his time most modern writers took it to mean 'the people of the sun'. He did not agree with this point of view because in *Kalanga* the word 'sun' is not *ilanga*, but *izhuba* or *izwari*. He suggested that the first chief may have been named *Karanga* or else that it may be derived from *Karanga*, a word no more in use, but which meant 'honey guide'. Support for these two suggestions could not be found anywhere else.

In the last instance Theal refers to a Bantu-speaking community, the *Wakaranga*, east of Lake Tanganyika, which probably was the oldest community to move south of the Zambezi. By the time the Portuguese came into contact with them, they had already stayed at that original spot for over a hundred years.

Marodzi (1924: 88) says that the name '*Mukaranga*' means the son of a young wife or little root.

Posselt (1935: 137) claims that according to Native interpretation the word *Mukaranga* means a junior wife. Consequently the offspring of the junior wives of the paramount rulers may have been called generally '*Vakaranga*'. But it would be misleading to dogmatise on this point. It has been asserted by several writers that '*Makalanga*' means 'the people of the sun', derived from '*Langa*' the sun. It may be definitely stated that this is a wholly erroneous interpretation, for '*Langa*' is not the *Chikalanga* name for sun, '*Makalanga*' being the Zululised (sic) form of the name of the people.

Posselt mentions in support of his statement that no form of sun worship has been shown by modern investigations. He was supported

by Sicard (1953 a: 56) when he said it is extremely doubtful if *Kalanga* has anything to do with the sun.

Chinyandura (1947: 47) argues that *Vakaranga* means the punishers (arbiters) as derived from the verb *Kuranga* 'to punish'. Abraham (1959: 62 and 75) presents the following annotation about the tribe to which Mutota and his clan belonged:

An ancestral branch of the *Vakaranga* appears to be still in existence in Tanganyika, dispersed among the *BaNyamwezi* and other tribes to the east and south of Lake Tanganyika. The country of these northern *Vakaranga* was apparently *Uranga*, situated on the River Rufiji, east of Lake Tanganyika, '*ranga*' being the *Nyamwezi* word for 'sun' and '*Uranga*' meaning 'land of the sun'. The word '*Vakaranga*' would mean then 'people living in the land of the sun' (cf the Swahili prefix '*Muka*', plural '*Vaka*' meaning inhabitant(s) of) (Abraham 1959: 75).

Abraham then refers to Posselt who rejected this interpretation on the grounds that *iLanga* ('sun') is a *Zulu* word which does not appear in *Shona*, overlooking the fact that *ranga* which means 'sun' does occur in the Bantu language of East Africa. He also shows that as far back as 1706 Aguiano observed the tribal similarity between the northern *Karanga* and those to the south in the Kingdom of Mwene-Mutapa.

Wilmot (1969: 145) supports the interpretation that the word means 'children of the sun'. He says that as early as 1560 reference was made in a letter to the '*Mocarangas*' west of Inhambane (in the southern coast of Mozambique) and he also draws attention to the fact that '*Mocaranga*' was used in early records as reference to the people, their language and the country they lived in (Wilmot 1969: 164 and 145).

Hayes (1977: 386) does not present an acceptable interpretation when he says that the word is derived from the verb stem *rangana*, 'cooperate, confer'.

Wentzel (1983c: 12) goes on to say, considering the above mentioned interpretations, that one must come to the conclusion that one should make one's choice between possibilities:

a) The point of view held by Marodzi and Posselt above, namely that it means the son (offspring) of a young (junior) wife. Compare in this regard Hannan (1947: 380) for the entry *Mukaranga* that in *Manyika* means 'first wife of chief' and in *Karanga* and *Zezuru* 'wife in addition to first wife'.

b) The point of view that the word means 'people living in the sun' or rather 'people of the sun'.

It may be concluded that Abraham has made a strong enough case for the last mentioned interpretation. Finally it may be mentioned that Theal, though rejecting the 'sun' theory, comes very close to Abraham's interpretation as far as the origin of the people - and therefore the meaning of the name - is concerned.

