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**San indigenous songs as cultural heritage for inclusion in
Botswana music education programmes**

by

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Abstract

Botswana is a heterogeneous society and therefore the elements of dualism as well as cultural pluralism should be reflected in social institutions such as schools. The Naro of D'Kar are among the few minority ethnic San groups in Botswana still practicing their indigenous songs. While the government is positively continuing to implement the recommendations of the 1994 Revised National Policy on Education, this study explored Naro music, songs and dances to find possible ways in which these intangible elements of cultural heritage could be included in the music education curriculum.

A qualitative ethnomusicological approach was applied in order to provide a systematic and scientific description of the contextual and cultural aspects of Naro music practices. Participants were purposively selected as indigenous culture bearers, including both adults and children. Focus groups as well as semi-structured individual interviews contributed to rich data gathering. Moreover, an extended period of field work allowed opportunities to observe various groups of Naro participating in music, song and dance activities, leading to an in-depth perspective of the research problem. All interviews and observations were audio- or video-recorded. An interpretative data analysis strategy was employed to identify themes.

Findings reveal the rich cultural heritage of the Naro of D'Kar and how this is entrenched in their indigenous songs and dances. The purpose of Naro songs are closely linked to spiritual and physical healing rituals. Data analysis unveiled four broad categories in which Naro songs and dances may be classified namely songs for worship; songs for initiation; songs for social commentary; and lastly a broad category of songs for thanksgiving, recreation, hunting and children's playsongs. The documenting, transcribing and audio/video-recording of Naro songs as performed in their original context and setting, add valuable resources which music teachers can use to facilitate inclusion of Naro music in the Botswana curriculum. This may lead to a paradigm shift in policy development whereby principles of Multicultural Music Education (MME) are embraced. Learners are envisaged to acquire knowledge and understanding of a broader society as well as an appreciation of their own cultural heritage including language, traditions, songs, ceremonies, customs, social norms and a sense of citizenship.

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Keywords

Botswana

Cultural heritage

Music curriculum

Indigenous Knowledge Systems

Indigenous music

Musical arts

The Naro of Botswana

Trance healing songs and dances

Acronyms

BEC	Botswana Examinations Council
BGCSE	Botswana General Certificate of Secondary Education
CKGR	Central Kgalagadi Game Reserve
CAD	Centre for Academic Development
CFS	Child Friendly Schools
CAPA	Creative and Performing Arts
DPE	Diploma in Primary Education
DSE	Diploma in Secondary Education
EFA	Education For All
ECCD	Early Childhood Care and Development
ERTD	Examinations Research and Testing Division
ICCPR	International Covenant on Civil and Political Rights
IKS	Indigenous Knowledge Systems
JC	Junior Certificate
JSS	Junior Secondary School
MoEd&SD	Ministry of Education and Skills Development
MCE	Molepolole College of Education

ME	Multicultural Education
MME	Multicultural Music Education
NCE	National Commission on Education
NDP 7	National Development Plan 7, 1991–1997
OBE	Outcome Based Education
RNPE	Revised National Policy on Education (Botswana 1994)
UB	University of Botswana
UNESCO	United Nations Educational, Scientific and Cultural Organization

Notes to the reader

The study participants in this research comprise the Naro speaking people of D'Kar in the Ghanzi region of Botswana. They form part of a larger group of indigenous African peoples often referred to as Basarwa, Bushmen, Khoesan, Khoisan, Kua, or San. "Khoisan [...] is the name by which the lighter skinned indigenous peoples of Southern Africa, the Khoi (Hottentots) and the San (Bushmen), are known" (Van Wyk 2016:34). According to Van Wyk the word Khoi or Khoe means "person". There is currently an intense scholarly debate regarding the origin and identification of the many variants of Khoisan peoples and their languages without an overall consensus regarding the appropriate terminology amongst scholars (Barnard 2007, 2008; Brezinger 2007; Chebanne 2002; 2010; Du Plessis 2016; Dimmendaal 2008; Grauer 2007; Traill 2004; Van Wyk 2016; Visser 2001). This terminology debate is explained in detail in chapter 2. Due to the above issue, the terms San, Khoisan and Khoesan will be used interchangeably throughout this dissertation.

The term Bantu will be used to define "non-Khoisan speaking (Bantu) populations" (Grauer 2007:6) with herding and farming lifestyles in contrast to the traditional hunting and foraging habits of the San (Levine 2005). Although there is some negative connotations to the term 'Bantu', this term is frequently used by researchers (Batibo 2009; Chebanne 2002, 2010; Dimmendaal 2008; Grauer 2007; and Kubik 2010; Pour, Plaster & Bradman 2013).

The ethics conduct for research practices usually demands that full confidentiality is endorsed regarding non-revealing of the identity of the research participants. However, in the current ethnographic setting, the contribution of the research participants – as culture bearers of the indigenous knowledge embedded in their musical arts practices – are key to the research topic and findings. Their significant input to this study is fully recognised and acknowledged throughout the dissertation and their identities are disclosed through names and photographs, which is done with their full knowledge, consent and support. This is a practice advised by Masoga (2005: 93), who argues that scholars should "research back" to communities, "crediting and acknowledging indigenous" musicians to recognise their contribution and heritage.

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CHAPTER 1: Introduction and background

1.1 Personal motivation

As a music educator at a college of education in Botswana, I am passionate about exposing my students to the indigenous musics of their own country. As a first step to broaden my knowledge of the indigenous musics of Botswana, I conducted research for my BMus Honours degree in which I sought to determine the role of music during ritual healing dances amongst the Naro speaking San or Khoisan people from the Ghanzi region in the western part of Botswana. An important recommendation in that study was the urgent need for preserving the culture and music of these Khoisan people, thereby “promoting communal and individual identities” (Rabatoko, 2013:65). A decade earlier, Phibion (2003:250), advised that research need to be carried out to document the different types of traditional music of Botswana. I therefore have a deep-rooted interest and motivation to find ways in which Naro indigenous songs from Botswana can be preserved and shared.

1.2 Background and rationale to the study

Botswana is a heterogeneous society and therefore the elements of dualism as well as cultural pluralism should be reflected in social institutions such as the school. The Naro of D’Kar are among the few ethnic San groups in Botswana still practicing their indigenous songs at home, thereby preserving and safeguarding their cultural identity and heritage. However, up to the present, this society have not been supported by the Botswana government or their cultural heritage promoted in the Botswana school curriculum. Saugestad (2001:31) defines the term ‘indigenous’ as meaning “a structural position for a group of people [with] a lack of influence over the workings of the state, and therefore also over their own situation, and it is often accompanied by discriminatory attitudes from the majority population”. This is in direct opposition to the outcomes of the United Nation’s convention (UNESCO 2003) on safeguarding the Intangible Cultural Heritage (ICH) of indigenous communities. According to this convention,

indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity.

(UNESCO 2003: 1)

However, there has been little – if any – inclusion of indigenous San music in the Botswana curriculum. This does not reflect the heterogeneous society and diverse cultures representing the Botswana population. Various tribal groups, speaking different languages, are spread across nine districts of the country, one of which is the indigenous San. This group – also referred to as Bushmen, Basarwa, Khoisan, or Khoesan – make up only 4% of the total population (Chebanne 2002:147; 2010:87) and are therefore under serious threat to lose their cultural heritage, language and musical arts practices. Indigenous knowledge, customs and heritages around the world are susceptible to extinction due to assimilation into dominant cultures; discrimination against minority cultures; and trends of modernisation and globalisation (Boikhutso & Jotia 2013; Chebanne, 2010; DuBois 2013; Nyathi-Ramahobo 2008; Nyathi-Saleshando 2011; Solway, 2011; Toivanen 2013). Although research has been conducted amongst the Khoisan peoples in the fields of anthropology, linguistics, trance music, and sociology (Chebanne 2010; Ketsilile 2012; Lee 1979; Rabatoko 2013; Saugestad 2005; Tanaka 1980), there is paucity in the literature regarding the exploration and identifying of ways in which Naro indigenous songs – as part of the cultural heritage of the Naro speaking Khoisan people – can be documented and preserved for future generations.

Since 1997 the San peoples of Botswana have been faced with problems and challenges of forced relocations from their ancestral land, the Central Kgalagadi Game Reserve, and resettlement and assimilation into foreign places such as Kaudwane, Gope, Metsiamanong, Mothomelo, Molapo, Gugama and New Xadi settlements respectively. Good (2008) confirms that over a six year period from 1997 to early 2003, around 1200 San people had been removed from their homes in the Central Kgalagadi Game Reserve to new settlements like New Xade, Kaudwane and Groot Laagte. In Good's view, this correlates with the growing diamond mining industry in Botswana. Moreover, Good (2008:20) charges that “diamonds in Botswana represent not development but ‘despair’ for the San”. In similar vein, Nyathi-Ramahobo (2008:3) refers to the districts in Botswana being named after recognised Tswana tribes, but that there are no similar districts for “non-Tswana tribes” such as the Khoisan, who have been

marginalised and “omitted since colonial times”. In her view, the “slow shift in the recognition of minorities and cultural diversity” in Botswana relates to discriminatory laws on the basis of ethnicity, language, and culture.

Whereas Botswana has been praised internationally “for its democratic achievements, political stability, good governance, relatively low levels of corruption, absence of violence [and] staggering economic growth” (Solway 2011:213), Nyathi-Ramahobo, (2004:9) is indignant about the non-Tswana tribes being impoverished, marginalised, and exploited by the dominant groups with the support of the state. Due to this situation, these marginalised communities are not able to pursue their traditional culture and heritage. In accordance with the UNESCO vision, Phibion (2003) recommends the development of interdisciplinary studies and music education in Botswana. In his view, the music curriculum should be made up of balanced components inclusive of Botswana indigenous music. He calls for the realisation and appreciation of diverse cultures in the country, creating a basis for all cultures to learn from one another while using many styles will enrich pupils’ musical experiences and understanding.

Approaches to the preservation of indigenous cultural practices around the world vary between different countries and organisations. Strategies for preservation include popularisation through media and technology; inclusion in educational curriculums; archiving, documentation and publication; re-contextualisation of musical arts and emphasising the plight of cultural practices through research (Emmanuel, 2013; Lin & Lajinga, 2011; Nzewi, 2003; Van der Meer, 2005). Campbell (2004) urges music education professionals to initiate research in music for preservation purposes, as she claims that:

Knowledge of how performers and listeners think and behave is useful information, as is how music is transmitted and learned, interpreted, and changed over the course of time and place. Music-as-culture teaching is related to contextualising the music, coming to terms with a song or instrumental piece for the ideas and associations that have given it meaning.

(Campbell 2004:217)

Campbell notes that, in the process of studying the indigenous music of a particular group of people, a positive result of understanding that culture can be achieved by including both the past and current music practices of the relevant society. She

promotes the view that the role which music plays within a specific society is at the “intersection of both culture and identity”, and that this deeper investigation and exploration “may enhance the overall understanding of the music itself” (Campbell 2004:216).

1.3 Statement of the research problem

The global trend of assimilation and acculturation poses a threat to the existence of the Naro culture in Botswana. Policy makers declare that education should support multiculturalism and diversity (Phibion, 2003:250). However, it is evident that several indigenous musics are still omitted from the Botswana music education curriculum. The main problem focused on in this study is to investigate ways in which the loss of intangible cultural aspects embedded in the music of the Naro people of D’Kar can be guarded against. Indigenous musics of a people are important for imparting both cultural and musical knowledge to learners.

The Government of Botswana has been working towards implementing the recommendations of the Botswana Revised National Policy on Education (RNPE) of 1994, but several indigenous musics are still not included in the curriculum. Therefore, the main problem or the focus of this research study is exploring Naro songs for inclusion in Botswana music education programs. Since education has a unique role regarding the preservation of cultural and musical arts heritage, the study explores the suitability of Naro songs for inclusion within the Botswana music curriculum.

1.4 Research questions

The main research question which guided this study is:

To what extent and in what ways can Naro indigenous songs be included as part of Botswana music education curricula?

The above main question is further subdivided into the following secondary research questions:

- Which genres of Naro indigenous songs would be most suitable for inclusion in Botswana music education curricula?

- In which ways can the traditional music performance practices of Naro songs be incorporated within the context of music education in Botswana?

1.5 Aims of the research

The aim of this research is to explore the suitability of indigenous songs of the Naro for inclusion in the Botswana music curriculum. Additionally, a relevant sample of Naro indigenous songs will be documented and transcribed in order to investigate their characteristics and suitability for inclusion within Botswana Music Education curricula.

1.6 Value of the study

With this study, some of the indigenous songs of the Naro, and the cultural legacy they contain will be documented and transcribed, offering opportunities on preservation of this unique music for future generations. Furthermore, this research should lead to a better understanding of the role of indigenous songs in the lives of the Naro people of the Ghanzi region, extending knowledge regarding Botswana's cultural diversity. In this process, the possibilities for preservation of the indigenous songs of the Naro as part of the Botswana music curriculum in schools will stand out as a means to continue the Naro cultural heritage, their history and their cultural identity.

1.7 Chapter layout

This study is divided into five chapters. Chapter 1 provides a comprehensive introduction and background to the study, motivating and clarifying the field of investigation. Additionally, the research problem, research questions and aims of the study is provided. Chapter 2 affords a detailed review of literature related to the Botswana education system and San indigenous music. Furthermore the theoretical perspective for this study namely Indigenous Knowledge Systems is explained and motivated. The research methodology follows in Chapter 3, focusing on the research approach, research design, sampling strategy, and data collection methods as well as data analysis technique. Data presentation, analysis and findings are presented in Chapter 4, ending with a discussion to contextualise the research outcomes. In chapter 5, the research questions are answered and a summary of the main findings is given, shedding light upon the implications of practice and offering recommendations for future research.

CHAPTER 2: Literature Review

2.1 Introduction

To gain an overview and understanding of music education and the indigenous music of the Khoisan in Botswana, several issues are described according to available literature. Firstly, Botswana and the indigenous peoples in the country are explored, specifically the Khoisan as the first peoples of Southern Africa including their origins and current distribution in the country. Secondly, the education system as well as the significance of music education within the school curricula in Botswana is considered. Finally, Indigenous Knowledge Systems (IKS) is motivated and described as the theoretical framework underpinning this study.

2.2 Botswana

To contextualise the study, the Republic of Botswana is a landlocked country in Southern Africa. It is bordered by four countries being; South Africa to the south and southeast, Namibia to the west and north, Zimbabwe to the northeast, and Zambia to the north.



Figure 1: Map of Southern Africa

(Source: ResourceLinC)

Botswana is one of the most sparsely populated countries in the world, with only four people per square kilometre in comparison to the UK with 269 persons per square kilometre (StatisticsTimes 2017). All citizens of Botswana – regardless of their ethnic groups – are called Batswana in the plural form, or an individual may be called a Motswana. Formerly called the ‘British protectorate of Bechuanaland’, Botswana adopted its new name after becoming independent within the Commonwealth on the 30th September 1966 (Selolwane 2004). For administrative purposes, Botswana is divided into nine districts. Figure 2 illustrates these nine districts, indicating the Ghanzi district selected for the current study.

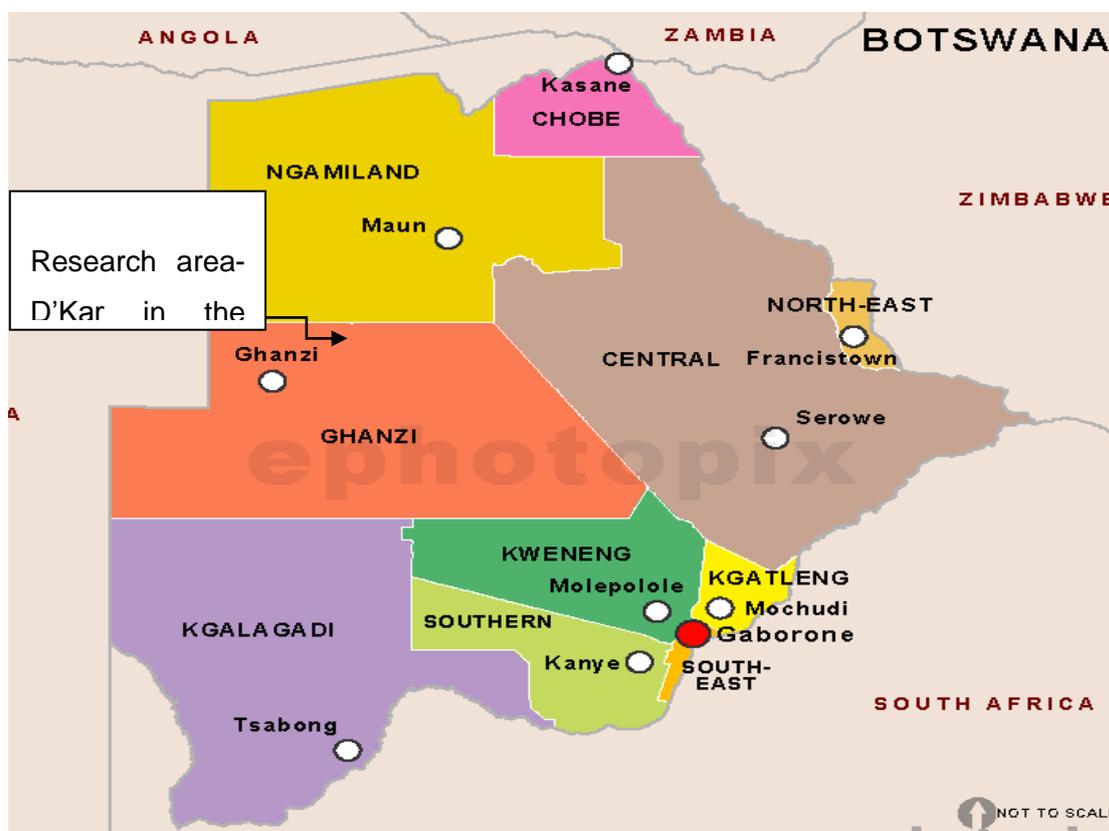


Figure 2: Nine districts of Botswana

(Source: ResourceLinC)

2.3 Ethnic groups in Botswana

A multi-cultural blend of various ethnic tribes are distributed across nine administrative districts in Botswana. In spite of Botswana being known “for its adherence to the rule of law, human rights and good governance” (Nyati-Ramahobo 2008:1), there is a

dichotomy regarding the implementation of this policy as is evident from the following quote:

Botswana laws permit discrimination on the basis of ethnicity, language and culture. The goal at independence was to assimilate all ethnic groups into the Tswana culture and create a monoethnic state, a model found in most British colonies.

(Nyati-Ramahobo 2008:1).

The above system allows a division and ranking system between tribes as some are called 'major' tribes while others are referred to as 'minor' tribes. Due to the small minority of San people in the country, there is a serious threat to their identity and loss of cultural heritage. As a minority group, the San therefore has less influence in the overall policy making of the country (Saugestad 2001). The national language is Setswana while English is an official language. English is taught at schools, and it is widely spoken in all urban centres, which means that children of traditional villages are not able to be taught in their mother tongue, leading to disconnection and loss of identity during their school years.

2.4 The San or Khoisan of Botswana¹

The San are Southern Africa's first indigenous peoples (Ketsitlile 2012:218) numerically estimated at about 107 000 living in Angola, Botswana, Namibia, South Africa, Zambia, and Zimbabwe (Barume 2010:163). The terms 'Bushmen' or 'San' generally refer to people who neither practice agriculture nor keep domestic animals, and who have the following characteristics (Dornan 1917; Van Wyk 2016; Wannenburg, Johnson, & Bannister 1999):

- Their sustenance is based on hunter-gatherer techniques;
- They have specific physical features such as fair skin and a petite build;
- They speak a non-Bantu language with click sounds.

In 1928, Schultze coined the term 'Khoisan' as a collective for both hunter-gatherer and herding peoples (Brezinger 2007; Ouzman 2008), the linking factor being that they

¹ Many spelling variants of the word Khoisan exist, for example Khoesan or Khoesaan, but these words are usually incorrectly pronounced. According to Du Plessis (2016:18), the word 'Khoe' should be pronounced as "Khwe", while the word 'San' should be pronounced with a long vowel, i.e. 'saan'.

speak a non-Bantu click language (Grauer 2007). Over time, the word Khoisan has become a replacement for the derogatory term “Bushmen” (Nurse 1972:23), but in the process, confusion stepped in and current non-standardised terminologies are often misleading (Brezinger 2007; Du Plessis 2016; Van Wyk 2016). Not all peoples who refer to themselves as San, Khoisan or Bushmen have the same physical features, speak the same language, or have foraging habits. Furthermore, many San people in South Africa have adopted Afrikaans as their language (Brezinger 2007) through contact with Dutch colonists in the 17th century. As explained in ‘Notes to the reader’, there has been an intense scholarly debate since the early 20th century (Dornan 1917) and continuing up to the 21st century without consensus regarding standardised terminology for either the peoples or the language families they belong to (Barnard 2002, 2007; Batibo 2009; Brezinger 2007, Chebanne 2002, 2007, 2010; Dimmendaal 2008; Du Plessis 2016; Güldemann & Vossen 2000; Sands 2009; Visser 2001). Terms such as Basarwa, Khoe, Khoekhoe, Khoesaa, Khoisan, Kua, San, and Saan, are all used for the peoples speaking click-language, but all of these terms have external associations, and in some cases, such peoples may not be living in hunter-gather circumstances at present, yet they maintain a unique cultural identity preserved through heritage which is passed on orally from generation to generation.

2.4.1 Language groups amongst the Khoisan

In a 21st century Botswana, the San are found in various parts of the country including the north, north-east, central, north-west, and especially the Kgalagadi district where they live in larger numbers, where the Naro tribe – the focus of this study – is in the majority. An elaborate discussion on the Khoisan of Botswana was conducted with my informant, Mr Isaac Saul, and additionally I studied literature regarding Khoisan language groups (Barnard 2007, 2008; Brezinger 2007; Chebanne 2002; 2010; Du Plessis 2016; Dimmendaal 2008; Grauer 2007; Traill 2004; Van Wyk 2016; Visser 2001) to understand the various groupings of San people according to the languages they speak. The Khoisan communities of Botswana have often been regarded as a homogeneous entity that speaks one single language, both by the international community and by non-Khoisan speaking communities. For instance, the Setswana speaking people of Botswana often erroneously refer to the indigenous communities in their country as a homogeneous group known as the Basarwa, who speak a single language called Sesarwa (Nyati-Ramahobo 2008).

While most of humankind's existence on earth has been as hunter-gatherers (Barnard 2007), technological advancement has caused lifestyles to change irrevocably, making it almost impossible for indigenous peoples such as the San to retain their means of sustenance in the traditional way (Wannenburgh et al. 1999). In the context of this study, it is imperative to point out that the research participants no longer live their original lifestyle of foraging and are in danger of losing their cultural identity because of severe restrictions on their lifestyle. Furthermore, the term 'San' carries negative connotations since foragers are seen as people with low-status at the rim of society (Barnard 1992: 265–281). Chebanne (2011: 233) also notes this dilemma of the Khoesan peoples, pointing out that these communities have often been handled in such a manner that does not facilitate their individual recognition as independent ethnic entities.

Scholars currently treat the Khoisan languages as three genetically unrelated and independent language families namely the Northern Khoisan or JU languages; the Central Khoisan or Khoe languages; and the Southern Khoisan or TUU languages (Dimmendaal 2008; Güldemann & Vossen 2000). Each of these language families are regionally connected to the areas where they are spoken (Dimmendaal 2008:845). Figure 3 indicates the spread of these languages across the southern part of the African continent.



Figure 3: Three Khoisan language families spread across Southern Africa

(Source: Dimmendaal 2008:845)

2.4.2 Problems experienced by the Khoisan as a minority group

A minority group is that which is culturally, ethnically, or racially distinct, and coexists with – but is subordinate to – a more dominant group (Strydom 1996). From a sociological perspective, a minority group is one that has less power and influence than the dominant group. Strydom, (1996:876) argues that the term ‘minority’ has a negative connotation which confirms political suspicion about the presence of extraneous elements. This creates political inferences to culturally differentiated minority groups who are dependent on the state. In the context of this study, the Khoisan indigenous people of Botswana fits in with the definition of a minority as:

a group numerically inferior to the rest of the population of a state, in a non-dominant position, whose members-being nationals of the state possess ethnic, religious, or linguistic characteristics differing from those of the rest of the population and show, if only implicitly, a sense of solidarity, directed towards preserving their culture, traditions, religion or language.

(UNESCO 2003)

As Secretary General of the United Nations, Boutros-Ghali (1992) highlighted that good internal governance lies in a commitment and understanding, as well as a deep-founded respect for the human rights of minority groups, whether such minorities are based on ethnic, religious, social, or linguistic premises. Being cognisant to the 1992 UN report, Strydom (1996) advises that commitment to outlined matters offers a solution to the threat of inter-group rivalry and the potential break-up of states in face of intransigent claims to self-rule or statehood.

The San, the Bakalanga, the Wayei, the Bakgalagadi, and the Hambukushu constitute the part of the Botswana population in their status as minorities (Boikutso & Jotia 2013). It is apparent that, to some extent, these groups are ill-treated; hence these authors lament the marginalisation of the use of mother tongue for ethnic minorities in schools which they argue that it “undermines the quality of education and the school curriculum in general” (2013:798). Boikhutso and Jotia view the school curriculum as a project which, through its implementation, must yield good results. These authors advocate unity in diversity through the recognition of the minority:

Pluralistic democratic nation states such as Botswana should be seen to be navigating the multicultural terrain that promotes and respects

diversity of cultures as well as promoting understanding of the dynamics of injustice and oppression that are linked to cultural differences.

(Boikhutso & Jotia 2013:798)

Norborg (1987:403) speculates that, since the arrival of the Bantu and later the Europeans to what is now Botswana, Namibia and South Africa, the San have been displaced from many of their original areas of habitation, and they have also been increasingly mixed and acculturated with the neighbouring peoples. This augmented contact with other peoples ultimately led to many San groups adopting various alternative subsistence practices not indigenous to their former way of living, resorting to farming or herding activities in order to survive (Levine 2005; Wannenburg et al. 1999). The exposure and acculturation with foreign tribes and peoples resulted in the San starting to use music instruments not part of their cultural practices (Norborg 1987), but a strategy which indicates resilience, adaptability and creativity to enhance their rich musical culture and heritage.

Unfortunately, pressures from authorities that they can no longer live nomadic lives and use their natural hunting and gathering subsistence techniques, the San peoples are increasingly marginalised. Pankhurst (2004:87) posits that social exclusion and cultural marginalisation promote differences between minorities and dominant groups, widening the income differentials and standards of living which result in societal discriminations. In his conceptualisation of social exclusion and marginalisation, Pankhurst outlines five dimensions in which this marginalisation manifests itself being; spatial, economic, political, social, and cultural. These dimensions constitute the main reasons in which many nation states find themselves at odds with their minority groups.

Nyathi-Ramahobo (2004:9) suggests that incorporating unique cultural heritage elements of minority ethnic groups into the national curriculum would unite the country and lead to economic development through ethnic variety. This will be a step forward to enhance social progress without which the country is at risk of social unrest. In the absence of such social progress, she condemns Botswana as a society which fails to fulfil basic human needs and equip citizens proportionally to improve their quality of life. In her view, it is imperative that the modus operandi of UNESCO 2003 convention on safeguarding intangible cultural heritage is taken as a matter of urgency.

Paying special attention to minorities and indigenous peoples in formal education, numerous scholars equivocally lament the manner in which nation states are generally insensitive towards education for indigenous peoples (Abril 2009; Boikhutso & Jotia 2013; Chebanne 2010; Gay 2004; Hays 2011; Henrard 2009; Ketsitlile 2012; Saugestad 2005). Henrard (2009:572) is concerned about discrimination against minority groups through marginalisation since “a lack of participation in social and economic life [...] erode the minorities' possibility to preserve their own way of life”.

In the Botswana context, issues of exclusion of indigenous peoples from the education system – such as the San – are equivalent to poor performance in the overall curricula. Therefore, Ketsitlile (2012: 218) advises that “for Botswana to reach its national aim of an educated and informed nation by 2016”, the San peoples need to be catered for in the education system of Botswana. Sadly, this date has passed without the realisation of the national vision, which makes the current research even more imperative. Kanyongo, (2005:67) refers to the Zimbabwean education system which aims to revive neglected languages and cultural values, which he views as a step towards recognition and enrichment of the diverse cultures.

The United Nations (UNESCO 2003) proposes that education should be provided in the languages of indigenous peoples, as well as that their cultural teaching and learning methods should be promoted. Despite this call, Hays (2011:127) observes that the San has the lowest educational attainment rate in Botswana despite various efforts to incorporate them in the mainstream education systems.

Whereas Botswana has signed the UNESCO treaty on provision of mass education in an initiative termed ‘Education For All’ (EFA), Toperczer (2010:1-5) shares a word of caution namely that countries are duty bound to treat the tenets of particular societies and their cultural diversity with high esteem. They should integrate and encourage cultural diversity within the formal education system which can be an elementary framework for effective learning towards quality education.

While the Botswana curriculum (1994) corroborate the belief that education must develop moral and social values, cultural identity and self-esteem, citizenship and democracy in all learners, Toperczer (2010) is sceptical about this policy being implemented. In her view, Tswana culture is regarded as ‘superior’ in the education system, rendering non-Tswana children to atrocious marginalisation experiences. Toperczer summarises the ongoing marginalisation of the San, noting that the

Botswana government lacks equitable treatment of ethnic groups, a system which relegates the San culture to social stigmatisation, vulnerability, social isolation, powerlessness and humiliation. Toperczer (2010) posits that San children experience marginalisation and discrimination within Botswana's formal education system in distinctive ways in relation to other non-Tswana children. According to Toperczer, San children in Botswana are the least 'successful' within the education system and the majority of San children drop out of school. She further observes that San children experience marginalisation and discrimination by their educators and classmates, through content selection of curricular materials, and by the education system in general on the basis of their 'primitiveness'.

The road to formal education for indigenous and minority groups is characterised by discrimination and assimilation (Jotia & Pansiri 2013:104), marginalisation and sidelining indigenous identity and community relationships (Hays 2011:128). Furthermore, Ketsitlile notes the destruction of traditional ways of teaching and learning (2012:220) which destroys Indigenous Knowledge Systems (IKS). The United Nations Educational Scientific Organisation (UNESCO) is instrumental in encouraging countries to implement educational policies and practices that are child friendly (Jotia & Boikhutso 2013:799). In response to this call, the United Nations International Children Educational Fund (UNICEF) devised an initiative – Child Friendly Schools (CFS) – that seeks to help countries achieve Millennium Development Goal number 2 (MDG) as well as the goals and principles of the Education For All (EFA) initiative.

The CFS initiative emphasises that education is a right for every child and must be of good quality so that every child can achieve their maximum potential. Through this, the CFS initiative focuses on the holistic needs of the child, aiming towards the progressive achievement of children's rights. The Revised Children's Act of 2008 captures the Right to Basic and Quality Education. However, despite various policies, initiatives, and declarations on education systems, it is shocking to realise that some nation-states still discriminate, marginalise, and impose assimilation processes aimed at "destroying indigenous cultures and replac[ing] them with Western carbon-copies" (Ketsitlile 2012:228).

This approach has been noted by Jotia and Pansiri (2013:104) namely that the National Commission of Education of Botswana

has since set the tone to institutionalise discrimination and assimilation of the non-Setswana speaking societies (apparently the so-called minorities). It created mindsets which the curriculum developers have adopted to ensure that mainstream societies use language to deculturalise the minorities. [...]. This is a clear indication of cultural genocide against the minorities.

(Jotia & Pansiri 2013:104)

The above quote clearly indicates the dire situation faced by indigenous minority peoples which is – to a certain degree – perpetuated by the historical backgrounds of colonial interests and prescriptive structures. Three areas to be considered in this matter are firstly, the interconnectedness of education and indigenous rights (Hays 2011:128); secondly, the role of the teacher which should not be passive and dependent (Chadwick 2012:431); and lastly, altruistic efforts and postcolonial values enhancing cultural diversity and ethnic identity. It is through the creation of ‘supportive state policies’ that consideration of the indigenous people in education can be rightly handled (Chebanne: 2010:96).

2.4.3 Indigenous songs and dances amongst the Khoisan

Research and documentaries about the Khoisan healing dances have been done from as early as the 1950s (Nketia 1957; Jones 1954; Thomas 1959). However, the surveyed literature up to 2017 does not indicate aspects that specifically deal with the role music plays in the process of trance healing dances, especially regarding their impact on the healer and the audience as well as the spiritual wellbeing of all involved, especially San or Khoisan people from the Ghanzi region in Botswana.

Furthermore, the majority of scholars, mostly anthropologists, have made general assumptions that the purpose of the healing dances is only to cure physical illnesses. While they may have had valid reasons for such assumptions, I believe that such misconceptions could have been the result of language barriers between researcher and the researched. Moreover, such misconceptions may have been due to the reserved attitude of the Khoisan people regarding the sharing of their unique and most intimate cultural practices with strangers, from whom they have often experienced misunderstanding or even criticism (Barnard 1992, 2007; Chebanne 2011; Levine

2005; Masoga 2005; Wannenburg 1999). Throughout my years of national service and teaching experiences, I have had the opportunity to interact with three different language groups of the Khoisan people, of which the Naro of the current study is the fourth. I have therefore had the opportunity to form a rapport and bond with the research participants as well as working with two interpreters and research informants who could guide me throughout the process of data collection.

The misconceptions about the role of healing dances and songs were nearly cleared by Katz (1982) when he argues that “among the !Kung hunter gatherers of the Kgalagadi desert, healing is a central community ritual with significance far beyond affecting cure”. In his argument, Katz posits that healing is “a process of transitioning toward meaning, balance, connectedness and wholeness”. With this, Katz proposes a transformational model, and amongst those included in the model is education. The gap here now rests with potential researchers to elucidate how possibly healing dances and songs can become a viable vehicle towards a paradigm shift in the education of Naro learners and Botswana at large in the formal education system and more precisely, within music education curricula. Katz (1982:208) further hypothesises that a study of !Kung healing may suggest principles fundamental to human healing and development, shedding light on their origins and evolution. This demonstrates the broadened horizon in which the healing songs play a significant role in the entire life of the people rather than just that of physical healing per se.

The above connotation is in accordance with Nketia’s assertion (1957:6) about the possession dances, namely that in African societies, the dances have aesthetic merits for the communities in which they are staged.

2.4.4 Religion in Botswana and religious practices amongst the Khoisan

Botswana is a multi-faith state with a large number of religious denominations represented. An estimated 70 percent of Botswana citizens are adherents of Christianity distributed between at least nine Christian denominations (Botswana Portal n.d.). However, just like many other African countries, the African Traditional Religion embedded in various indigenous cultures is predominant in Botswana (Haron & Jensen 2008). Since the Khoisan are mostly isolated in remote parts of the country and are not extensively exposed to urbanisation and globalisation trends taking place in cities and towns, their indigenous religious beliefs and rituals still strongly influence their cultural practices and heritage. Therefore, many of their songs are related to the trance healing

rituals and dances (Levine 2005). These songs are an artistic link between the trance master and the supernatural of the spirit world (Rabatoko 2013).

2.5 Education in Botswana

In the period since the independence of Botswana in 1966 there have been many social and economic changes and the education system has grown in size and complexity, calling for a systematic change in the interface of the education system. A comprehensive review of the education system followed, guided by the precepts of the *National Development Plan 7, 1991 -1997* (Botswana 1991). In 1992, the Botswana government appointed a national commission to review the education system in the context of the nation's long term economic prospects and developmental requirements and to propose strategies and targets for the subsequent 15 to 25 years. This National Commission on Education (NCE) was appointed with seven terms of reference, the first two being;

(1) to re-examine the structure of the education system and recommend a system that will guarantee universal access to basic education, whilst consolidating, and vocationalising the curriculum content at this level and (2) to review the current education system and its relevance; and identify problems and strategies for its further development in the context of Botswana's changing and complex economy.

(Botswana, 1994:4)

The two principles included in the quote above are relevant to the topic of this research in which the music and songs of the Naro of D'Kar are seen to be a missing instructional content of the Botswana music education curriculum. The findings and recommendations of the 1992 commission gave birth to the Revised National Policy on Education (RNPE) (Botswana 1994), as well as the subsequent Curriculum Blueprint (Botswana 2007a) and Curriculum 2010 (Botswana 2007b-e) which was implemented in 2007.

2.5.1 The ten year basic education programme in Botswana

The Curriculum Blueprint of Botswana is guided by the philosophy of quality basic education, deemed as a fundamental human right and considered to promote the all-round development of an individual (Botswana 2007a). By fostering intellectual growth and enabling every learner to achieve his or her full potential, the development of

morality, ethical and social values, cultural identity, self-esteem and good citizenship can suffice. Through this development, it was envisaged that the whole population will be prepared to participate in both national democracy as well as life as to become educated citizens of the 21st century. Formal basic education programmes include the first ten years of education (Standards 1 to Form 3). In this pattern, primary education spans a period of seven years (Standards 1-7) similar to Grades 1-7 in South Africa, while the junior secondary programme covers three years (Forms 1-3), similar to Grades 8-10 in South Africa.

2.5.2 The senior secondary education programme

The Curriculum Blueprint of the senior secondary schools serves the government's goal of the provision of lifelong education which will prepare citizens for the transition from a traditional agriculturally based economy to the industrial economy that the country aspires to. The continuance of the development of all-round individuals from the basic education programme is echoed in the philosophy of education of the senior secondary schools (Botswana 2007a:1).

The ideal learner of the senior secondary programme should develop moral, ethical, and social values which will contribute towards the development of cultural and national identity. Following a ten year basic education programme, the senior secondary Curriculum Blueprint offers a two year course in Forms 4 and 5, corresponding with the South African Grades 11 and 12. This programme features at least fifteen areas of importance towards the development of the learner, one of which being to “reward learners for positive achievement, showing what they know, understand and can do.” (Botswana 2007b). Amongst the objectives of the senior secondary programme, the most relevant to this study is that which seeks to “provide a foundation for lifelong education through the development of moral and social values, cultural identity and self-esteem, good citizenship and desirable work ethics” (Botswana 2007a).

2.5.3 Music education in Botswana

The significance of music education in the curriculum is fervently articulated by Walker (2007) indicating two philosophical reasons why music should be included in school curricula. Firstly, Walker (2007:67) sees the value from the utilitarian perspective in which music promotes “the behaviour most highly valued in society”, and secondly, that

music has wide-ranging outcomes on performance across the curriculum due to its potential in the development of good character, a notion ascribed to Plato.

In Botswana, music education is included at all levels of the education system, from primary to tertiary level. The first ten years of schooling in the Curriculum Blue Print (Botswana 2007a) includes standards 1-7 and leads up to forms 1-3, a situation similar to the South African ten year basic education to all learners, spanning grades 1 to 10. Music education in Botswana resides under an umbrella discipline called Creative and Performing Arts or CAPA (Botswana 2007a:12). To clarify the position of Music education in the Botswana curriculum, the three levels of the Botswana education system in relation to CAPA are briefly discussed below.

Firstly, the CAPA content is available both at the lower primary level (standards 1–4) as well as at the upper primary level (standards 5–7) in the Curriculum Blueprint (Botswana 2007a:12-13). At both these levels, the aims of the CAPA content are to aid learners in developing their creativity, aesthetic skills, psychomotor skills and the love for the Arts. The rationale for inclusion of music education as a subject in the Botswana curriculum involves its potential to contribute to the preservation and transmission of cultural heritage of Botswana (Botswana 2007a:12). The music curriculum emphasises creativity, skills development, and performance. Creative and Performing Arts (CAPA) programmes for primary schools incorporate four subject areas namely music, dance, drama and physical education (Botswana 2007d,e). At lower primary level, the music module is titled Listening, Composing and Performing, while at upper primary level the term 'Listening' is omitted, labelling the subject as Composing and Performing. (Botswana 2007d, e).

Secondly, the junior secondary school programme (forms 1-3) content is distributed according to core subjects and optional subjects, Music being one of the optional choices (Botswana 2007a:27). Music contains the following skills and knowledge which should be mastered during the course of the three year junior secondary school programme:

- apply electronic and computer literacy skills in music;
- use their basic knowledge of music concepts and skills through creative activities;
- appreciate different styles of music and musical forms of expression;

- read, write and interpret musical notation symbols;
- organise, direct and record musical performance and projects;
- use relevant notations to plan, revise and refine materials;
- explore and discriminate between musical styles, genres and traditions;
- make expressive use of tempo, dynamics, phrasing and timbre during performances;
- perform significant parts from memory and from notations with awareness of their own contribution;
- express their own ideas and feelings in developing a personal style exploiting instrumental and/or vocal possibilities;
- appreciate music as a functional and integral part of society
- appreciate the effects of venue, occasion and purpose on the way music is created, performed and heard;
- produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality.

(Botswana 2007a:27-28)

According to the original Curriculum Blueprint document (Botswana 1998:4), a spiral design is implemented with the result that four of the study units or modules – music notation; music appreciation; music traditions; and music performance – are reiterated at different levels of content acquisition and mastery throughout the three years of music education in this phase of schooling. Two of the skills and competencies listed above are relevant to the fundamentals of this study namely that learners should be able to appreciate different styles of music and music genres as well as to appreciate music as a functional and integral part of society.

2.5.4 Music courses at tertiary level in Botswana

Several Colleges of Education have been closed in Botswana, including for example Lobatse College of Education and Francistown College of Education. The curriculum at the remaining Colleges of Education in Botswana is divided into four broad categories of subjects namely major, minor, core, and awareness subjects, of which music is one of the minor subject electives. The major and minor subjects are those which pre-service students will teach at junior schools upon completion of their tertiary education. However, minor subjects do not receive the same time allocation or depth of instruction

as major subjects at colleges; therefore it is specifically challenging to adequately prepare students to teach music in schools. The pedagogical approaches, as well as the objectives of the music curriculum at colleges are often “more inclined towards music literacy at the expense of listening, movement, singing, and instrumental playing” (Segomotso, 2011:3). These same sentiments are echoed in the *Music Audit Report* (Botswana 2011) where teachers at junior secondary schools lament that too little time is spent on practical music activities, and that there is an over-emphasis on western music at the expense of African music. According to the above audit (Botswana 2011), music as a minor elective to college students is descriptive of teachers who have been given an introduction to the subject basics, but have not had the opportunity to develop their instrumental playing skills or to broaden their knowledge of the theoretical underpinnings of this multi-faceted discipline.

Due to Botswana being a former British colony, it is not surprising to see the advancement of western culture and educational approaches in the inherited educational system. McCarthy (2009:30) argues that “the wealth of musical traditions in the culture at large was not tapped or integrated into the school curriculum.” The need for curriculum augmentation with a variety of musical traditions is validated by Herbert, as evident from the following statement:

Music teachers and educators owe it to their students, to society, and to the musical cultures in society to ensure that the focus of music education is always maintained on the objective of fostering flexible and creative musicianship within programmes that value diverse musical identities attuned to the reality of musical practices outside of schools.

(Herbert 2009:54)

The Department of Primary Education at the University of Botswana was established in 1981 through the collaboration of the government of Botswana and the United States Agency for International Development (USAID) with the sole aim of improving primary education in the country. Music education is offered as an elective subject under the BEd-Primary Education programme (Phibion 2011). Students specialising in a wide variety of disciplines are able to enrol for courses in music education. In this composite, some students have no music education background at all, while few would have done music as an elective subject as part of their secondary school education (Phibion 2011). This presents several challenges to the educator who has to adequately prepare such a diverse group of students for their tasks as music educators in schools.

Diverse cultures are often found at tertiary level music education courses and can be attributed to three factors (Schippers 2010). Firstly, students enrolled at tertiary institutions often represent a broad variety of backgrounds; secondly, this diversity provide opportunities for new content to be added from many cultures; and lastly, methodologies used in music education should do justice to different ways of learning and knowing (Schippers 2010:40).

2.6 African music and the curriculum

For Africans, music and life are inseparable since music accompanies most activities of everyday life (Nzewi 2003). Additionally, music's verbal texts express the African person's attitude to life with all its hopes, fears, thoughts and beliefs. Similarly, African musical art forms are not seen or experienced as separate activities or disciplines; they form an integral part of socio-cultural practices (Levine 2005, Nzewi 2003). Music serves Africans in the following ways: to console in times of bereavement, to keep up morale at the battlefield, to comfort a baby in the mother's arms, to assist in the worship of gods, and to convey messages of communication. However, the notion that music is a spontaneous and inherent part of everyday life presents some challenges in an African context, as this may seem to be a redundant subject to be included in schools. Therefore, establishing the value of including music in the school curriculum is important to ensure its survival.

2.6.1 Music and culture

Music is an inherent part of culture and plays various roles in people's lives by creating social, religious, political, cultural, and individual identities. Walker (2007:4) traces the origins of music to specific societies' cultural mind-set. When music forms part of the curriculum, it should therefore be viewed in juxtaposition with how a particular culture views the significance of music from within, and as well as how music is valued as an art form by different cultures.

To shed light on the relationship between music and culture, Pavlicevic (2003: 66) stresses that music has powerful personal associations with ethnic ancestry; geographical region of origin and of current living; culture and sub-culture; as well as with world events. She expounds on this relationship between culture and music by asserting that music is part of all humans' personal, social, and cultural life, and that

there are times when musical experiences become pivotal moments in personal and collective lives within community settings (Pavlicevic 2003:66).

Nettl aptly describes culture as “the method by which we learn the ways of interpreting the world, and the rules of behavior, from people in whose company we are raised and live.” In his view, “the concept of culture is tied to that of society” with unique musics and arts linked to each society. It is therefore important that learners in schools are exposed to a variety of cultures in order to relate to their “own culture and also [to apprehend] the culture of another society” (Nettl 2010:6). Nettl contradicts the notion that music is a universal language, but rather

a group of discrete languages or, perhaps better stated, systems of communication, each integrated and unified, and each of them must be learned. [...] Maybe we should emphasize the opposite perspective, that music is one of the domains of culture that establishes and expresses cultural relationships—not because music is ‘the universal language’ that everyone can understand, but because music expresses and interprets relationships among cultures and societies.

(Nettl 2010:3)

2.6.2 Music and identity

In determining the appropriate choice of music for school and tertiary curricula in music education, Herbert (2009:46) mentions the important role of music in identity construction of adolescents. She refers to three critical aspects which educators should consider before selecting music for the curriculum. Firstly, determining who the students are and the music they listen to; secondly, considering the music being taught in the school or institution; and thirdly, how “students’ present musical choices and experiences” can be linked to values and qualities in other music traditions in order to “help them understand” diverse musics so that they may choose to engage in such musics in the future. Bakan adds contextual inference to this notion:

Meaning in music is largely tied to one’s identity, an individual’s involvement in a particular type of music contributes to that person’s conception of who he/she is, the ‘I’ portion of one’s identity.