What these people who reject the 'sun' theory do not seem to bear in mind either, is the fact that the names of tribes are often derived from what other tribes call them so that it does not necessarily mean that the word *ranga* 'sun' must be a *Kalanga/Karanga* word.

The fact that there is a tribe in East Africa with the same name which is obviously derived from their word *ranga* for 'sun' and together with the knowledge that the Southern people with the same name have originated from the same region, lends more validity to this interpretation. It can therefore be argued that *Bakalanga/Vakaranga* means 'people of (the land) the sun'.

2.3 THE PRESENT BAKALANGA SITUATION

According to Van Waarden (1988:1), the *Bakalanga* of Botswana live in North East District and in the Central District from Mathangwane-Sebina to Maitengwe, with small groups scattered in Serowe, Shoshong,

Mmadinare and along Boteti. Before the present border was drawn, they formed one group with the *Bakalanga* of Western Zimbabwe and as such they are the Western branch of the *Shona* people.

The present number of *Bakalanga* in Botswana comprise about 11% of the total population of 1.35 million, or between 150 000 and 200 000 (Janson 1997: 60).

As for the *Bakalanga* living in Zimbabwe, Janson (1997:58) cites Hachipola (1996:5) reporting that *Ikalanga* is spoken mainly in Bulilimangwe District, but it is also found in Nyamandlovu, Kezi, Matopo and Tsholotsho districts. He adds that the latest Zimbabwean census of 1992 gives the figure 158 143 *Bakalanga* people in Bulilimangwe district. But this figure excludes the *Bakalanga* people found in other regions. In addition, *Nambdzwa*, which may be regarded as a separate language or as a dialect of *Ikalanga*, is used by about 50000 people in Hwange district Hachipola (1996:55-60).