(Bakan 2013:12)

Bakan postulates that the realisation of the ‘I’ part of identity – with regard to the destiny of socialisation with certain individuals, groups, and communities – is more

prominent than the 'we' portion of a person's identity. The relationship between music and identity may in some instances serve two opposing functions. On the negative side, identification of the self through music with a certain culture can create conflicts, hatred, and intolerance, while on a commendable side, the creation of identity through music can serve as a positive function of solidarity, collaboration, as well as political and religious tolerance. Meitjes (1990:53) finds a perfect example for the positive function of identity and collaboration in *Graceland* where Paul Simon and the Ladysmith Black Mambazo group interacts and share music. According to Meitjes, the process of legitimising identity through indigenous or folk music is fundamental to the collective identity of black and white South Africans.

2.6.3 Value of indigenous African music in the curriculum

Music has the potential through which values, meanings, and functions in the overall development of an individual can be conveyed and shared, therefore it is imperative that indigenous music of a country such as Botswana should be represented in the curriculum. In his argument for the place of music in the curriculum, McCarthy, (2009:29) posits that the values and meanings of music can be traced to a composite of peoples' lifestyles, patterns of life and cultural traditions regularly practiced. When looked through the lens of McCarthy, music is placed at the nucleus of any society's culture. Therefore, if education is part of all cultures, society is duty bound to navigate the placement of indigenous music as core in the curriculum. McCarthy decries ill-treatment of especially indigenous music traditions, ascribing such practices to past systems which emphasised mastery of classical music repertoire within an aesthetic approach. Additionally, such systems focused on advancing a competitive element and individualism to develop high profile musicians. On this basis, McCarthy denounces such past practices that did not:

place a similar emphasis on educating students to perform, understand, or evaluate the music that surrounded them in their daily lives. Predominant educational practices were instead supported by a philosophy of music education that explained and rationalised the values of teaching music from an aesthetic perspective.

(McCarthy 2009:31)

It is important to link the school with the home by taking cognisance of what students bring to school as well as providing learning through real life situations. While McCarthy (2009:31) is concerned about the way things have been done improperly, he envisages

inclusive curricula that will incorporate “all musics, regardless of social, cultural, or historical circumstances”. This correlates with the current vision of decolonisation of curricula and embracing indigenous African cultures and heritage.

Indigenous songs are an example of some aspects of intangible cultural heritage. In order to understand this concept, the following definition by UNESCO (2003) is provided:

The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

(UNESCO 2003)

The above quotation highlights five areas in which the indigenous cultural heritage is spread. Firstly, oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; secondly the performing arts; thirdly social practices, rituals and festive events; fourthly knowledge and practices concerning nature and the universe; and lastly traditional craftsmanship. In this study, the indigenous songs of the San form part of oral traditions and expressions, as well as of the performing arts, therefore belonging to two of the areas identified by UNESCO.

The preservation of indigenous songs as cultural heritage is aligned with the education policies of many countries around the world. For example, Corn (2012:231) investigates the history of indigenous music in Australia, thereby raising awareness via publications, education and the media exposure about the crisis threatening Australia's indigenous music. A similar threat to indigenous cultures – especially intangible cultural aspects – is observed by Kang (2010:77-78) in Korea where the adoption of western culture replaced the Korean cultural practices to such an extent that indigenous Korean music is disappearing and almost becoming extinct.

Although the above concern is legitimate and applicable to its setting, on the contrary to Africa per se, it must be borne in mind that documentation of African performances

predates the arrival of the Europeans or sound recordings. Stone (1998:7) opines that “Oral traditions served to preserve in dynamic ways the aspects of performances that people wanted to remember”. However, the need of the 21st century due to effects of globalisation highlight the importance of the preservation of cultural heritage such as musical arts through analysing and transcribing indigenous songs. This could pave the way toward inclusion of such cultural heritage into curricular blueprints and education systems.

2.7 Theoretical framework: Indigenous Knowledge Systems (IKS)

This study is based on the theoretical framework of Indigenous Knowledge Systems (IKS). According to Odora-Hoppers, (2001:76), the term indigenous “refers to the root, something natural or innate”. Morris (2005:1) posits that, although the IKS theory is relatively new in academic circles, its context is as old as the origin of humankind. He defines IKS as “local knowledge, as opposed to what might be termed global knowledge, or, in a colonial context, metropolitan (or ‘western’) knowledge”. In a broader context, Odora-Hoppers (2001:76) establishes that IKS is the “combination of knowledge systems encompassing technology, philosophy, social, economic, learning/educational, as well as legal and governance system.”

With regard to the above definitions, IKS is characterised by inclusion of folklore and beliefs, ceremonies, customs, dances, music, folk recipes, veldt foods and medicines, indigenous ecological knowledge, oral history and living history (Morris, 2005). In the context of this study, ‘indigenous music’ embodies the innate traditions of an original ethnic group of people that inhabits a specific geographic area, in particular the indigenous songs of the Naro people of D’Kar village in the Ghanzi region of western Botswana. While IKS encompasses a large number of areas, this study is confined to the documentation and analysis of the San indigenous songs as they exist in the social set-up of the Naro of D’Kar.

The study and preservation of San indigenous songs fits well with the attributes of IKS as observed by Odora-Hoppers (2001:77), in that Indigenous knowledge can be preserved, transferred, or adopted and adapted elsewhere. Mbatha (2013:172) emphasise the significance of IKS in the process of preservation by concurring with their source Nonaka (1996) that ‘IKS has been widely used in organisations and communities to preserve knowledge by capturing, storing, processing, retrieving, and disseminating it’.

IKS is “based on recognising, generating, transferring and managing tacit knowledge across time and space.” (Mbatha 2013:171). The relevance of IKS for the current study is further supported by Odora-Hoppers (2001:76), since “Indigenous Knowledge Systems represent both a national heritage and a national resource which should be protected, promoted, developed, and where appropriate, conserved”.

Due to the nature of the current research being rooted in the local knowledge of the Naro people and their indigenous songs and dances, the theory of Indigenous Knowledge Systems is applicable with a focus on the cultural perspective of the participants (Castiano & Mkabela 2011). IKS represents an appropriate theoretical framework for this study, well-aligned with its contextual embeddedness to folklore, beliefs, ceremonies customs, and music and dances of the Naro.

2.8 Chapter summary

This chapter provided a breakdown of literature regarding various themes related to the main research topic, highlighting how the music of the Khoisan can contribute to the music curriculum of Botswana. Additionally, the theoretical framework of Indigenous Knowledge Systems underpinning the study was explained. In the next chapter, the research methodology employed will be described.

CHAPTER 3: Research methodology

3.1 Introduction

Research methodology refers to the process whereby the researcher collects and analyses data in a study. Johnson and Christensen (2004:410) state that the research methodology employed depends on the nature of data collected and the problem under study. In this chapter, I will describe issues of research methodology, including the research approach, research design, research methods, a suitable sampling strategy and data analysis which were explored to effectively answer the research questions. This study embarked on collecting empirical data from primary sources directed towards the understanding of the fundamental aspects of the Naro indigenous songs and dances.

3.2 Research approach

Nieuwenhuis (2016b:72) proposes that qualitative research is an investigation that utilises open-ended interaction to explore and understand the attitudes, values, perceptions, opinions, feelings and behaviour of individuals or a group of individuals. Since I aimed to explore the attitudes, values, perceptions and behaviours of the Naro people while they are actively engaging in performing indigenous songs, a qualitative research approach is appropriate to answer the “where”, “what”, “how” and “when” aspects as noted by Berg (2004:2). According to Leedy and Ormrod (2005:133), qualitative approaches have two essential characteristics namely focusing on “phenomena that occur in natural settings – that is, in the ‘real world’ and [...] studying those phenomena in all their complexity.” This approach is considered relevant to this study since I studied the Naro of D’Kar in their natural setting. This allowed interaction between me and the participants, in which communication flowed in a natural and real world setting.

3.3 Research design

A research design is defined by Nieuwenhuis (2016b:72) as the plan intended to specify the selection of respondents, the techniques to be used in data gathering, as well as the manner in which the data will be analysed. The chosen design for this research was a case study, which, according to Nieuwenhuis (2016b:81), is “a systematic inquiry into an event or a set of related events which aims to describe and explain the phenomenon of interest”.

A case study is ideal to provide an in-depth understanding of study participants through close observations in a “real-world context” leading to “new learning about real-world behaviour” (Nieuwenhuis 2016b:83), and opens the “possibility of giving a voice to the powerless and voiceless, like children or marginalised groups” (Nieuwenhuis, 2016b:75). The case study is an appropriate design for this research, because I focused on a small sample of people – involved in music and dancing performances during cultural activities – from the Naro people of D’Kar in Botswana. Leedy and Ormrod (2005:135) state that “a case study may be especially suitable for learning more about a little known or poorly understood situation. “In the context of this study, the documentation, analysis and preservation of indigenous songs of the Naro of D’Kar with the view of their relevance to music education is still an untapped opportunity.

The choice of a case study for this research was influenced by the writings of several authors including Merriam (2002), Rule and Vaughn (2011), Stake (2006), Yin (2003), and Zucker (2009). Since the views, opinions, and assumptions of the Naro people of D’Kar was sought concerning their music, a single case study was deemed suitable for its prospective characteristic to yield data from interviews, direct observations, participant observation, and physical artefacts (Yin 2003:14).

As indicated in the literature review, the indigenous songs of the San or Khoisan play a major role in identity formation and continuance of their unique culture. As a phenomenon, these songs are intertwined into the day-to-day lifestyle of the San or Khoisan and therefore it is difficult to draw a line between the songs and real life context. With this in mind, the description of a case study as “an empirical inquiry” (Yin 2003:13) is suitable for carrying out an investigation of “a contemporary phenomenon within its real-life context when the boundaries between the phenomenon and context are not clearly evident”. Moreover, a case study provides a relevant design by which a thorough and in-depth study of any social phenomena can be done (Merriam & Tisdell

2016). The aims and research questions of the study were automatically merged into the real life context of the Naro people of D'Kar. Furthermore, a main reason for choosing a case study is because it is an ideal way to conduct an in-depth investigation of a social phenomenon; in this case a relevant sample of Naro indigenous songs. My chosen participants for this study being both Naro adults and children as well as music teachers and the PEO of music education, corresponds with Creswell's (2003:462) explanation of a case study being "the exploration of a 'bounded system' through detailed, in-depth data collection involving multiple sources of information rich in context." In the process of gathering empirical data by spending extensive time with the Naro community of D'Kar and collecting some of their indigenous songs, I gained a better understanding of the complexities associated with the performance and context of these songs within the "particular activity and context of the case" (Stake 2006:40).

Both Yin (2003) and Merriam (2002) concur in their description of a case study that it is explanatory; descriptive; and particularistic. In the current study, it is descriptive and explanatory because it was based on participant observations, interviews with music teachers and the Principal Education Officer, adult members of the Naro community, as well as Naro children of school-going age. I could therefore describe and explain how the Naro view their indigenous songs; how the music educators perceive the songs as potential for inclusion in the school curricula; as well as how children experience participating in the songs. On the other hand, this case study is particularistic for it focused on a "particular situation, event, program, or phenomenon" (Merriam 2002:29-30), here referring to the indigenous songs of the Naro as part of their cultural practices, and as a potential aspect of the Botswana music education curricula.

3.4 Ethnography and ethnomusicology

Ethnographic research deals with the scientific description and study of people's cultures. Creswell (2003: 462) defines ethnography as a means whereby a group's culture, behaviour, beliefs and language – aspects which have developed over time – can be described, analysed and interpreted. It is against this background that ethnographic qualitative research paradigm was chosen because descriptive data were generated in the form of people's spoken words, beliefs, actions and observable behaviour. Because it deals with studying human participants in their natural environment, it involves the collection of empirical information through an extended

period spent in the field. This study is therefore informed by the definition of a qualitative ethnographic research design as illuminated by various scholars (Blaxter, Hughes & Tight 2010; Creswell 2003; Czarniawaska 2004; Nieuwenhuis 2016b).

As participant observer, this ethnographic study allowed me to interpret and reconstruct the lived experiences of the participants (Blaxter, Hughes, & Tight 2010:65; Czarniawaska 2004:38). According to Nieuwenhuis (2016b:80), ethnography is “the description of a community or group that focuses on social systems and cultural heritage”. Therefore this study was based on ethnographic principles since I spent considerable time in the field, observing the indigenous Naro tribe in their natural setting and interacting with them for an extended period.

Apart from using ethnographic principles, musicological techniques were utilised during data analysis since I was exploring the specific musical heritage of the people. Therefore this study employed an ethnomusicological approach which combined ethnographic strategies with musicological ones. There is a common agreement and understanding shared by Merriam (1964), Nettl (1980), May (1983) and Nketia (2005), regarding the complexity surrounding the term ethnomusicology. Nettl, (1980:1) outlines at least seven definitions that many writers use to define the discipline of ethnomusicology. It is apparent that in all the definitions given, there is a commonality namely that ethnomusicology is the study of peoples’ music bearing special attention to the relationship between that particular music and the culture in which the music is practiced. In their arguments, these authors agree that ethnomusicology as a discipline focuses on unearthing those elements of what music means to particular groups of people, and the role of music in their lives. Furthermore, these authors posit that ethnomusicology is the study of any and all musics, including indigenous, popular and Western art musics.

In a broader context, ethnomusicologists are seen as scholars who study music in order to illuminate issues of politics, gender, identity, aesthetics and social organization. This approach led Merriam (1964:6) to conclude that ethnomusicology is made up both of the musicological, and the ethnological and that the music sound is the result of human behavioural processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture. Merriam (1964:39-44) and Nettl (1980:3) observe that ethnography involve both the data gathering techniques on site as well as the specific relationship between the researcher and his informants,

where the researcher's own cultural and personal background may contrast significantly with that of his informants.

Merriam, (1964:45-46) observes that song texts often reveal deep values and goals of the society, which people do not easily talk about in normal discussions, and this presents a unique challenge to the researcher to obtain a relationship of trust in order to divulge such hidden values. Finally, Nettl (1980:4) sees the field worker as having an obligation towards the research informants as well as the research participants who have been sharing their experiences and expertise. These concerns include the commercial use of the music, recognition for their role in extending knowledge, and being discreet towards the nature of music. For example certain musics, such as sacred music or musics associated with special rituals, should not be performed in public.

3.5 Sampling strategy

It is important to determine from the outset how the target population will be sampled. This concerns selection procedures for including research participants. The study population, according to McMillan and Schumacher (2010:97), refers to "a group of elements, whether a set of people, events or objects, that conform to specific criteria and to which the researcher intends to generalise the results of the study." Creswell, (2012:21) refers to a sample as a small group of people in which the researcher intends to "identify trends in attitudes, opinions, behaviours, or characteristics of a large group of people called the population." The sampling strategy for this study is purposive, in the manner as observed by Leedy and Ormrod, (2005:145) who advise qualitative researchers to select those individuals or objects believed to be able to yield the most relevant information about the topic under investigation.

Although all the people of D'Kar are conversant with their indigenous songs, this study aimed at exploring certain songs belonging to a music and dance group *Nqabe* (which means 'Giraffe'); therefore, adults and children from the Naro community were purposively selected to be respondents in this research. Furthermore, persons from the formal education system in Botswana were sampled since they are custodians and implementers of the music education curriculum.

The sample for this research was made up of four groups:

- Firstly, ten adult community members of the Naro group from the village of D'Kar in the Ghanzi region. These people belong to a performance group which consists of elderly members of the community whom was assumed to act as a reservoir of knowledge of the existing repertoire of indigenous songs among the Naro of D'Kar.
- Secondly, twenty-one Naro children varying in age from eight to sixteen from the same village. These children are at school-going age, and therefore it was anticipated that their opinions will shed light regarding ways in which Naro indigenous songs could be included in music education in Botswana schools.
- Thirdly, the trance master. His credentials support the existence of the group, since there is a belief that for trance healing dances to take place, there should be a trance master. He was assisted by his co-trance healer, and I observed and interviewed both of these participants.
- Lastly, four music teachers in junior secondary schools in Gaborone as well as one Principal Education Officer (PEO) – music – from the Ministry of Education and Skills Development (MoEd & SD) in Gaborone. The teachers and PEO are relevant since they assisted me to contextualise and structure the knowledge gained through the investigation. The choice of these teachers was based on those who have been teaching music education for more than eight years.

3.6 Research methods

Research methods deal with strategies used for data collection (Chilisa & Preece 2006). Since the chosen design for this investigation is a case study, Leedy and Ormrod (2005:135) advise that suitable methods include “observations, interviews, documents, past records, and audio-visual materials.” Raw qualitative data are “usually in the form of words and narratives, but may include visual images, video-tape, or other media” (Lacey & Duff 2009:5). Collection strategies implemented in the current research comprised individual semi-structured interviews, focus group interviews, and performance observations. All interviews and focus groups were audio recorder, while the observations were video recorded.

3.6.1 Semi-structured interviews

I conducted a total number of eight individual semi-structured interviews, spread across the four areas of the sample as described in section 3.5. The interviews included the

use of a digital voice recorder which served the purpose of backup allowing me to listen to the recordings again and to make detailed transcriptions of:

- A face-to-face interview with two adults who are community members of the Naro from the village of D'Kar;
- An individual face-to-face interview with two children from the Naro community;
- A face-to-face interview with the trance master and his assistant.

3.6.2 Focus group interviews

- A focus group interview with adult members of the Naro community;
- A focus group interview with children performers of the Naro community
- A focus group interview with ten adult performers of the Naro community, joined by the trance master. This is due to his credibility and credentials as more knowledgeable in different types of songs as well as his ability to maintain the whole group since there can never be a group of singers unless directed by the trance master.
- A focus group interview with the Principal Education Officer (PEO) for music and four music teachers.

3.6.3 Observations

The number of observations during performances ran consecutively and concurrently with both the semi-structured and focus group interviews. This number was dependent upon the eight areas in which the Naro repertoire exists being healing, thanksgiving, worship, hunting, celebration, social commentary, initiation, and children's play songs. Each area was observed three times during different performances, and in some instances, no video recording was made following the advice from my informant. This particular situation occurred at the trance healing dance which spontaneously developed through the need of a sick woman. The trance master realised that she was in need of his assistance, and I was invited to join this true real-life situation. To honour the patient as well as the trance master in his altered state of consciousness, this private and unique session was indeed a special occasion to have been allowed to witness in order for me to share a first-hand account. However, taking pictures was only allowed after the healing session, when Mr Qomatcha explained to members of the community that my presence there was with his permission and that my role was that of an observer only to gain knowledge from the occasion.

3.7 Role of the researcher

My experiences as a music educator, lecturer, researcher and citizen of Botswana all influenced my role as subjective participant observer in this study. (Creswell 2012). Within an ethnomusicological context, I had “to describe a culture or way of life from the perspective of a community by making sense of the inherent meanings of gestures, displays, symbols, songs, sayings and everything else that has some implicit or tacit meaning in that culture” (Nieuwenhuis 2016b:80). During fieldwork of this study, I immersed myself in the Naro community and more specifically, focusing on their musical practices as part of their cultural heritage, making detailed observations of their indigenous songs, dances, instrumental pieces and accompaniment. Although being a participant observer, I had to remain objective and distance myself somewhat to remember that I was not a culture bearer; I had the responsibility to provide a holistic, complete and honest rendition of the values, beliefs and indigenous knowledge shared with me by the true culture bearers. During the data analysis process, I had to scrutinise and analyse the empirical data tirelessly in order to provide an informed and creative interpretation thereof (Patton 2002:442), both concerning the views, beliefs and perspectives of all the research participants, but also of the Naro music and its unique characteristics and qualities

3.8 Data analysis techniques

Nemutandani (2004:40) refers to data analysis as the process of bringing order, structure and meaning to the mass of collected data. The same sentiments are shared by Creswell (2009), Nieuwenhuis (2016a) and Roberts (2010), who concur that the process of data analysis involves breaking down data into codes, patterns, categories and themes. Through “inspection of the relationships between concepts, constructs or variables” (Mouton 2001:108), a better understanding of relationships between different themes should emerge.

In this research, data analysis was based on an interpretative approach which “is aimed at examining meaningful and symbolic content of qualitative data” (Nieuwenhuis 2016a:109). Analysis of data took place as an interactive process in order to determine themes; therefore it took place concurrently with data collection through an interactive, recursive, and dynamic process. Verbatim transcriptions of interviews and field notes during observations played a significant role in intertwining the video recordings with

what was written down manually. Additionally, audio and video-recording of music performances were scrutinised in order to describe its characteristics, and a small selection of four songs were transcribed to provide an example of possible songs to be included in the Botswana curriculum.

3.9 Validating the findings

Validating the findings of a study is an important factor in any research, whereby the researcher ensures that the outcomes of the research are reliable and trustworthy. Since qualitative research aims for a better understanding of complex real-life situations and contexts, a multiplicity of findings and perspectives are possible which can be described as crystallisation (Nieuwenhuis 2016a:121).

One of the key tactics to enhance the trustworthiness of a study is to use multiple sources of data collection, a technique also known as triangulation whereby findings are cross-checked. According to Laws, Harper and Marcus “the key to triangulation is to see the same thing from different perspectives and thus to be able to confirm or challenge the findings of one method with those of another” (2003:281). This study employed three different groups of informants regarding the research topic, as well as different data collection methods namely observations of music performances, individual semi-structured interviews as well as focus group interviews.

When conducting qualitative research, Apelian (2013:68) cautions that, “if descriptive data is incorrectly collected, it is possible to misinterpret it, leading to invalid conclusions”. Therefore, both video and audio recordings were used to confirm verbatim transcripts of interviews. Apelian (2013) further advises that, in order to reduce interpretative mistakes which threaten validity, open-ended questions should be posed during interviews which may accommodate elaboration by using a probing strategy. All these techniques were used during the research process to enhance validity of the findings.

One of the most important aspects however, is constant member checking and data comparison, which in this study helped to confirm validity. Being in the field while interviewing the participants, taking part in music performances as participant observer, and holding focus group discussions with a variety of Naro culture bearers, enabled me to constantly verify my understanding of their views and perceptions on Naro music and cultural activities. Furthermore, I could have in-depth discussions with the two

research informants to verify that my understanding is a true reflection of the participants' views and experiences.

3.10 Delimitations of the research

This section serves to delimit the scope of the study, allowing the reader to know precisely how far the research effort extended and where the limits were set. Leedeey and Ormrod. (2005:55) advise that it is important to point out “to what relevant areas did the research effort not inquire, as well as what aspects of the problem have not been studied?”

Although the total Khoisan population in Botswana is estimated at 50 000, this study focused on the Naro of D'Kar in Ghanzi, a region in the western part of Botswana. This does not, however, mean that the whole village was included in the study. Only a group of dancers – both adults and children in two samples – and both the music teachers and the Principal Education Officer were directly involved as research participants, as described in the sampling strategy section of this chapter.

The extent of data collection is influenced by the amount of time the researcher has in the field. As for this study, some practical factors such as limited funds, working without research assistants and university schedules for submission dictated the amount of time in the field. It is therefore necessary to point out that data collection was carried in a period of two months in the field during interviews, and observations in the process of collection of the songs of the Naro of D'Kar.

The research focused only on exploring, collecting, transcribing and documenting indigenous songs of the Naro for preservation purposes as well as investigating the potential of inclusion in the Music Education curriculum as cultural heritage. It is not within the scope of the study to endeavour to implement curricular changes that will include such indigenous songs in the school setting. Furthermore, only four songs performed by children were notated as examples of possible songs to be included in the school curriculum.

3.11 Ethical considerations

Agawu (2003:85) defines ethics as the branch of philosophy which studies the nature and criteria of right and wrong action, obligation toward others and moral values.

Agawu affirms the relevance of ethics to musical practice and scholarship. In this study I adhered to high ethical conduct, respecting the privacy of the individual participants, as well as the underpinning egalitarian values of the Naro community. I guaranteed the confidentiality of people participating in all aspects of the research.