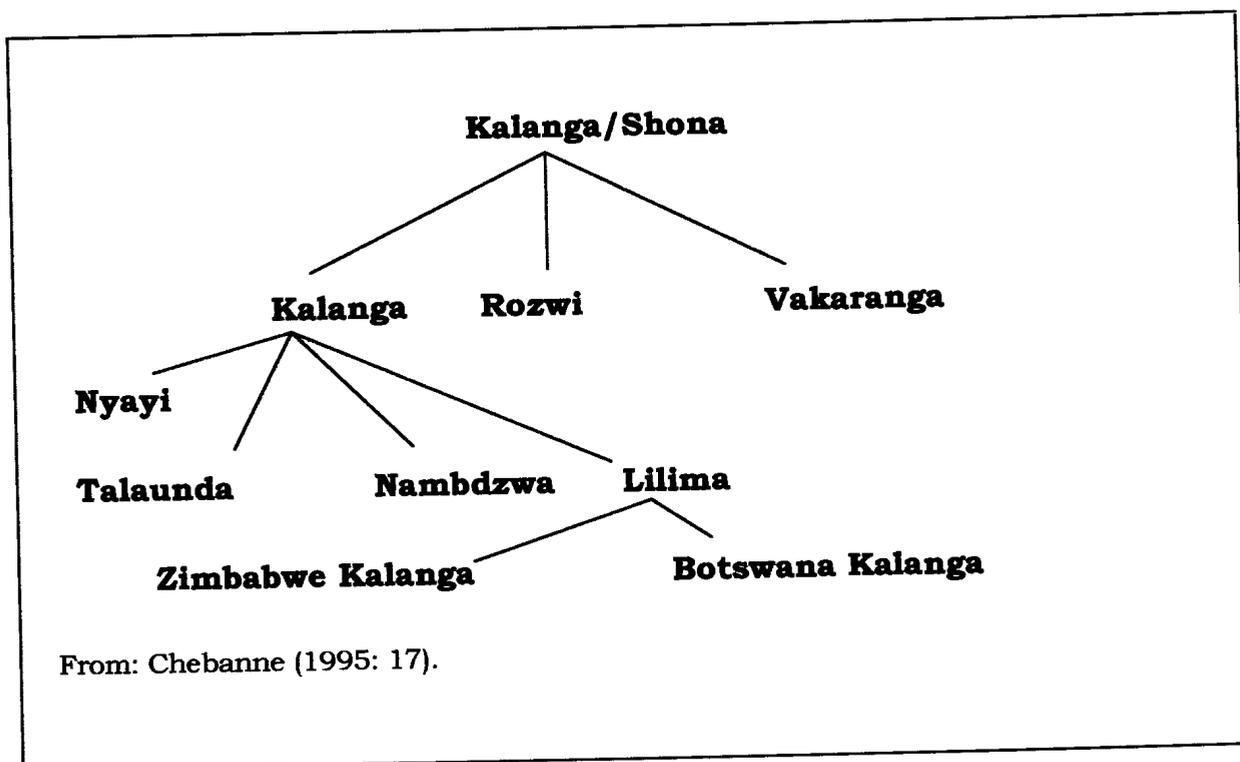
2.3.1 IKALANGA AND ITS RELATIONSHIP WITH OTHER LANGUAGES

According to Chebanne (1995:17), the *Bakalanga* in Botswana are linguistically closely related to a number of ethnic groups in both Botswana and Zimbabwe. Two of these groups, the *Vakaranga* and *Rozvi*, are now considered to be varieties of *Shona* while the remaining four are not. These four are referred to in linguistic and historical writings as *Lilima*, *Nyayi*, *Talaunda*, and *Nambdzwa*.

The *Lilima*, *Nyayi* and *Talaunda* people were all a part of the historical Butua State of the *Kalanga* people. When it collapsed in the late 17th century, some of the *Nyayi* and *Talaunda* people moved into the *Lilima* region. In addition, the *Peri* people who originally spoke a language related to Northern *Sotho* moved into the *Lilima* region (Chebanne 1995:17). All of these people eventually began speaking the *Lilima* language as their own. The *Lilima* people and those who joined them are

today most commonly known as *Bakalanga* and live in Eastern Botswana and Western Zimbabwe.

The *Ikalanga* spoken in Zimbabwe differs slightly in pronunciation, words and grammar from the *Kalanga* spoken in Botswana but they are more similar to each other than to any of the other *Kalanga/Shona* sub groups. The *Nyayi* and *Talaunda* people who did not move into the *Lilima* region have retained their own variety of speech as have the *Nambdzwa*, *Vakaranga* and the *Rozvi*. The chart below summarizes the relationship between these languages and dialects.



Ikalanga's relatively close relationship with the *Setswana/Sotho* languages could be attributed to the long proximity between *Sengwato* (a *Setswana* dialect) and the *Ikalanga* speakers. On the other hand, one could explain this relationship through the 11th century Limpopo exodus as suggested by Janson (1991/92). *Ikalanga* was, in fact, one of the first Bantu languages to enter Botswana, as it arrived around A. D. 1000 from present-day Zimbabwe (Anderson & Janson 1997:58).

2.3.2 BOTSWANA'S AND ZIMBABWE'S IKALANGA COMPARED

The *Kalanga* dialects in Botswana and Zimbabwe seem to have equal sociolinguistic status; neither is considered to be more correct than the other. Before the colonial period, the *Bakalanga* had among themselves a very respectful relationship of who was senior to another. Had this attitude been retained up to the present, it would perhaps have brought about a single accepted *Ikalanga* language based upon this seniority and not one based upon differing linguistic forms (Hologna 1991:35-56).

Because most of the *Ikalanga* alphabet systems were designed to be used by either the Botswana dialect or the Zimbabwe dialect, but not both, the consonants, which are unique to one, are missing in the list of consonants for the other. When this is considered, only the Zimbabwe *Ikalanga* has a written formal alphabet history (Chebanne 1995:17).

2.3.3 A HUNDRED YEAR HISTORY OF WRITTEN IKALANGA

In 1985, the Zimbabwe Ministry of Education National committee for minority languages produced reading books for use in schools for the *Ikalanga* speaking areas of the country. This orthography was the first to be officially established for the *Ikalanga* language as spoken in Zimbabwe.

In 1989 the *Ikalanga* orthography conference held in Botswana tentatively decided upon an alphabet for writing *Ikalanga* in Botswana. This alphabet was based upon the phonological recommendations of J. Eans who was then the coordinator of the *Kalanga* Bible Translation Project (KBTP) in Francistown (Chebanne 1995:17). This alphabet was subsequently used by the KBTP in publishing several bible portions.

The latest alphabet was adopted by the second *Kalanga* Orthography conference in 1994. This alphabet built upon previous alphabets and subsequent research into segmental representation by Dr. A. M. Chebanne of the University of Botswana and Mr. K.W. Pahlen of the

KBTP. In addition, decisions affecting word divisions and other writing conventions were formalised at the conference.

2.4 MISSIONARY INFLUENCE ON IKALANGA MUSIC AND CULTURE

Efforts of the early missionaries have also influenced people's lives in Botswana. These pioneer missionaries were part of the colonial movement and their methods had a decided effect on the cultural patterns of the people. As a reaction to some of these methods, the independent, indigenous, churches arose as an option for African Christianity (Rader 1991: 31).

Added to the government's neglect of developing indigenous music is the historical influence of Christian missionaries among the *Batswana*. Missionaries saw drumming as woven into the fabric of pagan life, so they were determined to exorcise it. Despite the scarcity of instruments, *Batswana* refused to forsake their musical traditions and an outstanding vocal musical culture evolved. Drums are among the limited number of musical instruments found in Botswana, especially amongst the *Ikalanga* speaking people.

African music was regarded as not sufficiently artistic and spiritual by the missionaries. The majority of the 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 missionaries. Missionaries have taught them to regard their own musical traditions as inferior and to accept Western church music instead. Christian activities were brought into Africa together with the main colonial activities; both were closely linked, and they were of course, foreign.

2.4.1 MISSION CHURCHES

The first category of churches to be introduced in Botswana consists of those churches known in literature as historic, mainline or mission

churches. Missionaries introduced these churches in Botswana from England, Scotland and Germany and sometimes through South Africa (Amanze 1998:34). Generally speaking, mission churches are extensions of the churches in Europe and the mother churches in their country of origin control them directly or indirectly.

One of the distinctive characteristics of the history of Christianity in Botswana is that the church was introduced and developed along tribal lines. The missionaries concentrated their efforts first and foremost on converting tribal chiefs whom they taught how to read and write. Having obtained their sympathy, they baptised them. Consequently their subjects followed suit and gradually Christian communities began to grow in and around the *kgotlas* (village courts) of chiefs (Amanze 1998:35). In this way tribal chiefs in Botswana played a major role in the development of the churches in the country.

The first missionary body to bring Christianity to the *Batswana* was the London Missionary Society (LMS). This society was formed in London in 1795 by individuals from several denominations mainly Independents, Presbyterians, Methodists and Anglicans.

The roots of missionary work among the *Bamangwato* can be traced back to Robert Moffat's visit to Shoshong along with an African evangelist in 1857. In 1859 Rev Christostpher Schulenberg of Hermannsburg missionary society established a mission station at Shoshong and baptised Kgama and Kgamane in 1860. In 1862 his work was taken over by Roger Price and John Mackenzie at Shoshong. In their mission endeavours they were assisted by Chief Kgama III who promoted many Christian ideals and forbade the observance and practice of many traditional beliefs and practices among his people (Amanze 1998: 36-37).

In 1967 the three main congregational groups in Southern Africa, namely the LMS, the Bantu Congregational Church (born out of the American Board of Missions) and the congregational Union of Southern

Africa were united and together formed the United Congregational Church of Southern Africa (UCCSA). This body was divided into regions spread over South Africa, Namibia, Botswana, Zimbabwe and Mozambique.