The ethical measures of the study adhered to the suggestions by Creswell (2002:13) and De Vos & Schulze (2005:57) from the inception stage up to the time of reporting. The following ethical considerations were put in place:

- Permission to conduct research at the chosen site was sought from the Institute of Research Bureau at the University of Botswana (UB) as well as the Ministry of Education, Skills and Development.
- Informed consent letters were given to participants and for the Naro people the contents of the letter were translated into Naro language. The research informant read and explained these letters to the participants in their local language.
- Harm to research participants was prevented by following the advice of the research informant regarding how to approach the specific community members.
- Protection of privacy and confidentiality of research participants and the ensuring of voluntary participation was ascertained prior to data collection.

When taken along the definition of ethics by Agawu (2003), conducting an ethnographic research is bound by ethical considerations which form the basis of moral principles and judgements concerned with what is morally good and bad, right or wrong. In this vein, ethical conduct therefore guarantees the confidentiality of people participating in a given event such as human research that might have certain risks as well as providing guidelines to the researcher. Ethical research is more than just following a set of given rules and regulations, but rather that there are basic principles which should not be ignored (Agawu 2003). These include the following

- In an ethnographic setting, there should be justice regarding the acknowledgement of the participants' contributions according to their personal wishes to be identified as the culture bearers and sources of indigenous knowledge. This ensures that participating groups or individuals are not burdened while someone else reaps benefits;

- Beneficence through which risks are minimized and benefits are maximized;
- Respect for all participants and protecting them against misuse or burdens due to the research activities.
- Conflict of interest regarding exposing research evidence versus the participants' sensitivity towards parts of the exposed evidence.

Since ethnographic research involves working and relating with people, it is imperative that an ethics statement is shared with and agreed upon as a contract between the researcher and each research participant. This ethics agreement ensures the participants that their rights are protected; that they are participating on a voluntary basis; that they are free to withdraw at any time without any negative consequences; and that no harm – physically or socially, directly or indirectly – will come to them due to research activities. The significance of an ethics statement is to indicate that the researcher understands the ethical considerations and adheres to the contract to perform the research in consent with the key ethical practices. All these aspects were covered and agreed upon as set out in the letters of informed consent (Appendices E-N).

As explained in the Notes to the reader section, the Naro people of D'Kar provided a significant input to this study and therefore their identities are fully disclosed and acknowledged. Masoga (2005: 93) suggests that, if indigenous musics are to be preserved with integrity, then full acknowledgement of the culture bearers should take place. In this process, their cooperation and respect can be gained in order to document their unique indigenous knowledge which only they can transmit.

3.12 Chapter summary

In this chapter, the research methodology employed were motivated and described, pertaining to the research approach, research design and methods of data collection. Furthermore, the sampling strategy to identify appropriate research participants was explained, after which measures of validity, data analysis, delimitations and ethical considerations were illuminated. In the next chapter, the findings of the study will be presented as well as a discussion thereof.

CHAPTER 4: Data presentation, analysis and discussion

4.1 Introduction

This chapter provides the findings of the study which results from the process of analysing and interpreting the data. The findings are presented in accordance with the patterns and themes emerging through a reflective and reiterating process throughout data collection and perusal of interview transcriptions and observational footage. The four main themes which emanated from data analysis relate to thematic areas into which music of the Naro of D'Kar can be classified. In the previous study I conducted with the Naro of D'Kar, there were eight areas found into which the Naro music repertoire can be categorised. In the context of the current research, these initial eight areas are cropped into four broad themes. Due to my long periods of interaction and observation of the research participants, I realised that most of the songs fit into the category of healing and are used for that purpose in the indigenous setting where healing song- and dance-activities form a part of daily life.

4.1.1 Data collection from culture bearers

Since this study was based on ethnomusicological principles, it was important to collect data from true culture bearers of the indigenous music of the Naro people of D'Kar. I was therefore very thankful to have made contact with Mr Xgaiga Qomatcha during 2013 when I was doing data collection for my Honours degree, which served as a prologue to the current study. He is shown seated on the left in the photograph (figure 5) while discussing issues regarding the Naro songs with me, which were articulated and translated eloquently by my research informant, Mr Nichodimus Barkhard shown on the right.

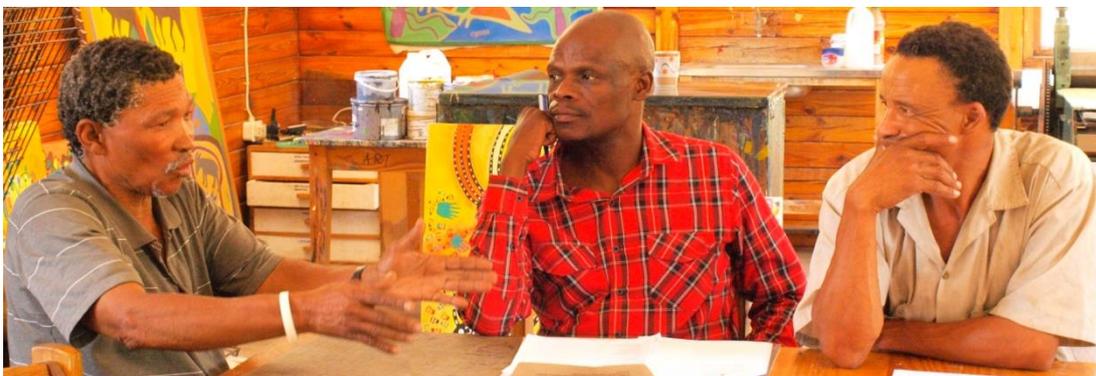


Figure 5: Interview with the trance master, assisted by the research informant

During interviews, Mr Xgaiga Qomatcha's responses were very illuminating and full of detail, articulating each aspect at length and linking it to various situations in their culture. At times he could take at least ten minutes elaborating on one aspect. His insight into where they – as part of the Khoisan nation – come from, and where the current government system is taking them to, was very useful and provided an in-depth understanding of the challenges they contend with as a minority group in Botswana. Mr Xgaiga Qomatcha is very conversant with the Naro culture and have some important information to be followed along the provision of the United Nations Declaration on the Rights of Indigenous Peoples as explained in the literature review of this dissertation.



Figure 6: Researcher with three culture bearers of indigenous Naro music

Pictured in the above photograph, from left to right, are Mr Gamqoa Kukama; Fana Rabatoko (researcher); Mr Xhara Qoma (trance master); Mr Xgaiga Qomatcha (co-trance healer). In the centre of the photograph is the trance master, Mr Xhara Qoma, and he is occasionally assisted by Mr Xgaiga Qomatcha during trance healing dances.

The trance master, Mr Xhara Qoma, has attended many music workshops or 'camps' in Botswana in his capacity as a resource person for songs and dances as well as *dhengo* (thumb piano) instrumental performances. His dancing technique is unique and a marvel to watch and appreciate. He has performed at international arenas including Sweden, the USA, and South Africa.

The assistant trance healer, Mr Xgaiga Qomatcha, is an expert *dhengo* player and an embodiment of the Naro culture. Using eloquence and spell-binding recollections, he narrates the history of the Naro people in D'Kar and the San in general, displaying flair as an admirable storyteller. During one of the interviews, he aptly explained a notion regarding the origin of indigenous songs, mesmerising us with a tale about the jackal and the dove. The story depicts the jackal intimidating the dove to give the jackal one of its chicks to eat, threatening to climb up the tree and consume all of the dove's offspring if the dove did not sacrifice one of the chicks. With this, Mr Qomatcha got up and started demonstrating the dance movements used in the song called *Tcibi* (dove), which is associated with this fable.

Mr Gamqoa Kukama, seated on the left in the photograph (figure 6), is a key dancer in the *Ngabe* group, and is also the designer and seller of traditional costumes, a trade he does at his home together with his wife, Ms Qamxo Plank, who is also a dancer in the *Ngabe* group.

4.1.2 Data analysis including both cultural as well as musical aspects

The purpose and principles of ethnographic research were applied at a variety of levels in this study including the manner of data collection, analysis and description of the findings, as well in the interpretation of some cultural aspects shared by the particular group of people naturally related in terms of the spoken language, their common beliefs, and general behaviour patterns developed over a long period of time (Creswell (2003: 462). In ethnomusicological terms, the core of analysing African music is that, since African music is rooted in culture, all the elements of its social and textual content are holistically entrenched in this broader context and cannot be analysed as single musical elements. One aspect of data capturing in this study involved the transcription of four selected children's songs. The three stages in the process of transcription involved many times of listening to each recording, processing the sounds and then documenting it through music notation.

More importantly, a holistic approach in the analysis of the context and messages conveyed through the songs which characterises Naro music, guided me as the underlying principle. In its original style, indigenous music of the Naro is not performed for a large audience of passive listeners who are physically – and often spiritually as well – removed from the performance while watching as spectators; a typical situation in a Western music context. Rather, the Naro songs and dances are associated with

events in a social, collaborative and supporting context, often with an underlying religious or spiritual nature. Moreover, most of the data gathered from participants indicate that indigenous music of the Naro is intended specifically for healing. Therefore, using Indigenous Knowledge Systems (IKS) as a theoretical framework, the social context of the Naro music – and its educational relevance – was analysed through a culturally sensitive lens, as opposed to an analysis according to Western music principles.

I was constantly aware that many of the daily needs and devotions of the entire community called for intervention through music. These included celebrations of both children and adults which centred on singing and dancing, making special demands upon active engagement with music from the whole community. Even though some of the performances took place in a venue at the church in D'Kar, the observational data indicates that these performances had much resemblance to the songs and dances which would take place every evening around fires between the dwellings of the Naro people in the original context of an indigenous village setting. Figure 7 is a photograph taken during data collection at the church hall in D'Kar, where participants simulated an evening of singing and dancing. The women would form a semi-circle around an imagined fire, providing handclapping and singing to support the men who would perform the dance in the centre of the circle. The intricate small steps created by their feet are duplicated by their ankle rattles while their well-coordinated upper bodies are kept almost motionless.



Figure 7: Men dancing in the middle surrounded by women in semi-circle format

4.2 Contextualising indigenous songs and dances of the Naro culture

One may try to imagine a scene in D'Kar around 1900 when a solitary band of related members of the Naro community, and possibly belonging to the same household, were seated in front of a hut with the only source of light being the fire as central point of focus. There, men would be dancing in single line formation and using a close circle around the fire while women, seated a bit further away around the fire in a semi-circle, would be singing and clapping all night long in support of the men. This collaborative effort had a common purpose namely for healing to take place. Within this continuous soundscape of voices, body-percussion and movement, a link was created between the living and the supernatural through intangible and inexplicable indigenous knowledge, accessible only to the trance master. This ritual still takes place in the daily lives of the Naro community in D'Kar and forms an inseparable part of their existence.

Grouping the songs according to their context gives a summation of at least four areas of life of the Naro as it is experienced through song and dance. These four areas are all songs of happiness and jubilation. Most importantly, all the songs fit into the natural way in which music, song and dance are part of healing methods in the San culture. Since the small bands or groups of people living together inherently care about one another and some of them are spiritually inspired to become healers, this tradition infiltrates all aspects of their lives and the way in which their egalitarian society is structured.

This contextualising part of the analysis of songs deals with the performance context of the Naro songs and dances. Just like many other musics of African origin, music of the Naro serves a function in the community where it belongs and involves group or communal participation. Although the Naro no longer live in the exact same way as their hunter-gatherer forefathers, their music is still performed in the original way through which it was passed down by oral tradition from one generation to another. At a first level of abstraction, the Naro musical repertoire falls under eight thematic areas which I determined in my previous study (Rabatoko 2013) namely;

- music for healing;
- music for hunting;
- music for thanksgiving;
- music for entertainment;
- songs for worship;
- songs for social commentary;
- songs for initiation; and
- children's play songs.

However, during data collection and analysis for the current study, I realised that these eight areas fit into an overall scheme of four thematic areas. Additionally, the term 'entertainment' was adapted to recreation, referring to songs which usually have some element of celebration, reflecting the true spirit with which songs, music and dancing are performed. These songs and dances embody the positive outlook and joyfulness which the Naro community exhibit in their attitude and appreciation of the gifts of life; even simple things such as the enjoyment of a meal, an aspect which is often taken for granted by most other communities. The diagram in figure 8 illustrates the way in which the four main thematic areas of songs and dances fit into the broader context of healing music. However, many songs can be linked to more than one thematic category.

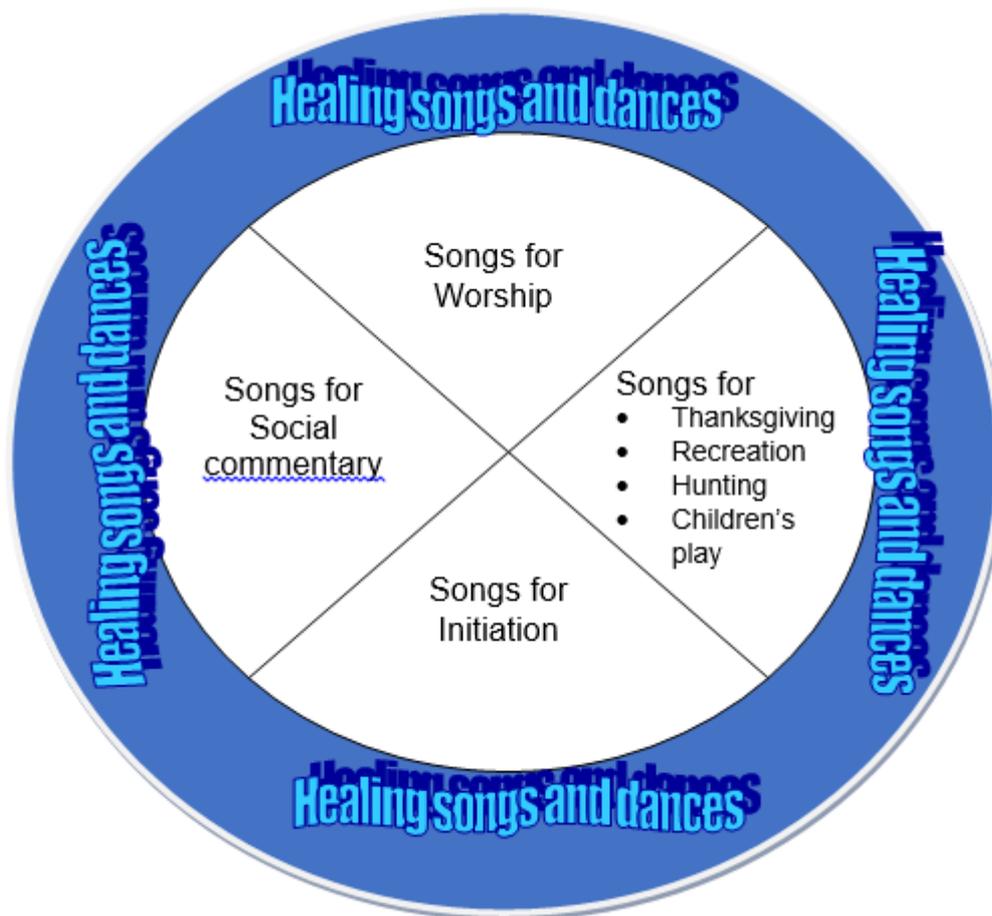


Figure 8: Thematic categories of Naro songs

From the diagram illustrated in figure 8, the precision to crop these areas into four came as a result of the recurring statement from various participants during interviews namely that music of the Naro was specifically used for curing illnesses. The participants maintained that when they grew up, or when they were still young, they found their parents singing and dancing to cure illnesses and maladies. During the extensive time spent with the Naro people while doing fieldwork, I realised that these maladies include physical illnesses as well as psychological aspects; therefore music, singing and dancing are intricately part of everyday life towards the creation and preservation of a healthy community.

The total number of collected songs are represented in the pie chart illustrated in Figure 9 in the next page in relation to everyday activities. These categories include music for recreation or entertainment, thanksgiving music, hunting music and children's play songs. It is evident that most of these songs fit into the thematic category of recreational or entertainment music, which indicates the strong communal role of

musical arts to bind the people together by sharing their everyday life experiences in music making during the evenings. Furthermore, there are no rigid distinctions between the thematic categories, and songs may often fit more than one category.

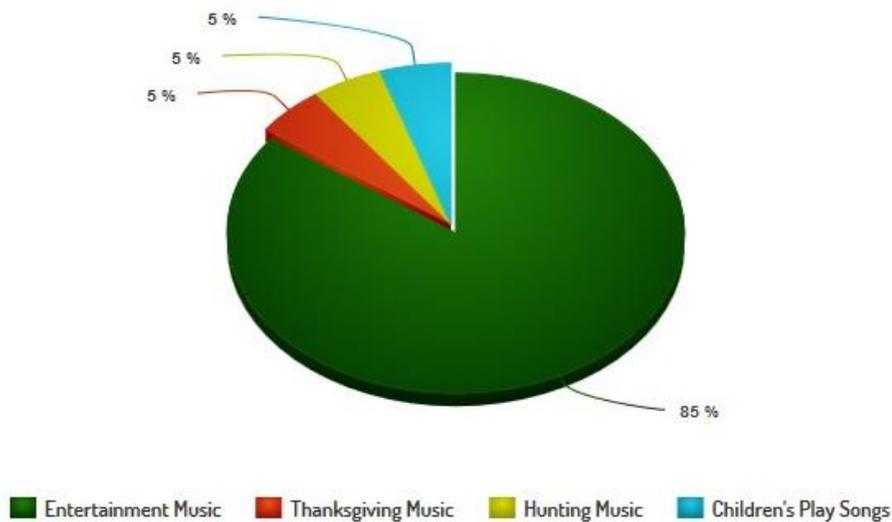


Figure 9: Pie chart indicating thematic areas of Naro songs

Additionally, it became evident that the majority of song titles originate from the names of wild animals and birds, which concur with the traditional way of life for the San peoples of Africa. When these songs are performed in their indigenous and communal context, it is clear that the responses to the songs illuminate the social and cultural roles which animals and birds played in the lives, fables and mythology of the Naro people. The responses through individual dancers supplement the overall performance with unique interpretations of the animal movements implied by the title. This is specifically observable in rhythmic patterns of the dances. However, the song texts rarely describe the animals themselves, but perhaps some aspect of the specific animal's character is a hidden part of the meaning of the song itself.

4.2.1 Healing songs and dances

Observing these dances during data collection made me aware that the integration of all the elements involved in this drama-ecstatic behaviour includes a wide range of attributes, such as music and dancing; details of the routine of action; forms of appearance; gracefulness of movement; expressiveness of action. All of these attributes receive intense attention and precision, leading to an enhanced level of participation and perception. To emphasise this heightened level of perception and connectedness, the trance master told me that any type of music making in his culture

can “kill” him, meaning that it can activate the state of altered consciousness called trance. The photograph in figure 10 was taken during an authentic trance healing dance ritual one evening when community members joined around a fire.



Figure 10: The trance master and his assistant during a trance healing dance

During data collection for this study, I had an opportunity to attend an actual trance healing dance. This is one of the observations that – according to the research plan – became a snowball effect and yielded first-hand information on the real trance healing dance as opposed to a staged session at the church hall enacted purely for data collection purposes. The trance master invited me to accompany him when he was called to the home of an ill woman in her mid-twenties. The proceedings started around nine o'clock in the evening, when the trance master and his assistant summoned me to a nearby bush. Upon arrival, in the nearby bush, the trance master revealed that, before anything else could continue, he should identify himself to God as the healer and that songs should be requested from God so that he could perform his work assisted by divine interaction through song. Mr Xhara Qoma, the trance master, made an elaborate prayer-like speech and invited God (*Qari*) to be part of the healing ritual. In this prayer, the trance master identified himself as the owner of the song and mentioned that he will be assisted by Mr Xgaiga Qomatcha, while he introduced me as “Mr Fana Rabatoko, a friend of us”.

Both the trance master and his assistant shared the same sentiments namely that, even though there are some deep acts of tradition embedded in the healing songs, there is room for outsiders to learn the songs and to use them as they wish, even in a school set-up for teaching purposes. While the songs are particularly set in Naro language, Mr Qomatcha says that during healing they use the language that is appropriate to the persons present and the patient. During the healing songs and dance session taking place the previous night – as seen in figure 10 – I heard Mr Xhara Qhoma using a different language while in trance. When I asked him about that afterwards, he explained that he used the Ju'hoansi language during that session because the trance healing was initially originated by the Ju'hoan groups. Moreover, he does not have control of the language he uses when he goes into trance. Mr Qomatcha emphasised that, apart from healing individual sick people during a trance dance, the songs are also serving to transmit messages to other members of the community who are present during healing sessions. These communications aid to deter community members to become involved in negative behaviours or social ills against other people, as well as to maintain and promote societal peace in general. The daily trance healing songs and dances appeal to the community to respect and uphold culture, tradition and harmony between people, hence the language used by the trance master should be understandable to the community members who are present.

The term 'trance' in Naro language is *cii sa xoo*, which literally means 'the death of song' or 'to die because of song'. The trance master, Mr Xhara Qhoma, further elaborated on this notion that even celebration music – which mostly starts spontaneously following children's play songs performed in the evenings around the fire – can end up in a spectacular act of healing. He revealed that, since they are nowadays Christians and members of the Reformed church in D'Kar, he avoids singing and dancing at all costs during church services lest he goes into a state of trance and altered consciousness, an experience which happens spontaneously through active engagement with dancing and music, and which he cannot regulate or perform consciously or on demand. This description of what healing and trance dancing entails provides some explanation of the lack of indigenous Naro songs and dances on the CD recording made for the Naro Language Project (Visser 2001). The CD made for that project contains mostly Bible verses set to melodies of traditional music.

While I took part as participant observer in performances with adults of the Qabe group as shown in figure 11, Mr Qomatcha anointed me with a special mixture of herbs and

powdered roots contained in the shell of a baby tortoise called a *dam*. This ritual is performed, according to Mr Qomatcha, as a measure to be taken to protect a participant against evil spirits which might come during the proceedings of the songs and dances. The container is worn around the neck, and it is one of the artefacts which are part of the traditional attire of the trance master, as discussed in section 4.7 of this chapter. This ritual was performed on all those taking part in the performance, and it was administered by both Mr Qomatcha and Mr Xhara.



Figure 11: The trance healer anointing the researcher with special herbs

Although healing music is mostly a cappella singing with dancing and clapping, at times it can be accompanied on an instrument, but it is infrequently performed as an ensemble of instrumental music. According to the trance master, the healing songs are the “mother pot” of all other songs. Therefore, sometimes the action may start from a solo performance by any musician singing and playing an instrument, then others will join in with singing and hand clapping and the healing will commence. In some instances, instrumental music serves as a prelude to a healing session. Mr Xhara explained that he, as the master player of the *dhengo*, can sometimes be singing and playing alone when children and neighbours will join him and start singing, clapping and dancing for some time. When the song gets heated “I throw away the *dhengo* and start dancing and then I ‘die’ in the song and can start healing”.

The photograph in figure 12 shows Ms Nconxae Cukuri performing the song *Nqabe* (Giraffe), while accompanying herself on the *zoma* (five-stringed harp). According to her, this is a healing song as much as it is a hunting song.



Figure 12: A healing song accompanied on *zoma* (five-stringed harp)

Song 1: Healing - Qqabe (Giraffe) (Track 1: Audio recording)

Naro lyrics	English translation
yee iyee uyee yihee, uyee haaaha uye A re rako ma seta sa, a ra a cuira a.	I am surprised the way I suffer, and on top of that I am an orphan

Characteristics of the song

This pentatonic song in slow tempo has a melancholy character. Subtle, repetitive patterns on the *zoma* provide a gentle and supportive accompaniment. The repeated syllables performed in a chanting style with fragments of yodelling create a mesmerising mood.