The Methodist church was introduced in Botswana between 1836 and 1840 from South Africa. No single individual was responsible for the introduction of the church in the country. What is known is that some *Barolong* from Botswana spent some time with Methodist missionaries at Thaba-Nchu in the Orange Free State on the Lesotho border. Other *Batswana* came under the influence of the Methodist Church at the mines and schools in South Africa.

Another growth of Methodism was registered in the North around 1975. Congregations grew out of the Matsiloje *Barolong* community who had moved from Thabu-Nchu in the 1880s and 1890s into North Eastern Botswana. The Rhodesian District of the Methodist church served these societies which stretched as far north as Ramokgwebana and south to Francistown.

Amanze (1998:40) states that another group of missionaries who came to evangelise in Botswana were members of the Anglican Church. It is, however, conjectured that the first contacts between the Anglican church and *Batswana* was through the LMS missionaries, some of whom were Anglicans such as John Mackenzie and others, as seen in their doctrines and the use of catechism in their baptismal classes. In Northern Botswana the introduction of the Anglican Church is attributed to the *Bakhurutshe* who came from central Transvaal and settled in Zeerust where the Ndebele of Lobengula troubled them. They asked Kgama for protection. He settled them in Tati Reserve together with *Barolong*. By this time the diocese of Ndebele was developing its work by moving southward to Zeerust in the West Transvaal from Zimbabwe (South Rhodesia).

The Tati Company in Francistown was able to accommodate the *Bakhurutshe* who were coming from Kgama Reserve after they had been slaves of the *Ndebele* at Selepeng. Selepeng is credited to be the place where Anglicanism was first practised. By the time the *Bakhurutshe* were settled in *Bangwato* Reserve they had already been taught Anglican values.

The *Bakhurutshe* of chief Rauwe were living in Tati Reserve as early as 1907. In 1913 Rauwe, chief of the *Bakhurutshe*, moved to Tonota with his people on the condition that they would not introduce the Anglican Church in the *Ngwato* territory. The presence of Anglicans in the area, however, caused a great deal of conflict between them and the tribal chiefs. For example at one point the Anglican *Bakhurutshe* at Tonota were forced to abandon their church and join the LMS for fear that the two denominations in the area would divide the people.

It was only in the 1950s that Anglicans were admitted in *Ngwato* territory on condition that they would build hospitals and schools.

2.4.2 PENTECOSTAL CHURCHES

The second category of churches, which has been engaged in missionary work in Botswana, consists of Pentecostal churches. These are a group of protestant churches that trace their origin to a charismatic religious revival that began in the United States of America in the 19th and 20th centuries. Pentecostal churches advocate that all individual Christians should experience 'baptism in the Holy Spirit'. Proof of baptism by the Holy Spirit is manifested when an individual receives the gift of speaking in tongues, that is, in an unknown language. They also place great emphasis on the notion of 'being born again', baptism by immersion and being filled with the holy spirit.

Pentecostal churches were introduced in Botswana from America and Europe, mainly through South Africa. Like the mission churches they, too, are carbon copies of the mother churches overseas. They have also

retained the doctrines, church structures, church practice, church governance and spirituality of the mother churches in their country of origin. They, too, are directly or indirectly controlled from outside through financial support, spiritual guidance, the presence of missionaries from the mother churches and moral support. These churches also have universal membership across racial boundaries.

One of the early Pentecostal churches to be introduced in Botswana was the Africa Evangelical church. Rev. J. Molawa introduced it in Botswana. He became a member of this church when he was working as a migrant labourer at the YWCA in Johannesburg in 1945. The first congregations grew up in Tonota and Shashe among workers of the Tati Company. The church met great opposition from Okane Sedimo who favoured the London Missionary Society, but it survived after a long struggle.