The performance style of this lady is a typical example of what happens in almost all the songs and dances of the Naro. As she plays the instrument, she keeps on repeating the words as if she is reciting a poem over and over. However, in the process the syllables are chanted and transformed into a song. These chanted syllables are lamentations reflecting all that is not well in the community and even in her personal

situation at home. She explained that, even though this is a solo rendition of a healing song, during the real healing dance ritual she recites the same messages, chanting them over and over so that the trance master can take them with him when he “journeys into the eastern sky where God resides”.

Healing without communal singing and dancing

In the San culture, healing is a phenomenon associated with song and dance. It is the women’s songs that enhance the trance master’s ability to enter into the realm of the supernatural. Since healing forms such an integral part of Naro life, some instances may appear where healing is required to take place on an individual basis inside a house. In such instances, the communal music making, singing and dancing in front of the evening fire will not be the instigator for healing to take place. The healer may become aware of a community member who is ill and will then make music by himself using a solo instrument – such as a *dhengo* (thumb piano) or *qhoma* (mouth bow) – to achieve a state of trance. In some rare situations, the severe sickness of a person can instigate a healing session, where the trance healer’s heightened sense of smell may become aware of the intense odour of a patient’s sickness, evoking a state of trance. In this way, the healing process starts in a unique and personal way according to the individual needs of such a community member. Another instance where the trance dance ritual is performed without the usual singing and dancing around the evening fire, may happen during or after some hunting expeditions and will be described in the following section.

4.2.2 Songs for hunting

In the traditional context during a hunting expedition, the Naro used to perform songs – especially solo renditions – since the hunt is a time-consuming activity and usually takes a full day or longer. There are four instances of music performances associated with hunting.

- Firstly, at various intervals the soloist – mostly playing the *qhoma* (mouth bow) or *dhengo* (thumb piano) – will play to soothe the minds of his platoon of hunter companions and to provide some leisure and entertainment.
- Secondly, in some extreme situations when no animals can be found for hunting, these same songs can be used to work the trance master into a state of altered

consciousness. Upon entering the realm of the supernatural, he will be able to identify the direction, the distance, and the number of animals to be traced. The other members of the legion will watch him carefully while in trance so that they are able to identify the types of animals he conveys through symbolism in his body movements and gestures.

- Thirdly, “if by grace of God” the hunting team manage to make a kill, they will get into a spree of dancing and singing while they cut the meat before going back home.
- Fourthly, upon arrival at home with meat, the women and children – who have been waiting patiently for the return of the hunters – will get into a song that may be termed a hunting song because it is associated with the men’s success during their hunting expedition.

In figure 13, two hunters are portrayed doing a dance during a hunting expedition. The dance movements performed by one of the hunters convey the type of animal hunted being a gemsbok. The man dancing is considered to be in trance while the one watching is interpreting the dance movements and gestures.



Figure 13: Performance of a hunting song and dance

(Source: San-Bushmen)

In Figure 14, Mr Qoma is playing his *dhengo* while accompanying himself singing the song *Bir ter nar qoo*.



Figure 14: Mr Qoma accompanying his hunting song on the *dhengo* (thumb piano)

Men will be humming and whistling throughout their hunting journey, but later when they have returned home, they will take the *dhengo* and start playing it. In some instances, this spontaneous performance by an individual can develop into a trance healing dance. Describing this situation, the trance master, Mr Qoma, said:

I will throw away the *dhengo*, join the dance, and 'die' straight away!

Song 2: *Hunting- Bir ter nar qoo (Tell me to go)* (Track 2: Audio recording)

Lyrics
Yee ii ee uu kuu oo, yee uu oo yee uu, oo ye mama, mama Biri ter qoo je yee, bir ter qoo je yee aye Bir ter nar qoo Yee uu yee oo ii kuuoo

Characteristics of the song

This solo song is usually performed by men on their desolate journey during hunting expeditions. The true meaning of this song depicts the man appealing to his wife to allow him to go to hunt, without any problem that he might turn on the way and go to other places.

A short introduction is played on the *dhengo* after which the male voice enters with a descending pentatonic melody sung in a yodeling style. The instrumental accompaniment continues throughout the song, interspersed by short descending melodic phrases, which is repeated and sometimes varied and embellished with improvisation techniques. A jingling sound is heard due to the way in which the metal strips are attached to the sound box, adding idiophonic sounds to enhance the music.

4.2.3 Songs for thanksgiving

In the traditional setup, the songs for thanksgiving served the purpose of praising God for his love, kindness, caring and mercy to his people by providing good rains. Ample rains result in ample food sources becoming available in the San's natural environment which includes melons, berries, roots, fruits, and tubers. Furthermore, plentiful rains symbolizes a prosperous year since animals will increase in numbers and therefore, stability due to an abundance of food.

Although some elderly members whom I interviewed still have some expressive attachment to this type of music, the youths find no significance from it in their current lifestyle since they do not hunt anymore. One of the children responded as follows:

We are discouraged to live the lifestyle of our forefathers, but a culture without the past is a lost culture and, like, dead.

Songs which fit into the thematic category of thanksgiving include the following, of which two songs marked with an asterisk* will be described in detail:

- *Duu* (Eland)
- Tcibi (Dove)*
- *Gam* (Lion)
- Sir Seretse Ian Khama*.



Figure 15: Adults performing music for thanksgiving

Song 3: Thanksgiving - Tcibi (Dove) (Track 3: Audio recording)

Naro Language	Men
Women: Yii yee iyee uwee qong oo ku hoo ujee yoiyee hae uhoo hae uhoo hae yee hae uhoo hae	Haa je hm haa je hm ha je hm ha jee hm

Meaning of lyrics

This songs describes a dove comforting its young when the little chicks are crying. As a song of thanksgiving, this may symbolise the Naro community being thankful for their babies as a gift from the great spiritual healer to whom they are inextricably connected. The dance performed during this song imitates the movements of a dove with its young chicks.

Characteristics of song

The song is performed by the Naro quartet group, including two men playing *dhengo* (thumb piano), one woman on *zoma*, and one woman singing the lyrics. The other woman and men also join in the singing later during the song. The introduction on two *dhengo*'s provide a mesmerising instrumental accompaniment of repetitive pentatonic

melodies. The rhythms fit into subtle but irregular beats of longer and shorter values. Voices enter with short melodic, downward pentatonic phrases while the continuous dhengo accompaniment creates a subdued sound palette in the background.

Song 4: Thanksgiving - Sir Seretse Ian Khama (Track 4: Video recording)

Girls	Boys
Call: Ian Khama Ian Khama	
Response: Ian Khama Saasa, aye uwee	Aye uwee.
Call: Beto Khama Saasa	
Chorus: Aye uwee	

Characteristics of the song and dance

This song is performed by the pupils of D’Kar primary school, and both girls and boys join in the singing and dancing. Girls sit in a semi-circle, providing a lively rhythmic clapping pattern and singing the melodic phrases as notated. Boys standing on the outside of the circle walk to their starting places, then start moving to complement the rhythms provided by the hand clapping and singing. Two older girls enter the circle, executing expertly synchronized movements using precise and small steps by their feet while keeping their upper bodies still and upright. After the two girls withdraw from the circle, two younger girls enter with similar movements, when a group of boys enter to tease the girls using sticks. The repetitive rhythmic and melodic patterns continue to be sung and clapped throughout the dancing activities.

SIR SERETSE KHAMA IAN KHAMA

The musical score is written in 4/4 time and consists of three parts: Voice, Lead, and Chorus. The key signature has one flat (B-flat). The lyrics are as follows:

- Voice:** Aye uwee
- Lead:** Be to Kha_ ma Saa - sa Aye uwee
- Chorus:** Aye uwee

Song 5: Thanksgiving – Kalabas (Calabash) (Track 5: Video recording)

Lyrics sung by women
Uu yee ge he uu he gee hee ge hee uu ooo uu yee ge hee oo ge hee

Characteristics of the song

The music starts with a repetitive polyrhythmic pattern through handclapping by women sitting in a semi-circle. Groups of women clap different rhythmic patterns, each group interlocking with another to create an interwoven and complex background for the chanting of syllables as indicated in the lyrics text box above. The men dance moving inside and outside the circle, doing intricate small steps with ankle jingles to add percussive rhythm. The men use animal tails called *tsaoo* to select individual women who then join in the circular dance formation until more and more women join the dance. The character of the song full of jubilation, signifying it as a song of thanksgiving. They appreciate the simple gifts of their daily lives, such as food and water as well as living in a harmonious community.

4.2.4 Songs for recreation

Not taking into account the role of healing music within San communities, songs and dances for leisure and recreation are the largest shareholder when it comes to the Naro musical arts repertoire. When looking at the four thematic areas apart from the broad category of healing songs and dances, the majority of the Naro songs and dances are ideally used for recreation, entertainment and celebration. It is also important to realise that there is a close relationship between these songs and their source of inspiration namely songs for healing and euphoria. Recreation through song and dance amongst the Naro is the most significant component of their social life. The creation and safeguarding of both individual and communal identities are embedded in the songs and dances during times when they are jubilant and celebrate the food they have, indicating a positive and joyful view of life.

Song 6: Recreation - Bii (Horse) (Track 6: Video recording)

Naro Language	English translation
<p>Tààku hee hee haa hee, tǎ̀à jee hee haa hee tààku. taa uwee haa hee tààku tǎ̀à yee haa tàku tǎ̀à tààku wee jee ahee jee jee uwee</p>	<p>Women! It is the year of hunger Men are on the way, we will eat meat! Give me to eat, I am dying of hunger. Women! It is the year of hunger, Men have hunted We must eat meat, meat! Meat!</p>

Characteristics of the song

The music starts with a long introduction on this single-stringed instrument played by six women, each using her own stick to strike the string as seen in figure 17. The instrumental accompaniment is based on a repetitive minor third interval being played, suggesting a minor key. Some melancholic syllables and words are softly spoken over the repetitive instrumental accompaniment. During an interlude the instrumental music slows down and simultaneously, the pitch is gradually lowered. The song then gains momentum as the women start to sing. The instrumental playing increases in speed and dynamic level, then men’s chanting voices are added. Eventually the song develops into a more jubilant mood as the women celebrate the return of the men from the hunt who bring meat for nourishment.

4.2.5 Songs for worship

As in most world cultures and societies, music plays an integral role in the worship and religious practices of the San. Their expression of faith is closely linked to transcendental experiences of altered consciousness. During interviews, the trance healers or trance masters, as the Naro refer to these spiritual leaders, revealed how music, song and dance enable them to achieve a state of transcendence. At each healing session, there is an electric atmosphere created by the collective music making of a close-knit group of participants. They provide clapping, chanting and dancing through which the healer can attend to both the physical and spiritual needs of all community members.



Figure 16: Mr Qoma playing music of worship on katara (guitar)

Song 7: Worship - Kolie (Horse) (Track 7: Video recording)

Naro lyrics	Meaning of the lyrics
Yee yee uu uyeye yee Khaàsá	Be generous, be a generous person.
Yee ye ii yee ku yee ii uu ye yee Khaàsá	This is what I am saying,
Koe xae koo xae jejeje	I am alone by myself
Cuiraa cui cuisee uu	
Ku ku yee Khaàsá	
Cuiraa cui cuisee je Khaàsá, cuiraaa jeje jee	
Khaàsá je ho je je Khaàsá	

Song characteristics

The song, *Kolie*, performed by Mr Qoma as shown in figure 16, has a reflective mood and is sung in solitude, contemplating a generous attitude. The song starts with an instrumental introduction on *katara* (six string acoustic guitar), with a repetitive chordal pattern using three chords: V7, I₄⁶; I₃⁵ an₃⁵ three beats of irregular length with the following strumming pattern:

The musical notation shows a strumming pattern on a single line. It consists of two measures. The first measure has three chords: V7, I₄⁶, and I₃⁵. The second measure has the same three chords: V7, I₄⁶, and I₃⁵. Above each chord, there are three vertical lines representing strumming strokes. The first stroke is a downward arrow, and the second and third are upward arrows. The notation ends with a double bar line and repeat dots.

The voice part consists of intercepting descending melodic patterns which utilises some yodelling techniques.

4.2.6 Songs for social commentary

Music of social commentary came out clearly from both instrumental and a cappella performances. Day to day experiences of societal interactions – whether negative or positive – are set to song lyrics and especially narrated by any person in the dancing group, or by an instrumentalist. The song lyrics of music of social commentary are also common in healing music, where singers will often narrate their individual life situations in hidden texts during trance healing songs and dances. Songs which relate to social commentary include the following:

- The song *Seka* performed by the ladies' ensemble on *tantadiri* (music bow) which provides commentary on a court trial;
- The song *Dcaro* (Ostrich) performed by the Naro quartet involving three instrumentalists and one singer. The group members of the quartet were:
 - Mr Xhara Tcoma (*dengho*)
 - Mr Xgaiga Qomatca (*dengho*)
 - Ms Nconxae Cukuri (*zoma*)
 - Ms Nxabe Tase (*singer*)



Figure 17: Social commentary music with tantadiri played by six women

Song 8: Social commentary - Seka (Court trial) (Track 8: Audio recording)

Naro Language	English translation
Call: Yee ihee yee hee haa yee haa.	This is not fair since we have been falsely accused.
Response: yee iyee hee yee haa yee haa	We are set to trial and persecuted for the offense we never committed.
Call: yee ehe yee hee haa yee haa	We have never stolen cattle.
Response: yee hee haa yee hee haa hee haa	But you, man, if you have stolen the cow, say it out loud. Say it out and the police will take you.

Characteristics of the song

A concentrated listening to this music enabled me to pick up speech-like lamentations recited above a continuous fabric of hand clapping and rhythmic percussion; a closely-knit commentary in between the tapestry of musical sound. The women are all singing, with the lead singer lamenting some text, and the rhythmic ostinato patterns are unmistakably underlying the whole rendition. This is an excellent example of collaborative music making, where six women interact to play a single instrument. By carefully coordinating their individual hitting of the string with their sticks, they create intricate rhythmic patterns to accompany their singing. The fourth woman from the left (figure 17) is in charge of the pitch by moving her metal smoking pipe – held in her left hand – to lengthen or shorten the vibrating part of the string.



Figure 18: Quartet performing social commentary music

In the photograph (figure 18), the quartet performers include from left to right Ms Nxabe Tase (voice); Mr Xqaiga Qomatcha (*dhengo*); Ms Nconxae Cukuri (*zoma*); Mr Xhara Qoma (*dhengo*).

Song 9: Social commentary - Dcaro (Ostrich) (Track 9: Audio recording)

Naro Language	English translation
Ajee e hijee hae oo ojee ojee ojee hayee haa.	We, the San people, are suffering in our lives despite our rich heritage based on knowledge of many things in our culture.
Aa setatako cumtaga khoeta hiyee hae yee yee hae haeje hee hae hoo hae.	We know how to sing, how to dance, how to heal, how to hunt, and we know everything in our cultural ways, yet we are suffering. All our knowledge is of our culture and you only come to make us suffer.

Characteristics of the song

This song is performed by the Naro quartet, with a continuous background of *dhengo* pentatonic patterns supporting the descending melodic phrases. The song laments the difficult times which the Naro people have experienced, often being expelled from the regions which they have inhabited for many centuries which forces them to change their cultural ways.

4.2.7 Initiation songs for boys and girls

The initiation of boys and girls into adulthood form an important part of Khoisan and Naro cultural practices. These rituals are accompanied by special songs which differ according to the gender of the children. In the following sections, basic aspects of these rituals as well as the music which accompanies these rituals are described. However, due to the secret and private nature of these initiation rites, no recordings of song performances could be recorded.

***Duu*: Initiation ceremony for girls**

When girls in puberty experience their first menstrual periods, they are introduced into womanhood through an initiation ritual. This initiation ritual is called *Duu* which is the Naro name for an eland. As one of the most important animals in the San culture (Levine 2005; Phibion & Khudu-Petersen 2016) the eland – a large antelope – represents fertility and has spiritual significance for the San. There are many songs associated with the girls' initiation or *Duu* ritual, including *Ncae* which is a melon dance, or *Chii* which is a song named after a rhino. Only women can attend the ceremony, but also elderly men are allowed at the performance. Young boys are not allowed to come closer to the scene of the ritual.

The performance occurs inside the traditional hut or dwelling, and the girls will be naked inside the hut together with elderly women while others are dancing and singing around the fire outside. There is an unclear overlap between the two animals; the eland and the gemsbok, with the gemsbok also being a revered animal playing a major role in the belief systems of the Naro. While the ritual is named after the eland or *duu*, the girls are decorated in resemblance to the gemsbok. During the *Duu* ritual, girls will be marked with white ash on their faces to imitate the marks found on the head of a gemsbok. Moreover, the girls are not allowed to look anyone in the face, showing respect to all the elders attending the ritual.

***Zoma*: initiation ceremony for boys**

The boy's initiation ritual is called *Zoma*, derived from the 5-stringed harp named *zoma*, which is used during the initiation songs and dances. There are many different songs resorting under this term; they are only performed during the initiation ritual for boys and nowhere else. This ceremony initiates boys into young men when they reach puberty, during which time they are taught specific songs for this rite and are also introduced into some aspects of Naro culture. Boys are trained to dance and to be able

to heal people. A variety of illnesses, ailments and wounds are dealt with in order for boys to know how to treat patients. There are many songs under the *Zoma* ritual, including *Tcai* (springbok), *Cgoo* (gemsbok), *Qabe* (giraffe), *Gam* (lion) and many more. The beginning of an initiation song will be announced by various types of sounds at night and boys ready for the *Zoma* ritual will leave their homes and run to where the noises are to start their training. Upon completion of the initiation ritual, they are expected to display their dancing and healing abilities.

4.2.8 Children's play songs

The indigenous songs of the Naro are for communal participation. Children copy from adults and reciprocally, adults join children in their play songs which later transform into healing dances.



Figure 19: Children of D'Kar primary school with the researcher

Learners from D'Kar primary school took part in the study and include ages ranging from standard 1-6 (figure 19). They all participated in the Naro songs and dances, as well being part of focus group interviews.

Although there is significant overlap and similar content between songs for thanksgiving and children's play songs, most of the themes for children's songs are based on their appreciation of what they have eaten, seen, or collected on a particular day. There is one song which the children performed – included in section 4.2.3 – that

is set particularly to thank the Botswana president, Sir Seretse Khama Ian Khama, for his gesture of generosity to the nation.

At least twenty-four children’s play songs were observed during various occasions of which four were notated for this dissertation. The context of these songs is rooted in the various songs of adults. Mostly, children’s songs are an imitation of what they copied at home from various platforms; such that it could be songs of recreation or healing. While most of children’s songs are specifically to be used for play, the context in which they are performed through singing and dancing is similar to the different songs which are performed by adults for a variety of occasions.

Song 10: Children’s play song - Uye aye uye (Track 10: Video recording)

Girls	Boys
Duo: Uu aye Chorus: Aye u aye	Aye uu aye o ayee

Song context

At their play children are happy about all that they have seen during the day, including – within a traditional hunting and foraging context – what they have gathered from the bush that day. For girls, this means things such as wild berries, wild fruits or bulbs; and in the case of boys, it may include birds caught by traditional traps, as well as small animals like rabbits. Apart from being a children’s play song, it is also a recreational song, celebrating the positive experiences of children in daily life. The syllables emanate from chanting and do not tell a specific story or verse, as in most of the Naro and San songs.

The irregular rhythmic patterns fit into a seven beat metre as indicated on the notated score on the next page. The short descending pentatonic melodies fit into the complex rhythmic patterns which are provided by hand clapping and shakers. Children perform it with ease as they indicate their skill through being intimately involved with music making activities on a daily basis.

UYE AYE UYE

Hand Clap

Shaker

Duo

Chorus

Male Voice

Uu aye Uu aye

a-ye uu a - ye a-ye uu a - ye

aye uu aye o ayee... aye uu aye o ayee...

Perc.

Perc.

Voice

Voice

Voice

Uu aye Uu aye

a-ye uu a - ye a-ye uu a - ye

aye uu aye o ayee... aye uu aye o ayee...



Figure 20: Children performing a playsong for recreational purposes

Song 11: Children's playsong - U aye uye (Track 11: Video recording)

Girls	Boys
Lead: Aye uyee aye	Yee uwee
Uwee aye uwee	

Song context

This children's song imitate the elderly people's song of celebration when men arrive from a hunting expedition. There will be meat and lot of jubilation and the happiness will be marked by song and dance.

U AYE UYE

Female Lead

A - ye uyee aye_____

Male

Yee uwee Yee uwee



Figure 21: Naro children performing a playsong

Song 12: Children's playsong – Aye uu aye (Track 12: Video recording)

Girls	Boys
Aye uye aye, aye uwee ayee	Awoo oayee uwee ayee

Song context

This is a celebration song performed by children when they are happy, rejoicing what they have eaten on that particular day.

AYE UU AYE

Hand Clap

Shaker

Female

Male

a - ye uye a - ye u - wee a - ye - e

Awoo oayee uwee Aye-

4.3 Analysis of music in terms of stylistic and musical elements

Various musical elements are at play in the performance of Naro music. These will be described in the following sections, especially referring to performance practices of the musicians and dancers who participated in this study.

4.3.1 Meter and rhythm

Naro songs often do not have accentuated pulses on strong beats as in Western music; as a result, a composite of syncopated notes are produced which creates the rhythmic interest in the whole piece. These songs have a versatile and fluent rhythm that allows for changing beats, following an underlying speech rhythm that does not conform to a consistent metre. Therefore, Naro music is essentially polyrhythmic, or as termed by Agawu (2003, cross-rhythmic, while Nzewi (2003) refers to this notion as inter-rhythmic. This complex and intricate rhythmic texture of the Naro music is similar to most Sub-Saharan musics where the most common pulse is the denominator according to which all patterns are executed. This presents an ambiguity when the beat of the individual dancers and that of hand clapping variations appear to be presenting multiple meters in a single performance, causing an interlocking of rhythmic patterns.

In order to understand meter in Naro music, the listener needs a complete immersion thereby locating the underlying basic beat. Although dancers, singers, instrumentalists and hand clappers in Naro music join together in a single performance governed by the smallest regular pulsing, they express themselves differently to that specific pulse through elaborations and variations.

The continuous underlying movement of the smallest pulsing sets a pace, organising beats into groups as well as creating rhythmic motives. These motives are essential in setting a viable path for the trance healer to get into the altered state of consciousness. In the case of trance healing music, a growing sense of excitement is often detected as motives become shorter and more densely packed.

4.3.2 Melody

The relationship between melody and language amongst the Naro songs is notable such that each affects the other, working in a reciprocal and symbiotic relationship. This is due to the tonality and inflections made to convey meaning. The words and

melody are inseparable in Naro songs, utilising a flexible and easily accommodating combination between these two aspects to suit the needs and mood of the performers.

Repetitive melodic motives form a framework to enhance the trance state of the trance master and his healing powers. These repetitive motives are a vital part of the music and its ability to create a joined spiritual connection amongst all participants to become deeply involved and transformed through the trance dance and healing ritual. Recurring chanted syllables in such short melodic phrases create a mesmerising and perfect sonic environment for the trance master to 'die' in song.