Another important Pentecostal church in the country, which needs special mention, is the Apostolic Faith Mission of Africa in Botswana. The church was introduced in Botswana in 1958. It started its operations in Kanye and Francistown where the first church buildings were erected.

In 1972 the Swede Berth Axkle, an evangelist from the Holiness Union Church of Botswana, conceived a plan to start missionary work in Botswana. A team of missionaries was sent from Sweden to Botswana to investigate the possibility of establishing the church in the country. This team of missionaries visited Francistown, Mahalapye, Gaborone and Sefhare. Finally Sefhare was chosen as the appropriate place where missionary work could begin. For four years Berth Axkle spent much of his time preaching in Sefhare, Lerala and Francistown, at the end of which he returned to Sweden. During his absence, missionary work in the country was carried on by Pastor Lief Ericksson and his wife Babro. In 1976 Berth and Marian Axkle returned to Botswana to become full time evangelists.

This list of Pentecostal churches would be incomplete without mentioning the Baptist Mission in Botswana. Baptist missionaries introduced Baptist missions in Botswana from Zimbabwe, crossing the border at Ramokgwebana and established a preaching point and Sunday school there.

Missionary work began officially with the appointment in 1967 of the first Southern Baptist convention missionaries. These were Rev. Marvin Reynolds and his wife Bertha. They arrived in Francistown in 1968. The first Baptist Church was organised in Francistown in 1970. Since there was no dentist at the time in North Eastern Botswana, a couple was appointed in 1970 to start a dental mission in order to strengthen missionary work in the area. Consequently a Baptist Dental Clinic was opened in Francistown in 1971.

2.4.3 AFRICAN INDEPENDENT CHURCHES

The emergence of church independence in Botswana resulted as a reaction against the negative approach of the missionaries towards *Setswana* cultural heritage. At present, African Independent Churches in Botswana constitute a gigantic Christian movement, unprecedented in the history of Christianity in the country. In belief and practice the African Independent Churches constitute a major challenge to the teachings of the mainline churches as well as the Pentecostal churches because of their adaptation of Christianity to the African way of life. They have taken African culture seriously and their spirituality has preserved most of the *Tswana* aspects that were vehemently condemned by the missionaries (Amanze 1998:63).

Harold Turner, as cited in Amanze (1998:63), has pointed out that African Independent Churches “may be described as having been founded in Africa, by Africans, for Africans to worship in African ways and to meet African needs as Africans themselves feel them”. Kofi Appiah-Kubi (Amanze 1998:63) in his article titled ‘Indigenous African

Christian Churches: signs of authenticity' has defined these churches as:

Churches founded by Africans for Africans in our special African situations. They have all African membership as well as all African leadership. Africans founded some in reaction to some feature of the Christianity of missionary societies; most were found among those people who had known Christianity the longest.

In the context of Botswana as stated by Amanze (1998:68), the formation and proliferation of African Independent Churches are attributed, to a great extent, to religious and social factors rather than political and economic factors. The majority of the African Independent Churches in the country have been formed in order to meet peoples' spiritual and social needs which they felt were not addressed by other churches. These include faith healing, divination, and prophecy, worshipping god in African ways and preserving certain aspects of *Tswana* culture. In these churches people experience Christianity in the context of their culture. Church members are not required to give up their Africanness in order to become Christians. They are first and foremost Africans and secondly Christians. Those who have been attracted to the new religious movements have done so as a reaction against an over-Europeanised Christianity, which rejects almost every aspect of *Tswana* cultural life as unchristian. This is evidenced by the fact that the majority of African Independent Churches in Botswana have retained a great deal of *Tswana* beliefs and practices such as polygamy, sacrifices, divination and other cultural ceremonies of social, economic and religious nature.