Melodies of Naro songs are mostly pentatonic, while the element of melodic contour is built up of phrases which usually have a downward flow, starting higher and ending lower than it started. Therefore the melodic contour in the songs resemble the natural downward trend in speech patterns, indicating the close relationship between speech and music. However, in songs leading to trance ceremonies, melody is used as a powerful tool to adapt to the specific mood during each phase of a trance healing song. Four conspicuous examples of melodic contour is apparent in the Naro trance healing songs

- when a melodic line rises steadily, it denotes increasing tension or greater energy of movement through dancing;
- when a melody follows a steadily descending line, it conveys a sense of relaxation or settling-at the time when the trance master falls from the energetic dance state into a different realm of healing;
- in the process of healing, a melody will be more or less level or hovering around a given tone and therefore it suggests steadiness and evenness of movement.
- the moment the trance master recovers from the state of altered consciousness; there comes an abrupt rise involving widely different levels, indicating a bold, emphatic and perhaps strenuous quality of movement, somehow demonstrating victory over illness, as well as safer return from the spirit world into the world of the ordinary.

4.3.3 Form and Structure

There are three broad areas in which form occurs in various musics (Carver 2002: 80-83; Janzen 2000; Agawu 1995; Karolyi 1995; Tracey 1994, Dargie 1988; Berliner 1978; Small 1977; Cage 1968) and these are linear music; cyclic music; and call and response.

The basic element of form in African music is call and response. The Naro songs and dances are as well characterized by their antiphonal or call and response style. Sometimes, this may occur when instrumental accompaniment is added, and subtle conversations may occur between instrument and vocalisations. This is a process through which the leader or instrument utters or plays a short motif which is responded to by the accompanying vocals or instrumentalists in longer, more elaborate answers. Variation is an important ingredient of call and response. Here the melodic, rhythmic and harmonic elements undergo continuous change through the course of music.

The variations and improvisations by the leader make the performance a marvel, and this is effective especially during the trance healing songs and dances. This contrasting interplay does not only occur in song, but it also occurs in the relationship between the singer and instrumentalists in ensembles of *tantadiri* (music bow) music, as well as between the lead singer and instruments such as the *dhengo* (thumb piano) and *zoma* (5-stringed harp) during ensemble performances. Furthermore, variations and improvisations are built into the performance and keep the music interesting for the performers since it can sometimes last for hours without becoming monotonous. The song lyrics can be changed, leading to rhythmic variation, while melodic improvisation is common. Such variations keep the momentum and energy of the music. Performers do not 'count' beats – as Western musicians often do – to find their place in the music, but orientate themselves by listening to the other parts.

4.3.4 Lyrics, singing techniques and instrumentation of Naro music

Instead of storytelling through verses interspersed with similar chorus sections – as is often found in traditional African musics from Bantu tribes – the lyrics of Naro songs more often use vocalisations and recurring syllables, such as *uye-uye-aye-aye* lines chanted by the women while men respond with deeper voices chanting *aye-oho-aye*. This technique of using syllables instead of words is in line with the purpose of the songs which are of contemplative nature, and by the constant chanting of syllables, the

music leads to a deeper level of meaning, linking with the supernatural and ethereal spiritual world where healing can take place.

Additionally, the songs often have titles linked to animal names. However, when analysing the lyrics of the songs, it became evident that the names of the animals are not used in the song lyrics itself, but rather relates to specific characteristics of the animal associated with the message which each song conveys. There are often several songs with the same animal or bird name, although the lyrics or syllables differ and the underlying or hidden meaning of the songs will also be significantly different. The only way in which the animal titles of the songs are identifiable in the performance of the songs are often through the movements which simulates the movements of the animal.

A unique singing technique employed by both male and female singers of Naro songs is the use of yodelling, where a flexible transition between high and low register sounds takes place. This may be one of the reasons why syllables rather than words are often used, since the vowel-endings of these syllables are conducive to the yodelling technique.

It is noticeable that ululation practices does not occur within Naro music performances. However, during the focus group interviews with the adult Naro research participants, they revealed that if there is need to appreciate the people performing, some of the performers may shout words of praise to their fellow performers, such as:

This person is dancing and singing, doing it well!

(Adult focus group participant)

Concerns were raised regarding the infiltration of non-indigenous practices such as ululation within the Naro musical arts context. Apparently, during the annual arts and culture president competitions, ululation is often used by audience members to encourage the performers on stage. However, the Naro adult research participants felt that such a practice does not enhance the Naro indigenous music culture. For them such “new elements” brought into their music by young people who participate in the president’s arts and culture competitions, distract from the true meaning, hidden messages and overall quality of the music:

All these new patterns of dances done by these young ones during competition are not good for our songs, they just do it for the sake of money won at these competitions.

(Adult focus group participant)

The same sentiments were corroborated by Mr Xhara Qoma who lamented that there is need for a cultural village specifically for the Naro where he can teach the fundamentals of the Naro culture to his people and to visitors, explaining the do's and don'ts regarding indigenous song- and dance practices of the Naro.

The pupils today have a different experience because they hear music all the time, and they hear all kinds of music. They hear music on the radio and on the television; they hear their parents singing and dancing at home; they hear music at the president's day competitions or at the Kuru Arts Festival and the Dqae Qare Game Farm for tourists, so they hear music all the time.

(Mr Xhara Qoma)

A striking finding emerging from this study is that, during the entire time of data collection when I observed the various groups of Naro people performing their music and dancing, I never encountered drums or drum playing activities. Where drums are almost always part of music performances of other African groups, Naro music seems to be mainly supported by the persistent and lively hand clapping of the women and the *dquiri* or ankle rattles worn by men to duplicate their foot movements. These sounds are more subtle and less overpowering than drums, which might reflect the more fragile and smaller groups typical of the Naro community. The other instruments favoured are also subtle and gentle, such as the *dhengo* or thumb piano, *zoma* or five-stringed harp, and the *tantadiri* or music bow.

4.4 Music and dancing as integral part of San communities

During the interviews, elderly members explained that songs and singing are for everyone, and it continues to be so for all members of the community starting from the family. The children corroborated this namely that they experience daily activities, seeing all the members of their community dancing and singing. The learners' experiences are tied to two areas namely the home environment as well as at school.

Normally during the day, adults may be involved in a song just for entertainment. Later in the afternoon just towards dusk, children will make a fire and start playing around it, singing and dancing in imitation to what they observed from their parents during the day. This is more prominent over weekends, or when the school has closed during vacations. Such activities mostly lead to a communal dancing and singing activity where parents join in; after which it may spontaneously evolve into a trance healing

dance when the trance master is worked into an altered state of consciousness then starts healing. Figure 22 is a photograph of me with one of the girls of D'Kar Primary School during a semi-structured interview.



Figure 22: Researcher with Naro girl during individual interview

The girl in the above photograph (figure 22) is the leader of the children's performances at school. Although as per the Naro culture, there is no leader in these dances; her artistic abilities earned her recognition from teachers so that she takes control of the dances. This is demonstrated mostly during performances where she always indicates using mnemonics of when a song should start and end. The role of leadership – according to the Naro culture – is not encouraged since they must always be treated as equals, and also that there should not be competition of any kind amongst them in any way or the other.

4.4.1 Origin of San songs and song titles

Songs are seen as being a communal property. It was made clear that it is not possible to patent any of the songs to a particular individual or group of dancers. The songs have been passed down from one generation to another through oral tradition over many centuries. There are many myths surrounding the origins of these songs. Some members of the adult focus group mentioned some details about their experiences with the origins of the songs, but the interpreter said he didn't understand them. It may be that the interpreter feels uncomfortable to share such intimate cultural knowledge to a non-culture bearer.

Mr Xhara described an experience during a time when he was sick. Spiritually, he felt as if being taken to an anthill where he heard songs being sung 'into a hole' by various animals. The animals singing into the hole included goats, cows, elands, and gemsboks, and he memorised the songs. After that, he started teaching these songs to people as a gift to them, because he received these songs freely as a spiritual gift. Mr Xgaiga Qomatcha reported that the songs kept on changing over the years, but the message has remained the same. According to Mr Xgaiga Qomatcha and Mr Xhara Qoma, the songs belong to the community; even when someone is a lead singer and has received a song in a spiritual manner from God, he or she does not become the owner of the song. The lead singer is understood as one who came up with some lyrics, message and clapping patterns of a particular song. Mr Qoma explained that, sometime when in trance, God reveals to him the songs he must use for curing certain kinds of illnesses, as well as songs relevant for the people of different families.

4.4.2 Exposure to indigenous music during childhood

The following comments of two adult participants from the Naro performance group relate to their experiences and exposure to indigenous San music during their youth:

When we grew up and while we were still young, we found our parents and grandparents singing and dancing to heal people. The songs were always used for healing because there were no hospitals.

It was a long time ago before the date written in my ID. My parents at that time did not go to school and that's why we didn't know dates properly apart from referring to seasons or situations like during winter, summer, autumn, or when there were plenty of wild berries near the pan of so and so. (Adult focus group participants)

4.4.3 Transmission or continuation of the songs

The indigenous songs of Naro reside in the people's minds and are conserved through frequent participation at homes for recreation and leisure activities as well as during healing dances. The children play a significant role in the process of preservation because of their ability to reconstruct the songs and bring new life into the same song which may have been sung at least ten years ago.

Sometimes the process of preservation is enhanced by the trance master since he is always keen and aware of remembering new or unique songs shared by community members. According to Mr Xhara, there are some songs which make him "boil" faster,

enabling him to quickly achieve a trance state so that he can start healing. He has acquired a large number of songs during his lifetime, some of which he learned while he was still a young boy. This was corroborated by Mr Xgaiga, noting that:

some songs are very old. I remember them from my childhood. Those songs were sung by my grandparents but they are still sung today because they remind me of their powerful healing potential in the time of my grandparents and parents. I often come up with an old melody which can inspire the women to start improvising along my path.

(Mr Xgaiga)

4.4.4 Spontaneous songs created on the spot

In most occasions, communal singing activities happen spontaneously despite them being part of daily life or a regular routine. For San communities, there is no such thing as a rehearsal or a special arrangement of the song. The song can be sung as a result of children playing and singing while the adults join spontaneously. Sometimes a song can develop from a solo singer making solitary music by singing to himself/herself when other members of the group will join in and start clapping, singing and dancing, and in the process, neighbours come to join in. Ultimately, this develops in to a trance dance and healing occurs.

The children are always engaged with songs. On their way to Clerio pre-school in the morning – on a nearby farm called *Koabas xao* – the young toddlers will engage in song and dance while waiting for their transport. After school, the same song and dance would be part of the journey to various homes and children will occasionally get into song and dance under the shade of the acacia tree close to their homes. Similar activities are exhibited by Naro primary school pupils during breaks at school.

4.4.5 Methods by which Naro songs are taught to children

Mr Xgaiga Qomatcha made it clear that there is no need to teach the children indigenous Khoisan songs in the formal education set-up because, when they reach school, they have already learnt the songs through observation and participation at home. Even in the past when he grew up it was like that and the same pattern and platform is still available at different homes where children learn by observation and through active participation in daily singing and dancing activities.

These sentiments are not shared by other participants since they maintain that the songs – albeit that they are learnt at home through oral tradition – should become part of formal education so that all Botswana communities may learn how to sing and dance. The reason for this is ascribed to their unanimous view that, by including Khoisan music into the curriculum, the government will be taking them seriously to safeguard their culture and identity which is embedded in the songs and dances.

During my focus group interviews with the primary school children, they shared their views namely that for them, it is a natural process whereby songs are learnt and accumulated:

It's a simple thing to learn the songs. We grew up watching our parents and sisters and brothers at home dancing and we copied from them.

In their view, this continuous engagement with the songs is seen as an important aspect which should be emulated at school since it is always enjoyable to be actively involved in music and dancing; therefore “it will make the school nice” (Pupil from focus group interview).

Singing activities of the Naro

A song may be sung at any time of the year including summer, winter, autumn, although songs are mostly sung in winter. Another key factor leading to song performances by the community is the condition of illness. If a person is weak due to illness, then anyone in the community may start the song in order to evoke healing. Nonetheless, songs are best if they are performed late in the afternoon, continuing into the evening. This is a safety precaution for the trance master so that, if he dances in the sun heat and the power starts boiling inside him, he will not overheat in the cool of the evening breeze.

The song can also be played at any time even outside the context of healing. Songs are often performed as part of recreation to show happiness and contentment. The same songs for recreation can lead to a healing ritual and is free for all the community members to imitate and to become involved with. Even the *Duu* songs meant for initiation rites for girls can be sung at any time by girls when they are playing by themselves. However, *Zoma* songs which form part of the boys' initiation ritual can neither be sung by girls nor used for play.

The children's understating of the word 'song' differs significantly from that of adults. Children see a 'song' as anything that form part of their playing activities, such as playing games in the mornings and afternoons when on their way to school and back. To adults, 'song' is specifically a phenomenon for healing which they inherited from former generations, going back at least to their great-great-grandparents.



Figure 23: Adult Naro participants during focus group interview with researcher

The lady with a khaki hat in figure 23 is Ms Tumku Bob, who elaborated on some aspects of the indigenous Naro music. She is the leader of the *Nqabe* traditional dance group, as well as the leader of the D'Kar Reformed Church's Naro Gospel Choir which was established in 1989. Her contribution in bringing the group to the performances and interviews was commendable in the endeavour of this research project. She is the wife of my research informant, Mr Nicodimus Barkhad.

4.4.6 The role of the 'audience' in indigenous Naro music

In indigenous African musics, including that of the Khoisan, there is no such thing as a passive audience. It is therefore imperative to recognise the limited size of the so-called 'audience', since there is little distinction between the performers and the observers who are participants in their own right by engaging with the music and providing rhythmic accompaniment through hand clapping as well as vocalisations and

singing throughout the performances. All people are welcome to come and watch the dances, but they would normally join in the clapping activities done by those sitting in a semi-circle around the dancers in the centre. If anyone wants to join in the dancing, such a person is free to do so but under strict conditions that dancing should be done according to the same steps, style and patterns used by the performers. If a person joins the music making, then the dancers and singers should be imitated properly without adding different patterns, or 'you will be beaten' according to the adult research participants, since that will indicate a lack of respect for the dance and the people.

You must follow their pattern precisely without dashing all over instead of imitating them properly. The songs do not discriminate, and any one from other cultures can join the song and dance.

(Adult Naro participant)

Mr Qomatcha explained that, even during the *Duu* initiation ritual for girls which is quite restricted regarding whom may attend, the following may happen:

If a Herero elderly woman wants to join in the dance, she is free to do so, she just takes off her clothes and starts dancing.

4.4.7 Emergence of leaders or trance dancers and trance masters

According to the research participants, the trance master is not the leader of the group but rather the one with the gift of the power to heal. The community therefore collate around the trance master due to their own need for healing. In many occasions, those with the power to heal acquired the skill only after experiencing prolonged periods of illness. During such periods, the apprentice may be taken to some experienced healers to cure him through a healing song ritual, and ultimately, after recovering from the illness, the apprentice may gain the power to heal and to become a trance master himself. It is significant to note that in all the literature surveyed as well as scrutinising the data. I could find no trace of examples where females play the role of trance master. Both Mr Xhara Qoma (trance master) and Mr Xgaiga Qomatcha (co-trance healer) referred specifically to their grandfathers being able to achieve a state of trance.

Mr Xhara Qoma described his own transformation into a healer, relating how an elderly legendary figure appeared to him during sleep at a time when he was sick. This legendary figure taught him many songs while playing a guitar of which the strings were made of his own grey beard. The legendary figure then asked Xhara to give these songs freely to other people and to use them to heal others. Through this

transformation process, Mr Xhara Qoma became the renowned trance master of the village which he is today. Although the act of healing through songs is not really 'taught' as such, the trance master will frequently observe young men interested in healing and then coach them on how to harness the state of altered consciousness or trance. This often yields positive results since there are many people known to Xhara whom he taught. They are able to continue his legacy, tapping the power from the land of the supernatural and transferring it to others for the purpose of healing.

4.5 Musical instruments of the Naro

Instrumental music and instrumental accompaniment to singing and dancing activities are minimal among the Naro tribe. Although some indigenous Naro instruments are seen in the Gaborone and D'Kar museums, the use of such instruments during my observations of Naro performances were rare. Mr Moseki from the Gaborone National Museum confirmed that animal horns – such as kudu horns – were used as indigenous aerophones in traditional settings of the San. However, during interviews the participants noted that the use of these horns have become extinct within the Naro context, possibly because finding such horns are not probable without a traditional and free hunting existence. The current musical instruments used by the Naro tribe in D'Kar as I observed during data collection belong to two categories namely idiophones and chordophones.

4.5.1 Idiophones

Idiophones are made of self-sounding objects and therefore do not need strings, membranes, or air, but are usually struck or shaken to produce sound. Examples of idiophones used by the Naro include ankle jingles or *dquiri*, and the thumb piano or *dhengo*.

Instrument 1: *Dquiri* or ankle rattles

Ankle rattles are made of worm cocoons from the acacia tree (artefact 1). These small instruments are tied to the ankles (artefact 2) and form part of the dancing attire worn by men and adds percussive sounds during dances, enhancing the rhythms created by the stamping of feet. During the popular contemporary president's festivals and cultural competitions – involving a variety of indigenous African arts practices in Botswana – women also wear these ankle rattles since they are fully involved in these competitive dances.



Artefact 1: Dquiri or ankle rattles



Artefact 2: Dquiri tied around ankles during dancing

Instrument 2: *Dhengo* or thumb piano



Artefact 3: Dhengo or thumb piano

This *dhengo* or thumb piano is part of the idiophone family, but is also categorised as a lamellophone since the sounds are produced by the metal strips fastened over a bridge to a flattened piece of wood (artefact 3).



Artefact 4: Dgengo with wooden sound box

Alternatively, the metal strips could be attached to a wooden sound box (artefact 4). In layman's terms it is referred to as a 'thumb piano' due to the way it is played; the metal strips are plucked by the thumbs of both hands of the player while being held in cup-shaped palms. According to Mr Qomatcha, the *dhengo* is not indigenous to the San, but especially the San tribes – near Shakawe in the north west of Botswana – started introducing it into their music after exposure to other cultures from the north. The *dhengo* is used as a solo instrument, especially by men during hunting expeditions to accompany them during long hours or days of solitude. Sometimes, trance healers can use it to work themselves into trance in case there is a community member with a malady and there are no singers around to provide the melodic part of the music. I collected some unique examples of songs accompanied by the *dhengo* as performed by one of the research participants, Mr Xhara Tcoma. These songs were described in section 4.2 of this chapter.

4.5.2 Chordophones

Chordophones being those musical instruments that make sound by way of vibrating string stretched between two points were identified. In broad African repertoire these include but not limited to: Lutes, Lyres, Zithers, Fiddles and Harps. The three most common of these amongst the Naro are; *Tantadiri*, *Zoma* and *Qhoma*.

Photographs of all the instruments – provided to supplement the text – were taken by me during data collection at the Gaborone National Museum and the D'Kar Cultural Museum, with the permission of the authorities of both museums.

Instrument 3: *Zoma* or five-stringed harp



Artefact 5: Five-stringed zoma or bow harp

The *zoma* (artefact 5) is a five-stringed harp of the chordophone family. The strings are plucked with fingers from both hands. The player holds the instrument by pressing the sound box against his body and resting the other side of the sound box on his palms. The individual bows to which strings are attached face forward, away from the body. The fingers of the two hands are then free to pluck the strings. This instrument is very ancient and, according to Mr Qhomatcha, has always been used during the initiation ceremony for boys which is also named *Zoma*. However, Mr Moseki at the Gaborone National Museum displayed a similar instrument but referred to it as *Xhwashi*, which he maintained, is solely instrument for women used during the ritual for girls at puberty. This argument can to some extent be agreed with, since the modern *zoma* instrument played by one of the research participants, Ms Nconxae Cukuri, was said to be used during girl's initiation rituals.



Artefact 6: Contemporary version of the zoma

Artefact 6 includes two photographs of a contemporary version of the *zoma* where a five litre oil container is used as a resonator instead of a gourd or other natural hollow object. The five strings each has a different length, resulting in a different pitch for each string. Unlike a guitar, the fingerboard is not used to press down on strings to alter their pitch. As seen in the photograph above, Ms Nconxae Cukuri plucks the strings of the *zoma* using the fingers of both her hands, the same technique used on other instruments of the harp family.

Instrument 4: *Qhoma* or mouth bow

The *qhoma* (artefact 7) is a single string mouth bow of the chordophone family. The player places one end of the bow in his/her mouth which acts as resonator and also enables the player to make subtle pitch variations. One hand holds the other end of the bow, while the other hand uses a small stick to hit the string to produce vibrations. This is a solo instrument associated with hunters during lonely trips in the bush hunting, or it is used by a musician when sitting alone in the village, playing music for its calming effect.



Artefact 7: Qhoma or mouth bow

The instrument as seen in artefact 8 is a different version of the *qhoma*. Apart from the single string being attached to both ends of the wooden bow, it is pulled through a loop in the middle, dividing the long string into two unequal parts. The player can hit the string on either side of the string, thereby obtaining two different pitches. Additionally, the loop can be moved so that the two pitches are changed at will. The string is struck with a small stick, as can be seen in the photograph.



Artefact 8: Qhoma with string divided into two sections using a loop

Instrument 5: Tantadiri or music bow

The *tantadiri* is a music bow of the chordophone family. Similar to a hunter's bow, it has a single string fitted onto the two ends of the wooden bow, and the string is hit with a small stick. A calabash or large tortoise shell is often attached as a resonator to add extra reverberation, but in a contemporary context, any object – for example an upside down metal plate (see artefact 9) – can be used as a resonator. During observations for data collection, I saw how a large *tantadiri* was played by six players, each using her own stick. One of the women, seated in the middle of the group, controls the pitch by pressing her smoking pipe against the string and moving it to different positions against the length of the string. Thereby, modal migration can take place.



Artefact 9: Tantadiri, a one-stringed music bow here played by six women

4.6 Artefacts associated with men and women's attire

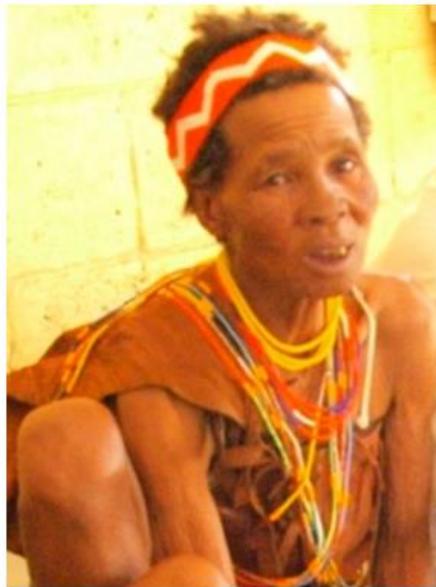
During data collection, I spent many hours in the Gaborone National Museum, and the D'Kar Museum and with permission of the museum authorities, were allowed to take photographs of various artefacts which are listed and described below. Additionally, photographs of research participants using these artefacts during performances are included to add validity to the continued use of these objects.

4.6.1 Qgam: Headband with beads

Qgam are head bands which, in the past, were made of white and black beads shaped from ostrich eggshells and wildebeest horn (artefact 10). With the availability of commercially produced plastic beads, women today use the multi-coloured and plentiful beads to create colourful *qgam*, worn around the heads of both men and women dancers and singers (artefact 11).



Artefact 10: Qgam with beads made of ostrich eggshell and wildebeest horn



Artefact 11: Colourful qgam worn by both men and women

As can be seen in artefact 11, beads are also worn as necklaces around the necks and bodies of the performers.

4.6.2 *Dam*: Container for medicinal powders and ointments

The *dam* is a container made from the shell of a small tortoise which inhabits the dry Kalahari Desert regions (artefact 12). The *dam* is usually worn around the neck connected to a knotted leather strip. It is used by the trance master as a container for special herbs and animal fats, mostly associated with trance healing dances. Women also wear this artefact which then contains pleasant smelling powders made from indigenous flowers or herbs.



Artefact 12: Dam, a tortoiseshell container for medicinal ointments

A leather pouch containing powders of different roots and a concoction of fat from various animals are fitted inside the *dam* (artefact 13). During a trance healing dance ritual, the trance master would fasten the *dam* around his wrist with the knotted leather strap. He uses the medicinal properties inside the *dam* on people identified as having maladies during the trance healing dance.



Artefact 13: Dam with leather pouch inside

4.6.3 *Xuia*: Men's loin cloth

The *xuia* is a loin cloth made of animal skin, and tied to the waist with a leather cord. In the past the Naro used skins of wild antelope such as impala, springbok or duiker from which to create their loin cloths, but today they use goat skin which is more readily available and does not need to be hunted. In the photograph below (artefact 14), a Naro male is seen wearing the *xuia* during a dance performance.



Artefact 14: *Xuia* or men's loin cloth

4.6.4 *Quu*: Women's skirt

Similar to the *xuia* loincloth worn by men, the *quu* is a skirt worn by women, traditionally made of antelope skin such as duiker, springbok or impala, although goat skins are used today. Traditionally, the skirt – as seen at the bottom of photograph 15 – covered no more than the waist leaving the rest of the body exposed. Through an increasing western influence in all indigenous African cultures, women wear leather tops fitted to their upper torsos with leather straps as seen in the photograph below. The middle semi-circular skin apron seen in the photograph is fitted onto the waist to cover women's buttocks.



Artefact 15: Quu or ladies' skirt made from animal skin

4.6.5 Tsaoo: Animal tail

The *tsaoo* is traditionally made of the tail of an animal (artefact 16) such as a wildebeest, zebra, or buffalo, although the Naro nowadays use cow tails. This artefact is used by a healer to identify people with maladies during trance dance rituals. *Tsaoo* is also used as part of the attire for dancing performances. According to Mr Xgaiga, the *tsaoo* was not used as part of indigenous San music, but became part of San performances as an influence from the herding tribes which infiltrated from the north over the past centuries.



Artefact 16: Tsaoo, the animal tail used during a San dance performance

4.6.6 Dqabi hii: Stick

The *dqabi hii* are sticks used by men during dancing. At times is also used as a walking stick. During data collection, I also observed the boys using these sticks during the performance of children's playsongs.



Artefact 17: Dqabi, a stick used as a requisite during a musical arts performance

4.7 Preservation of Naro music

The research questions for this study all focused on exploring ways in which the Naro music and culture could be preserved and promoted for possible inclusion in the Botswana music curriculum. In the following sections, these aspects are described according to feedback from the research participants.

4.7.1 Perspectives from culture bearers on preserving Naro music

The culture bearers of the indigenous Naro music practices vary in their opinions regarding ways in which this music can be promoted and preserved for future generations. For example, Mr Xgaiga Qomatcha, the co-trance healer of the Naro group, is concerned that sharing the music with other groups may cause the music to be swamped by majority groups' traditions and that changes to the original music may occur. He believes that the only way in which the Naro culture can be preserved is if the Naro can live their lives separately without mixing with Batswana people. In his view, when Batswana mix with the Naro, only the Setswana language will be used and the Naro culture will not be protected. He added the following:

We need a central place of preservation of the songs, because nowadays individuals sing alone and go away with the song differently.

Mr Xgaiga referred to a committee which is currently working towards safeguarding intangible culture which he is a member of:

But I am pessimistic if at all culture can be preserved the way they do. If there can be this thing called [a] cultural village, then there I am sure culture can be preserved. This cultural village; we need it near a pan and that is where we can preserve our culture.

Naro children participants shared similar sentiments namely that musical arts of the San can only be preserved at school if they were taught by culture bearers themselves who understand the music as well as the culture of the San. Some members of the adult focus groups showed a dislike towards the arts and culture competitions since those competitions make their children spoil the Naro music with external popular elements. Since there were monetary awards at the competitions, and popularity amongst the crowds influenced the style in which music and dancing were performed, many inauthentic aspects were added. In their view, their music will never be preserved in its original form if this fashion continues.

According to Mr Qhomatcha and Mr Qoma, the only way for the songs to be given the right approach in teaching is through collaboration with culture bearers. This could be achieved through engagement with people who are familiar and conversant with the Naro culture during training sessions, where they could act as resource persons. They also suggested that such culture bearers should be invited to schools – especially where there were San or Khoisan pupils – to assist these pupils to act as resource persons within the school setting, teaching their songs to the teachers and other pupils. Furthermore, adult culture bearers could then assess the progress of indigenous San and Khoisan music within such schools.

Since music and dancing are closely associated with spiritual experiences, the adult Naro participants revealed some taboos which existed in the past and which are still honoured today. One of these taboos is the touching of musical instruments except by the musicians who play them. If people touch these instruments for no reason this could be the cause of an incident where they may be injured, such as breaking an arm or a leg. Furthermore, the dancing space is to be respected so that only dancers and trance masters are allowed in the inner space which – in its original context – is close to the fire. Participants believe that a person entering that space – without the necessary respect and appropriate participation in the healing trance dance activity – may experience waist pains. Another aspect mentioned is that it is still considered inappropriate or taboo to sing *duu* songs anywhere apart from during the specific initiation ritual for girls. Furthermore, these songs can never be sung by girls; the songs may only be sung to them by women from the Naro community during initiation rituals and in certain instances, elderly men may join in singing these songs to the girls.

4.7.2 Suggestions from music teachers on indigenous music in curriculum

According to the participants interviewed, the approach of including indigenous musics into the curriculum should be initiated by teachers who can involve culture bearers during in-service training courses. The teachers shared the same sentiments with Akuno (2012), who advocates that teachers need to be familiar with a variety of indigenous musics, and need to embrace the “oral tradition of [indigenous] music practices”. By involving culture bearers, the inherent musical and cultural practices associated with these musics can become part of the curriculum instead of merely applying Western music concepts on indigenous musics (Omolo-Ongati 2014:261). Teachers responded that they should all “work the extra mile” to do research about indigenous musics in a holistic fashion to incorporate many relevant stakeholders, such

as the curriculum developers and especially culture bearers as resource persons. In this way, knowledge and practical guidelines on how indigenous musics should be performed will be accessible and demonstrated on a practical level. The inclusion of culture bearers will help to gain first-hand information so that it is not mixed with any other aspects of music education, and in that way the approach will be reliable and valid.

If it was regional it was going to be better, but we are not advocating for that. If the songs are approached regionally, we will teach all [musics] but our inclination will be towards what learners are exposed to easily.

The same concerns surfaced during the interview with the Principal Education Officer for music, namely that there should be a clear music programme for tertiary training of music teachers at universities and Colleges of Education.

During our time at college, all the course outlines lacked indigenous content, but the Western content was emphasised and given upper hand.

Other suggestions given by the participants were archiving, documentation, oral tradition, notation and audio and audio-visual recordings of music performances by culture bearers. Comments from three music teachers are quoted respectively below:

Today's San music is no longer the same as the one existed at least twenty years back because of exposure to other cultures, but at the cultural pot the community is still holding to the purity of its music. It is best that we approach adult members of the San community to check the indigenous aspect of music.

Notation is the 'how' part of documentation. In our visits to the places, we must record the music and then sit down and notate [it].

Interpretation of the recorded songs during second hand play is going to be different from the original song. Although notated music will always be there, it will never be the same or sound exactly as it was at its beginnings. African music depends on the time and the mood and the place and the situation at which it is performed.

The interview participants agreed unanimously that, since the curriculum prescribes the teaching of indigenous musics of Botswana, the Naro songs and dances are implied in this prescription. However, when songs have to be selected, there is a challenge since resource material is not freely available or accessible. Furthermore, the rationale for including San indigenous music should be explained because it is not part of the regular repertoire of teachers or learners. Teachers could collaborate and share ideas,

perhaps obtaining first-hand information from a culture bearer within the community. Such knowledge could then be shared with teachers in other regions through well organised in-service training courses throughout the country which the Department of Education should coordinate. This emphasises the need for a coordinated and determined effort by the Department of Education if it is to succeed. Instead of a once-off training session for teachers in various regions, this initiative should be a continuous process over a long period of time so that teachers' attitudes change and they understand the need for such transformation to take place.

The curriculum is not set up according to regional application; it is a countrywide policy applying to all schools in all regions. Some teachers were wary that this inclusion may cause chaos from other tribes. The norm for any teacher is to cover songs which are easily accessible and musics with which they are familiar. Limitations in a new approach of widening the scope of indigenous musics would be that teachers are not willing to exert themselves and extend their– and their learners' – repertoire and knowledge beyond what is familiar.

The challenge is that, since the curriculum provides options for the teachers to select music of their own choice, teachers could easily include only one type of music with which they are familiar and exclude all others. However, if the department implements a concerted effort to change perceptions and to providing training and resources, teachers will be able to customise topics to fit the musics available in their regions. Because the CAPA curriculum is encompassing rather than being specific, more guidelines need to be set specifically about the need for Naro songs to be included. Additionally, explicit guidelines regarding how to present songs, and how to link them to the curriculum topics or units as prescribed by the curriculum is needed. Only in this way will teachers be able to include such songs as a particular music style as opposed to other indigenous music styles which abound in the country.

A further concern is that there are often researchers from other countries who come to do research on indigenous African cultures such as the Khoisan, after which they deposit their findings in their own foreign country's archives and leave Botswana with nothing to tap from. Therefore, music teachers from Botswana are the ideal persons to collect and share the indigenous musics of the country so that the children of future generations will have a broad cultural heritage and legacy to tap from.

To include Khoisan and Naro music in the curriculum will mean that language barriers need to be overcome. Although the songs can be included, the question arises if local teachers have the capacity to approach the songs in their original essence, especially regarding the lyrics and song texts. However, teachers noted that, if audio and audio-visual recordings are made available, children can imitate the songs and movements which is a far easier and based on a more natural way to learn music than through written music notation.

Teachers drew comparisons to Agriculture as a curriculum subject where schools focus on specific practical aspects in the curriculum. For example, if the region has many poultry farming activities the content of the curriculum is adapted by such schools to focus on such farming activities. Similarly, in regions where fishing abounds, similar adaptations are made to the curriculum of schools in that area. The teachers therefore argued that music teaching should follow a similar approach. The music division at the Botswana Examinations Council (BEC) should emulate the Agriculture model to include all music traditions in the examination, a scenario believed to be viable towards guiding teachers in their respective regions to focus on what is easily known and available in their areas of service. This will enhance the concept of teaching and learning from the simple to the complex, as well as encapsulating the ideals of an inclusive and culturally varied education which is ideal for Botswana's multicultural society.

There are many factors impeding an overall agreement to inclusion of indigenous musics from various groups, especially ways in which practical examinations can take place. Teachers mentioned that, over time, they realised that there is a trend by the BEC to favour certain music genres to the detriment of others. Therefore they are concerned that, although teachers are responding to the demand of the curriculum, most of the time they teach in response to the pattern in which examination questions are framed. The way in which the curriculum is currently set is not inclusive as it tends to dictate a focus on one specific musical tradition. The location of schools has a significant impact on how teachers approach a selection of songs to teach. To adopt a regional approach – as in the agricultural model described above – would make sense since culture bearers from the community could be involved to share their expertise. In that way, pupils can learn and be examined on what is easily available and accessible in their own region. However, a variety of indigenous musics are easily available in most regions as they are commonly performed, but the San songs are rare to find.

During the focus group interview with teachers, the following comments by various teachers were made regarding the current standard of training teachers in music education at tertiary level.

There is insufficiency of diversity starting from college level. Bulk of content we get it after being posted to schools. At college of education, the content is very shallow, or even to be specific, non-existent. What if there is only choir. Even reading and writing music is not available. Instrumental teaching is even worse.

But ability to read music can facilitate approach to teaching and learning of any musical genre. Some of us met music for the first time at college, but the current students will be much better since we would have taught them both at junior and senior schools. The root cause of this inefficient delivery is due to incompetency on the side of lecturers. It is common to see distribution of a term course outline which is not standard across all classes.

There is nothing binding to make lecturers accountable. There must be a clear music program in black and white specifying what should be taught in different terms and years. In all course outlines at colleges there was no indigenous content, but the Western curriculum was in abundance. When compared to subject like Social Studies, the content is a mirror of what is at the junior schools something non-existent in music.

There is no music Blueprint which could serve the purpose of proper teacher preparation. The issue of minor subject is also a contributing factor; especially that music is a practical subject that, if it was given the attention it deserves, it should be offered as major subject to avoid it being paired with other practical subjects like Art.

Music is considered an area of play and to fill the gap, that is why we never considered it serious even if we did not do well in it [at college].

Teachers were adamant that music training at tertiary level should be diverse, and that this diversity should not only be applied in music training but in all areas of the curriculum. The teachers also commented on finding adequate sources and resources for music as a subject which are more difficult when compared to other subjects. Although there are some prescribed books, they are not adequate enough to cover the fundamental needs of the subject content. For example, while the majority of these books are inclined to include Western traditions and content specific to theoretical aspects of Western music, there are no music education books available which includes indigenous African musics of Botswana. Many books suggested by the education department often include only one topic of the whole CAPA music

curriculum. Furthermore, none of the suggested sources for music education contain audio or audio-visual materials of song or instrumental music being performed. For teachers who are not always adequately trained to read Western music notation, there is a need for audio and audio-visual resources which learners can imitate in the classroom.

4.7.3 Upholding the integrity and authenticity of San music

The functional aspect of music in culture – such as doing ceremonies, recreation, political, social, and religious activities – is common in all indigenous musics of Botswana. But of late it has become evident that music of the San is being performed in modernised versions during arts and culture competitions, commonly known as ‘president’s completions’, thereby losing its authenticity.

Music is a language used for identity formation and to socialise both young and adult members of the community. There are negative connotations attached to the Basarwa or Khoisan being a minority group. The inclusion of indigenous Khoisan music in schools will help to alleviate naive stigmatisation of the Khoisan cultures. By being exposed to Khoisan songs and dances is an ideal way for pupils to learn more about the Khoisan culture, to compare it to their own culture, and tolerate and embrace the Khoisan culture where by unity amongst various cultures in Botswana can be enhanced. This should lead to an ownership and unique identity formation amongst all cultural groups within Botswana whereby its multicultural variety can be celebrated

4.8 Discussion of findings

The findings of this study reveal that the broad thematic category of healing songs encompassing all other song categories are akin to the argument of Katz (1982), who perceives the role of healing as closely linked to the social order and structure of San communities. Correspondingly in this study, participants pointed out that their songs are freely shared within the community and that they are performed for the benefit of all with the notion of “collective ownership” (Katz 1982:112) of such cultural heritage.

The overlapping relationships that exist between the functions of various songs is a result of all songs emanating from the regular – almost daily – trance healing rituals. Similar messages are recited in other songs, for example during recreational or social commentary songs. Through the reciting, chanting and repetition of such messages;

healing songs emanate and form an integral part of the daily lives of the San (Barnard 2002, Chebanne 2007; Katz 1982; Levine 2005, Wannenburg 1999). Therefore, this finding is substantiated as a true reflection of the San's experiences to assist them through harsh but unique living circumstances within a closely connected relationship between their lived environment and the spiritual world.

Similarly, the collaborative efforts required from the whole community to connect the healer to the invisible realm of the spiritual world is affirmed by various scholars, including Chebanne 2007; Katz 1982, 1984; Levine 2005; Ouzman 2008, and Wannenburg 1999. By passing on this tradition and teaching 'superhuman' healing skills to the younger generation, a powerful indigenous resource and knowledge system can continue by renewing itself and providing an "enduring genius loci" (Ouzman 2008:6).

We begin to 'understand' African music by being able to maintain, in our minds or our bodies, an additional rhythm to the ones we hear [...]. In African music, it is the listener or the dancer who has to supply the beat: The listener must be actively engaged in making sense of the music.

(Lee 1979: 49-50)

Regarding the findings of typical musical elements in San music such as rhythm and meter, Levine reports similarities regarding the simultaneous combination of different rhythmic patterns to form cross-rhythms (Levine 2005:241).

During data collection, I experienced how music is performed within the natural D'Kar village setting of the Naro people and was amazed to find that, more than half a century ago, Thomas experienced almost the exact same performance ritual:

To have a dance, the women sit in circle with their babies asleep on their backs and sing the medicine songs in several parts with falsetto voices, clapping their hands in a sharp, staccato rhythm at counterpoint to the rhythm of their voices. Behind their backs the men dance one behind the other, circling slowly around, taking very short, pounding steps which are again at counterpoint to the rhythm of the singing and the clapping. Now and then the men sing, too, in their deeper voices, and their dance rattles – rattles made from dry cocoons strung together with sinew cords and tied to their legs – add a sharp, an orchestra of bodies, making music that is infinitely varied and always precise.

(Thomas 1959: 131)

A significant finding emerging from this study is that music has a different function in the Naro culture and traditional way of living. Where African tribes mostly use music in a functional manner by linking specific songs to specific functions or activities in a coordinated fashion – such as women stamping maize or when harvesting (Bessant 1994; Wood 1989) – music and dancing mostly form part of healing rituals for the Naro. Such rituals involve both physical and spiritual healing, concurring with Chebanne's findings (2007).

The notion of a closely linked relationship between music and culture as described by Pavlicevic (2003:66) is embodied in the music of the Naro people of D'Kar, where music and culture are intertwined and inseparable domains. The indigenous songs and dances of the Naro are conveyors of cultural production, adaptation, and transformation. Group solidarity, identity, and social cohesion are reflected in the constant participation of the community in various thematic areas of the Naro musical repertoire. This is especially well integrated in an indigenous knowledge system where all the thematic areas of Naro music take root and shape from the trance healing dances and songs.

Observing a group of six women performing on a single instrument, the *tantadiri*, indicated a fine balance of collaboration and mutual participation by the Naro community. This coincides with Nketia (1962: 44) who observed a group of performers "around a single instrument", in some instances "as many as six men may play a single xylophone".

Since music is capable of defining people's cultures and identities as well as creating platforms for belonging, Pavlicevic (2003:68) observes that making music together can generate a powerful sense of 'belonging' and by so doing, giving shape, texture, and colour to participants' personal experience. The concept of group music making is generic to different age groups in various countries in the sub-Saharan Africa, and in the context of this study, the Naro of D'Kar stands out strongly in the collaborative way in which they perform their indigenous songs and dances.

To ensure the preservation and unique identity of all indigenous groups who live in close vicinity to each other, an appreciation of their cultural heritage and music is required (Nettl 2010:6). Although the Naro culture is under threat, it has the ability to renew itself, and often, under extreme circumstances "inspired new developments in art and music [can bring] to life a new set of values, [...] refashioning ethnic identities

across the region” (Sultanova 2005:133). Therefore the inclusion of Naro songs in the Botswana curriculum is highly supported by most of the research participants.

CHAPTER 5: Summary of findings, recommendations and conclusion

In this chapter, the secondary research questions asked in chapter 1 will be answered first, which will lead to providing insight and an in-depth understanding regarding the main research question. Additionally some recommendations will be made according to the findings, as well as suggestions for future research. The dissertation ends with a conclusion in order to frame the overall findings of this study.

5.1 Answering the secondary research questions

The first secondary research question was:

Which genres of Naro indigenous songs would be most suitable for inclusion in Botswana music education curricula?

African musical arts serve various functions spread across both communal and individual activities in everyday life. The peoples of Africa have music for different life occasions such as ceremonies, rituals, festivals, communication, storytelling, mythology and many other societal principles. Music in African countries south of the Sahara penetrates the culture of ethnic groups, and its functionality aspect goes deeper and beyond the attributes of music and culture *inter alia*; the place of music in society and what is music meant for.

The characteristics of music and culture in these ethnic groups are akin to argument of Chernoff (1976:33), as dubbed by Carver (2002: 56) that “the reason why it is a mistake to ‘listen’ to African music is that African music is not set apart from its social and cultural context”. Carver corroborates the argument that in former African societies, musical styles were meant for ‘doing’ as opposed to ‘listening’.

This study unveiled four broad categories in which the Naro songs and dances are classified. Albeit there are four thematic areas, it is imperative to understand that, in actual context, initially all the songs and dances of the Naro were meant for healing. That is to say, in the traditional set-up and in the concept of Naro culture, the song was used for healing purposes hence all the participants during interviews unanimously referred to the purpose of song in their life as such, the same sentiments shared by

both the trance master and his co-healer that when they grew up as small boys they found their parents using the song to cure illnesses.

In the development from the trance healing songs and dances therefore, either by chance or design evolved social activities which are never performed outside the context of music accompaniment. The four broad thematic areas in which various songs and dances can be classified are firstly songs for worship; secondly songs for initiation; thirdly songs for social commentary and fourthly songs for thanksgiving, recreation, hunting and children's play songs. It is noteworthy to emphasise that the majority of Naro songs draw their song titles from animal names. Therefore it is common to have various songs under the name of the same animal, for example four different songs may be called *Tcibi or dove*, although the hidden messages and character of each song, as well as its musical and contextual characteristics, may differ significantly.

Findings of the study revealed that most of the thematic categories into which Naro songs fit, as identified in this study, are appropriate for inclusion in the Botswana music education curricula, especially those linked to non-religious or spiritual activities such as

- Songs for hunting;
- Songs for thanksgiving
- Songs and dances for recreation
- Songs for social commentary; and
- Children's play songs.

Heeding the warning of the trance master, it may not be appropriate to include healing songs, worship songs and initiation songs into the curriculum, since these are uniquely private and culturally bound heritage which may lose their authenticity if they were to be performed out of their specific context.

The second sub-question was:

In which ways can the traditional music performance practices of Naro songs be incorporated within the context of music education in Botswana?

The music teachers as well as the Naro adult participants agreed that the best way to incorporate Naro songs in the music education system would be to involve true culture bearers. By organising workshops and teacher training courses, indigenous Naro musicians and performers could be included to share their expertise and to provide practical experiences to teachers through music making. By being personally involved in such active music making sessions, teachers could familiarise themselves with the music and gain confidence to teach it to the learners in their schools. Additionally, learners of the Naro culture in schools should be encouraged to share their knowledge and song repertoire, thereby strengthening their identity formation while being valued for their unique contributions within the wider school community.

The same sentiments above are shared by respondents of researches on music education in Botswana undertaken by (Kanasi 2007, Phibion 2003, Phuthego, 2007, and Segomotso, 2011). Both Kanasi and Phuthego observe the need for the review of the CAPA syllabus at primary colleges of education such that the African educationists and traditional musics can be incorporated, and also to evoke modalities which will ameliorate the fragmented CAPA syllabus. Segomotso's (2011:116) findings indicate the urgent need to evoke response from policy developers to come up with a programme with clearly marked relevance of music education in Botswana tertiary institutions to fit the demands of the "Junior Certificate (JC) Music Syllabus".

The teachers' advice is that music should be considered diversely to produce diverse people, not only teachers. In their view, to deal away with inadequate content as well as insufficient teaching knowledge of the subject, the programme must be made such that there is a Diploma in music education at all colleges of education which will equip student teachers with all the aspects of both theory and practice at a level appropriate to what is expected of them at schools for teaching. This view echo's the recommendation by Phibion (2003: 250) about the development of an interdisciplinary studies subject for cultural studies and music education. The required programme here is clearly entrenched in the principles of multicultural education, hence Phibion (2003) believes that such a review can promote a culturally relevant, sound music education

programme with indigenous musical traditions forming the basis of educational programmes in all schools in Botswana.

In order for such a strategy to work, there should be collaboration between the school and the community during implementation. The above view calls for relevant induction and in-service training for new teachers along the premises of multicultural education as well as learner centred teaching methods and approaches pooling from the abundant local resources from indigenous cultures with optimistic believe that learner centred learning will be enhanced “as the learner naturally identifies with what he or she has experienced from home and the community.” Phuthego, (2007: 196). This is true in looking at the diverse cultures both the teacher and the learner bring to the music education class.