2.5 THE EARLY MISSIONARIES' ATTITUDES TOWARDS TSWANA CULTURE

Onyango, as cited by Amanze (1998:52), said: "It is the greatest souls that sometimes make the greatest blunders. The missionary forgot that this was a cross-cultural marriage. Not a mono-cultural marriage. He therefore packed the gospel in his own culture, without thought of the Africans. The time honoured, time-tested, African culture thence on was to become backward, archaic, and yes heathen! This included the African's song, African's social system, African's rich history, concept of god, ethics and all that made him an African. In essence to be an African Christian meant to denounce the whole African".

The issue of songs is evident among the *Bakalanga*. Most *Bakalanga* use an *Ikalanga* songbook called *gwaba* entitled *njimbo* for church and funeral singing. This songbook contains songs with *Ikalanga* lyrics sung to Western tunes. It is mainly used by members of the UCCSA, which is originally from the London Missionary Society.

It is apparent everywhere in Africa that the encounter between Christianity on the one hand and African culture on the other has never been a good one. The African peoples were asked to confess their sins in order to be born again and truly saved. Salvation was only possible if they renounced their African past, that is, their cultural beliefs and practices, and showed willingness to live according to the Christian principles. This involved a wholesale transformation of the African way of life, for Africanness or blackness was, to the Europeans, a symbol of evil (Amanze 1998:52).

Their destiny was eternal hell where they would weep and gnash their teeth. In the context of Botswana, Christianity dealt a death blow to many *Tswana* cultural values, ironically with the assistance of some *Tswana* chiefs who were supposed to be the guardians of the traditions and moral values of *Tswana* society. With a stroke of a pen much of *Tswana* cultural heritage was destroyed.

Robert Moffat's attitude towards *Tswana* culture, for instance, was very negative. It is claimed that he clung to the view that *Batswana* "had no religious ideas at all, or at least none worth bothering about...." He also felt that all their customs were wicked; the only proper response to them was denunciation.

This is a significant change from traditional religion, which was little concerned with what we would call ethics. It is true that traditional religion reinforces the observance of certain taboos, against incest, for example, or ploughing on holy days. Traditional religion also demands a certain co-operation and concord within a community, be it a gathering of kin for a ritual in honour of a family spirit elder or a neighbourhood community honouring of territorial spirit guardian (Bourdillon 1976: 332)

By and large the early missionaries assumed airs of cultural superiority, which were essentially Eurocentric. They propagated a brand of Christianity that expressed Western cultural values and which was set totally against any form of indigenisation. In their view, to accommodate African institutions and customs within Christianity was not only unthinkable but also ungodly. Quite often the missionaries' zeal to stamp out *Tswana* beliefs and practices was sanctioned by the British administration. British officers, for instance, supported the London Missionary Society's endeavour to make *Batswana* an ideal Christian country where people led their lives in accordance with Christian morals (Amanze 1998:53).

According to Amanze (1998:54), one of the institutions identified for abolition concerned the initiation ceremonies. The missionaries maintained that these initiation ceremonies subjected boys and girls to physical hardships such as circumcision by crude instruments, which were not sterilised, lack of proper medical care after operation, exposure to severities of weather in a state of nakedness and death of the novices.

The whole system was criticised by the missionaries and British officials as inhuman.

The missionaries and the British officials were critical of polygamous marriages. Missionaries called for the abolition of this practice because it was against the Christian ideals of marriage, which advocates monogamy. Polygamists were not allowed to join the church. This being the case, they were required to divorce their wives and re-marry one of them in church in a Christian ceremony. Penalties were established for taking another wife without permission from the chief who granted permission to do so only if the first wife was childless. Coupled with this, the missionaries were opposed to the ancient custom of *malobolo* (bride price). To the critics of this system, *malobolo* was a form of buying a woman like a chattel or piece of furniture, which was considered inhuman. Those who supported the system argued that this was merely a form of cementing the relationship of the two families being drawn into the marriage contract.

Amanze (1998:55) states that the missionaries' attacks on *malobolo* (bride price) were received with mixed feelings among the people. Payment of bride price was later restored in one form or the other because of public displeasure. These shifting positions by the church only show how serious this issue was among *Batswana* who feared that outlawing bride price would destabilise the marriage and family institutions in *Tswana* society. Missionaries forbade people from indulging in rainmaking ceremonies and told them to depend on the Christian god alone.

The missionaries also attacked beer-drinking. Chirenje has pointed out that the missionaries did not take into account that to *Batswana*, beer drinking was one of the highest forms of enjoying their leisure time and of extending hospitality to strangers and friends alike. Culturally, beer was also offered to ancestral spirits as a form of prayer for rain, healing, for reconciliation and for other earthly and spiritual blessings. It is,

however, indicated that beer-drinking was one of the things that missionaries were not able to stop easily because it was an important item of diet and it was drunk at social occasions such as marriages and social ceremonies involving *badzimu* (ancestral spirits) (Amanze 1998:57).

One of the difficulties here is that mission churches tend to emphasize the individual rather than family or neighbourhood groups. Prior to the advent of Christianity there was only one religion with a simple system of belief working to keep communities together. Initially, the basis of conversion to Christianity was a personal decision, ideally based on personal conviction and without overt reference to other members of the community. Christian rituals thus tend to breakdown rural communities and the social and communal aspects of traditional religion are impaired (Bourdillon 1976: 336).

Die-hard traditionalists clung to their ancient customs and tried hard to revive and perpetuate them at all costs. The *Bakalanga wosana* are an example. They never gave up their rain praying ceremonies. Instead other *Bakalanga* traditional music groups followed their example, and hence the establishment of the annual festival of the 21st May in the North East District.

2.6 SUMMARY

Van Waarden (1999: 4) has noted that the *Bakalanga* seem to have arrived in what is now Western Zimbabwe and North Eastern Botswana as early as about 1000 AD. They were the first people to mine gold, and the imported glass beads found on the sites indicate that they participated in the trade with the Arabs. In those days, people preferred to live on hilltops for fear of being attacked. They had large cattle herds. The *Bakalanga* chiefdom stretched as far west as the Makgadikgadi Pans and salt may have been another trade item.

The Butua state collapsed in the 1830's, when the *Amandebele* settled in what is now Western Zimbabwe and subjected most of the *Bakalanga* to their rule. The Western part of the *Bukalanga* region was included in the Bechuanaland Protectorate when the border between it and Zimbabwe was fixed. Bechuanaland is the name that preceded the present-day Botswana.

In 1894 the Tati Concession was officially incorporated into the Bechuanaland Protectorate as the Tati District and Francistown soon became the centre of the concession. The local people were forced to pay tax on what had been their traditional lands. The majority of the population of the North East District lives, however, still on the former "Native reserve". Others lived in the *Bangwato* Reserve, presently known as the Central District and were subordinated to the chief of the *Bangwato*. In this way, the *Bakalanga* were doubly divided. First, the *Bakalanga* in Rhodesia were separated from those in Bechuanaland, and second, the *Bakalanga* within Bechuanaland were partly under the Tati Company, partly under *Bangwato*.

Western Education was introduced early among the *Bakalanga*, in the form of mission schools. The schools were comparatively successful, and attendance was higher than in most other parts of the Protectorate. The formation of the Tati Training Institute, even though short lived, was a key factor for the *Bakalanga* Education.

The name *Kalanga* is of very early origin and the original meaning of the name should throw light on the region where the people who spoke this language originated. A number of suggestions worthy of note as to what the meaning of *Kalanga* might be, have been offered in various publications through the years.

The *Kalanga* dialects in Botswana and Zimbabwe seem to have equal sociolinguistic status; neither is considered to be more correct than the other. In 1989 the *Ikalanga* orthography conference held in Botswana tentatively decided upon an alphabet for writing *Ikalanga* in Botswana.

The impact of the early days of Christianity in present Botswana is discussed in this chapter. People who were not satisfied with the influence of Christianity on their culture formed African Independent Churches where their culture was better catered for.