The first underlying theme characterising this study is the recurring concept of multicultural music education. Literature surveyed in chapter two and the outcomes of interviews from different setups as per sample patterns in chapter three indicate that the most called for, and appropriate measure in which the indigenous songs of the Naro can be included in the Botswana music education curricula is only and if there is paradigm shift in music education pedagogy. This approach is the essence of a multicultural theory of teaching which involves equal opportunities for all children regardless of race, age, religion, ethnicity, or class. Since Botswana is a multicultural society, education policy developers are duty bound to recognise and embrace an approach to teaching and learning based upon democratic values that foster cultural pluralism for the sole purpose of achieving educational equality through the development of curricula that builds understanding about ethnic groups and combatting oppressive practices (Gay 2004).

5.2 Answering the main research question

The main research question guiding this study was:

To what extent and in what ways can Naro indigenous songs be included as part of Botswana music education curricula?

Both the characteristics of the songs as well as their contextual performance practices were investigated with the intent to seek the appropriateness of inclusion within Botswana music education curricula. A main purpose of the research was to discover undocumented San indigenous songs which are currently performed by the Naro tribe of the Khoisan people of Botswana. Moreover, these indigenous songs of the Naro of D'Kar were collected, documented via audio and audio-visual recordings, as well as a selection of four children's songs transcribed into music notation.

While studying these songs, they were categorised according to the specific contexts in which they are performed. This process indicated eight areas of cultural activities of the Naro. Such cultural activities include inter alia healing, thanksgiving; recreation; social commentary; initiation; children's play; hunting; as well as worship. These cultural contexts as well as the age groups of participants performing the above categories of songs were explored. Practices associated with such songs, as well as the periods and times of the year during which different musics are performed, were investigated accordingly.

Based on the findings of this study, a collection of Naro songs of D'Kar were presented as possible content for inclusion of the Botswana Music Education curriculum in order to broaden diversity within a multicultural educational approach. Thereby the main research question was answered. One of the characteristics of a good tune is one with a memorable melody. Since all the Naro songs contain repetitive and easy to sing pentatonic melodies, even those melodic motives used as ostinato patterns on instruments such as the *zoma* and *dhengo*, they can be easily remembered, and therefore are ideal to include in music classes of all levels.

5.3 Recommendations resulting from this research

I strongly argue that a variety of indigenous musics of Botswana should be placed as a precious asset of conservation in the classroom, to allow continuous re-construction of the Botswana musical arts repertoire. The ministry of education must do all it can to safe guard the loss of intangible cultural aspects of a heterogeneous society like Botswana. This will be in line with UN convention of 2003 about the safeguarding of Intangible Cultural Heritage (ICH). The preservation of intangible cultural heritage embedded in music is fundamental to the preservation of Botswana identity. It is imperative that everything possible towards preservation of music is done towards

promoting music as a means of nurturing national solidarity and buoying citizens' morale.

5.4 Recommendations for future research

During the current study, some topics emerged which is beyond the scope of this dissertation, but which deserves further exploration and investigation to further the understanding of indigenous music in African music curricula. According to personal communication with the Botswana National Museum, some indigenous songs were collected across the country in 2008 for archiving purposes. These songs have since been deposited in their archives and very little has been done towards analysing and transcribing these indigenous songs as cultural heritage of Botswana. The collected songs were in the form of narratives since the crew was approaching it both from archaeological and historical perspectives. Their main aim was to document the narratives of their respondents with the motive to preserve some cultural aspects entrenched in the multicultural background of Botswana as a society.

In line with academic research for music education, Bennett (2001) was concerned with a lack of development of music as a curriculum subject in Botswana. Kanasi, (2007) aimed through her study to identify problems facing the training of teachers in colleges of education. Phuthego (2007) on the other hand was concerned that the content for CAPA at colleges of education for primary school teachers is fragmented and therefore rendering those teacher trainees inefficient in application when tackling the course content.

Phuthego further alludes that when it comes to music education, the teaching of CAPA content as individual subjects than as one makes it difficult for the course to be rich, and "it is therefore a matter of concern to establish the extent to which local resources, in the form of indigenous arts, have been integrated into the syllabus."

In her study, Chadwick (2012) aimed broadly to understand how Botswana's written government curricula for music are interpreted by music teachers as well as teachers' ideals for music teaching, and to what extent they thought it was possible to achieve those ideals. Segomotso (2011), on the other hand, focused on identifying the problems regarding the teaching of music in junior secondary schools in Botswana, and recommending solutions. His conclusion is that these problems are rooted in all phases

of the education system in Botswana. Finally, Phibion, (2003) carried out a study on the music styles of the Bakalanga of both Botswana and Zimbabwe.

Based on the findings of the current research, following the surveyed literature in chapter two and the reports of data presentation and analysis in chapter four, firstly, I recommend extended research in various indigenous musics of Botswana. The research should be focused towards collection and safeguarding indigenous musics of Botswana with intent to preserve the intangible cultural heritage thereof towards the enhancing and further development of Indigenous Knowledge Systems (IKS). The findings of such research may inform policy makers to consider a paradigm shift regarding the inclusion of indigenous musics to embrace the principles of Multicultural Music Education (MME).

Furthermore, I suggest that the development of database for all indigenous musical arts of Botswana should be set up. This could be done through collection, recording, documentation and publication of all collected musics in a multimodal encyclopaedia format including both printed and electronic online versions. Whereas the printed version may produce a textbook for educational purposes, the online electronic format could assist in building a database on the repertoire of indigenous Naro songs and musical instruments used in the local cultures of Botswana. If such research is carried out and implemented accordingly, it is possible that music education both locally and globally may benefit significantly from the rich cultural heritage of heterogeneous Botswana society, and specifically of the San minority groups, thereby realising the objectives of the 2003 UN convention on the safeguarding of Intangible Cultural Heritage (ICH).

Although this study provided a selection of Naro songs with transcriptions and audio or video-recordings, this should be expanded so that a continuously extending data base for indigenous musics is created.

It is recommended that methods by which the trance healing dances – which have stood the test of time among the Khoisan tribes of Botswana – should be investigated within the premises of music therapeutic principles. Such programmes could encourage Khoisan pupils to explore and express their feelings by playing instruments, singing, creating songs, and talking about song lyrics in their own language. By involving Naro elders who can share their knowledge and indigenous practices with teachers in educational settings, recognition for their unique contribution can be

generated. Such research projects could link with the Naro Language Project which has been established in D'Kar in order to translate books into Naro language.

While the biannual Kuru Dance Festival in D'Kar is appreciated for the music performance opportunities it provides, it can be more rewarding to the Naro people and the Botswana community at large if additional music festivals are organised. Special consideration should be given to showcasing children performing music so that participants of all levels are encouraged to participate. In this way, children will be able to encounter indigenous musics in- and outside the classroom.

Lastly, this study recommends research on topics which can recognise music as a strategic vehicle for the conveyance of culture and the principles of nation building philosophy towards unity in diversity in Botswana.

5.5 Conclusion

Music is a vibrant language that transcends verbal communication. Through the discipline of daily routine and practice of music, music making generates identity within the Naro community which is further strengthened by creativity and flexibility. One of the outcomes of this research was to document, transcribe and record Naro songs and dances in their original context. This provides a valuable resource which can be shared with music educators and schools in order to provide authentic renditions of Naro performance practices. These resources are crucial to preserve, safeguard and revitalise an intangible and endangered heritage. Provided it is carried out in collaboration with the true culture bearers as was the case in this study, effective solutions may be offered towards the continuation of a wide repertoire of Naro indigenous songs to the benefit of future generations of this unique community.

Moreover, the inclusion of indigenous San music in the music curriculum of Botswana may lead to a paradigm shift in policy development whereby the principles of Multicultural Music Education (MME) may be embraced. On such a curriculum, learners are envisaged acquiring knowledge and understanding of a broader society as well as an appreciation of their own cultural heritage, including language, traditions, songs, ceremonies, customs, social norms and a sense of citizenship.

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Appendix A1: Focus group, San community



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Music Department
Faculty of Humanities
University of Pretoria
Date

This interview schedule was used for both children and adults

- 1 When and where did you first hear any type of music in your society?
- 2 Who/which members of the San tribe or community participated in singing?
- 3 How are the indigenous songs of the San learnt?
- 4 If the indigenous San songs are taught and learnt, who teaches these songs, and to whom are they taught?
- 5 When do the people engage in singing the various types of songs?
- 6 How frequent do the healing dances take place?
- 7 In terms of leaders of the healing dances, does one become a leader spontaneously, or it is highly structured, or the leader just emerges from amongst a group of singers and dancers?
- 8 What types of songs are suitable for groups consisting of both adults and children?
- 9 When a group is singing and dancing, does the audience join in singing and dancing too?
- 10 Does ululating occur with singing during any type of singing and dancing, and if it does what are the various types of ululating are there?
- 11 In case of the healing songs and dances, during which type of instances does healing take place without singing and dancing?
- 12 Where do the indigenous songs of the San come from – are they created by one person, or are they transferred from one family/ generation/group to another? Please explain.
- 13 In what ways are the indigenous songs preserved? Please explain, for example are they written down or are they dependent on memory, and by being repeated by the San people?
- 14 Is the singing and dancing ever spontaneous, “made up on the spot?” Please explain.

- 15** What kind of clothing, costumes or accessories are being worn by the dancers?
Please describe the purpose of the costumes or articles, or the custom, tradition and meaning for specific occasions.
- 16** What music instruments are mostly used by the San during any musical arts in the community?
- 17** Please explain the role of the instrumentalists: Do they always accompany the singing and /or dancing? Do the instrumentalists ever play together? When do instrumentalists usually play?
- 18** Are there any taboos associated with the San music? If so, what are they, and which music are they connected with?
- 19** What do you think could be viable ways in which the musical arts of the San can be preserved?
- 20** If musical arts of the San can be included in the Botswana music education curriculum, who do you think should teach the songs, and how?

Appendix A2: Focus group, San community (Naro)



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University of Pretoria
Date

1. Ncama h  e naka nda koe h       t/si k  kg'aika tc' a a cian k r m tsari ne kh  e ne xg'aeku koe?
2. Di  kana Ndakas qh  s di ne kh  e ne nc a nea k  ko gaa cian nx  e?
3. Nc a ne kh  e ne di cian h  e naka nx  e-kg'aman h     e kg'aika-kuri dia k  ko mta ma xgaa-xgaase ?
4. Nc e cian h  e naka nx  e-kg'aman kg'aika-kuri di h     e k  ko xgaa-xgaa  a k  ko th  e xgaa-xgaase  ne i gae ko mta ii kh  e n ka xgaa-xgaa  a ko mta ii kh  e n xgaa-xgaa ?
5. Mta ii zi x'a  zi ka ne ko kuri kh  e ne gaa zi cii zi t aka zi nx  e?
6. Mta noose x  m xg'aekuse i ko kuri x'   e ko cian nx  e ?
7. E  cian x'   e ko koe i koae kuri  e ko tc' a-cookg'aian mta iim caum ka nx  r  tcg'   e, a c' e caua nea h na tc' a-cookg'aian ko nx  r  tcg'   e e, kana ba ko kuri kg'ama kh  e ba gaam ka cuia tcg'   e a nx  e n tc' a-cookg'ai?
8. Mta ii cii nea kuri kg'anoa h a c a n ka ga h e naka kaia kh  e n ka ga h     e i ga nx  e  e sa?
9. Kh  e ne  e ko nx  e a ko ntc  a ne dis xg'aes ko h a a ko nx  e a ko ntc  a ne nea ko kuri  e h a a ko x e ne th  e tc  a a ntc  a  es xg'aes cgoa?
10. E  i kuri h a a ko nx  e  ka i kuri 'ililili' ta ko m e kh  e n h na kana nc re ko o, a nc e h na i ko h a ne ia mta ii t aka 'ililili' x n kana nc re x n h na?
11. E  i kuri kh  e n h a a ko nx  e a ko ntc  a ka i kuri c' e n h na dx ukg'ai koe h a a ko nx  e ?
12. Nc e kh  e n ts  n di cian nx  e n h e naka ntc  n h     e q a koe i ko kuri mta ii zi xg'aeku zi koe kg'ama kh  e n ts   e cian ga nx  e  naka ai kh  e n ntc   e tamase?
13. Kg'aika di cian h e naka nx  e-kg'aman h     e Nc a ne kh  e ne dia koae kh  e n ka k r a m  se  kana ia ko  e zi ko qh   zi ma x riku khama ma xgaa-xgaase  a nq  ekagu  cg' r e ne  e ko x ri ne koe?
14. Kg'aika di cian h e naka nx  e-kg'aman h     e Nc a ne kh  e ne dia ko qg  a xg  e a  e cg' r e ne koe nq  ekagu  kg' m n cgoa xgaa-xgaakuan ka. A kh  e nea k r a m  se  tama i kg'ama kh  e n tc  -q'oo koe h a a ko kg'ama tc' e-tc' ese  a nx  e ?
15. A cian di nx  e n h e naka ntc  n h     e a ko kg'ama k r se  e t/si h a qg im koe ga guu a?
16. E  ko ntc  a kh  e n nea ko kuri c' eta ii qg ian tc   e, kana tc  a qg'  , h r  q' r m, kana tc  a c'  a, c' eta i gha ii ka, kana cau si i domka?
17. Ndaka zi g   zi cii cgoa di zi cui zi ne ko kuri kaikg'aise Nc a ne kh  e ne gane di cian koe ts  ekagu?
18. Gaa kh  e n  e ko cii-cgoa-di-g  n qg   a ko kuri c' e ne kh  e ne cgoa xg'ae a nx  e n kana ntc  a?
19. A kuri i ko cii-cgoa-di-g  n qg  a h a kh  e n xg'ae a cui x'a  ka gaa zi g   zi ts  ekagu?
20. Mta ii x'a  ka i ko kuri  e cii-cgoa-di-g  n qg  a h a kh  e n ts  ekagu u?

Appendix B: Observation guide, San music performances



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Faculty of Humanities
Music Department

This observation schedule will be used for both adults and children's performances.

Performance of indigenous songs	Observable behaviour/response
<p>Stage presentation How many performers are included in a traditional performance? Are there a minimum number of participants required? Describe the collaborative participation and communication between participants</p>	
<p>General Appearance</p> <ul style="list-style-type: none"> • Attire suitability • Formation / shape / on stage • Whole group involvement • Mood 	
<p>Tone (Quality of Sound)</p> <ul style="list-style-type: none"> • Key (In-tune) • Tone colour (blend & balance) • Intonation • Is it a call and response style • Is it unison or polyphonic or harmonies added to a single melodic line? • What are the melodic elements? 	
<p>Voice Production and Melody</p> <ul style="list-style-type: none"> • Clarity and balance • Message interpretation • Harmonisation of voices 	
<p>Rhythm, Dancing and Style</p> <ul style="list-style-type: none"> • Leg & Body movement • Hand clapping • Dancing shape & formation • Speed • Coherence • Prominence of a clear beat • Metre in different songs 	

<p>Effectiveness of instruments and accompaniment</p> <ul style="list-style-type: none"> • Which instruments are added? • Is there a lead instrumental player? • How do the performers integrate the singing, instrumental playing and dancing? • Phala / Ionaka (Whistle) • Seditse (Whisker) • Mogolokwane (Ululating) • Rattles 	
<p>Interpretation: Phrasing, Dynamics, and Tempo</p>	
<ul style="list-style-type: none"> • Musical Effects: • Expression of mood • Creativity of handling compositional devices 	

Appendix C: Observation guide San instrumentalists



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Faculty of Humanities
Date

Instruments	Observable behaviour	Researcher's remarks
Instrument used: Dhengo <input type="checkbox"/>	Sound Quality <ul style="list-style-type: none"> • Balance and Blending • Tone • Clarity 	
Tantadiri <input type="checkbox"/>	Musicianship <ul style="list-style-type: none"> • Indigenous content • Musical expression • Competency with style • Creativity • Mood 	
Katara <input type="checkbox"/>		
Zoma <input type="checkbox"/>		
	Technical elements <ul style="list-style-type: none"> • Articulation • Tempo control • Form (Structure) 	
	Stage presentation <ul style="list-style-type: none"> • Attire • Appropriateness of music • Personal presentation 	

Appendix D: Semi-structured interview schedule, teachers



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Music Department
Date

Note: This interview schedule was used for the Principal Education Officer as well

- 1 What do you think could be a viable way in which the musical arts of the San can be preserved?
- 2 What is your view that the San indigenous songs be included in the music education curriculum of Botswana as form of cultural heritage?
- 3 What, in your view, is the relationship between the musical arts of the San and other types of music traditions in Botswana?
- 4 If the musical arts of the San can be included in the Botswana music education curriculum, whom do you think should teach the songs, and how?
- 5 What positive outcomes do you think may come as a result of inclusion of San music in the curriculum?
- 6 What challenges do you think may come up if the San indigenous songs are included in the music education curriculum for Botswana schools?
- 7 With regard to the current curriculum for teacher training programmes, do you feel that adequate training has been given to teachers to successfully teach students with diverse cultures? Please explain.

Appendix E: Informed consent letter; Research informant



UNIVERSITEIT VAN PRETORIA
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YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities
Date

Contact details of the study leader:
Dr Dorette Vermeulen
Tel: +27 012 420 5889
Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Sir

I am currently enrolled as a Master's student in Music at the University of Pretoria under the supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Masters' Dissertation.

My research topic is:

Exploring structural, stylistic and textual elements of San indigenous songs for inclusion in Botswana music curricula

I am quite aware that the San of Ghanzi are Batswana by ethnicity, and therefore speak Setswana language. However, the fact that Setswana is a second language to them I wish to request of your services in the following areas:

- In cases of language barriers I wish to request you to act as translator during interviews which I will conduct with members of the San. There shall be five interviews each lasting for two hours, and conducted over five consecutive days.
- Since you are an insider among the San, I believe you will be able to help me in understanding aspects of caution that I the researcher can or should not do.
- Being knowledgeable about your social and academic status, as well as your involvement with Letloa Trust, as well as the San Research Centre, your input and mentorship would be invaluable to help with negotiations regarding access between the research participants and me as the researcher.

- Furthermore, I kindly request your permission to video record you as well as to take photos during the interviews which will be conducted as part of this research.
- Should you be willing to take part in the performances of San indigenous songs, I also ask your consent to video record you amongst the group.

Participation in this research is entirely voluntary, and your name and identity will be kept confidential. You may decide to withdraw from this study by informing me at any time you wish to withdraw, without being obliged to give reasons. You may be asked to participate in a follow-up interview in cases where some points of clarity are sought regarding information gathered during this research.

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Thanking you in advance for your anticipated participation.

Yours faithfully,

Researcher: Fana Rabatoko
Cell: +267 760 562 90 +27 60 433 8247
Email: frabatoko@gmail.com.

Appendix F1: Informed consent letter; San adults



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
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Music Department
Date

Contact details of the study leader:
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Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Mr /Mrs _____

I am currently enrolled as a Master's student in Music at the University of Pretoria supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Masters' Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

I hereby request you to participate in the above mentioned research area on voluntary basis.

A focus group interview will be conducted amongst a group of dancers which you are part of, and you are also requested to take part in the San indigenous songs' performances. Other members will be required to take part in focus group interviews, and should you be one of the selected, you are kindly requested to be part of the interviews. Audio-visual recordings and photos will be taken during these interviews. This video recording will make it easy for me to capture accurate information which will be used for further data analysis in this study.

The date, time and venue of the interview will be arranged after agreement has been made between you and me.

I hereby ask your permission to video record you as well as take photos both during interviews and musical performances. Although you will appear on the video recording, all information regarding names and data gathered from interviews will be treated confidentially and no participants' names will be revealed in the written research report, proposed articles or oral presentations (e.g. at conferences).

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Please tick the relevant box and sign the form on the following page to indicate whether you agree to participate in the research proceedings or not.

Thank you in anticipation for your kind cooperation.

Researcher: Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix F2: Informed consent letter; San adults (Naro)

Tcgāyas qaa-q'oo sa tcana máán dis dtcòmkus di sa – kaia khóèan di sa



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Contact details of the study leader:
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Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Mr /Mrs _____

Ncēm kamam kar xгаа-xгааasekg'ao ra a Pretoria dis Unibesitis koe, Humanities dis Facultys koe. A ra a ko Master's dis Degree sa kúrú ciian xгаа-xгааases koe (Music Education). Tiris kaia sa Dr. Dorette Vermeulen si i. Ncēes xгаа-xгааases (MUS 890) dis koe ko kaisase qaases gúús ka méér tcgāyam Masters di ba, (dissertation) kúrús gúú si i, ciian xгаа-xгааase koe.

Tiris qaa q'oos dis tcúú sa ko máá:

Kg'aika di ciian hēé naka nxáè-kg'aman hēéthēé e, ncēe ncqa ne khòè ne gane di cauan iise qaù cgoa hãa a, nxãan méé i Botswana di xгаа-xgaan ciian di koe tcãàè.

Ncēes qaa-q'oos koe t/si gha tcãà sa ra ko dtcàrà, gataga méés t/sáá koe guua hãas hùis kg'amaga di sa ii. Gatu xg'aeku koe ne gha khòè ne nxára-tcg'òòèa ne hãa ncēe gha ko tēe zi káise tēèè ne, gataga t/si ko dtcàràè ciian ēe gha ko nxáèè t/si gha tcana máá sa. Eē t/si hãa a ko tēèè ka t/si gha ko sèè sómè. T/sari sóman hēé naka dòman hēéthēéa gha hùì te ra tchànoan ēe ko qaase hòò, a ra a gha ēe i ko ma ncēes xгаа-xгааases koe ma qaase khamaga ma tòò o tirim tcgāyan koe. Cárín ba hēé, x'aè sa hēé naka qgáim tēeku zi gha xg'áèa mááè ba hēéthēé ta gha kg'onò tíí hēé naka gatu hēéthēé di dtcòmkuan qãá q'oo koe.

Ra ko dtcàrà t/si kgoara t/si gha máá te ra sóma t/si hěé naka dòma t/si hěéthěé sée sa, ěer gha ko tĕe-kg'am zi tĕe t/si x'aè ka hěé naka ěe t/si gha ko ntcãà x'aè ka hěéthěé e. Eĕtar gha ma sóma t/si úúa hãa igabagar cuiskaga cg'òèa tsi hěé naka ncĕes qaa-q'oos koe hòòèa tchõàn hěéthěé ěe i ma ii khamaga ma tcg'òóa hãa tite a ra a gha chóm m. Eĕ ra gha ko góám tcgãyam koea ga ii, kana hàà ko x'aè kar gha ko góám koea ga ii, kana dtcàràè ra gha a kg'ámá te cgoa kg'ui koea ga ii igabaga, (khoe ne di zi xg'ae zi koe) ncĕe ts t/sáá kò ko gatama ma tcĕe ne cui ra ga gatà iis gúù sa kúú.

Cgomna x'ái xgàris q'oo koe naka tshàu-tcúúa t/si tòó x'áis iise ncĕes qaa q'oos cgoa t/si ko dtcòmku kana tsi dtcòmku cgoa si tama sa.

Qãè-tcaor ko máá tsééa-xg'àèan t/si x'áías gúùs ka.

Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix G: Informed consent letter, San adult performers



UNIVERSITEIT VAN PRETORIA
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Contact details of the study leader:
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Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Mr /Mrs _____

I am currently enrolled as a Master's student in Music at the University of Pretoria supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Masters' Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes I hereby request you to participate in the above mentioned research area on voluntary basis.

The San indigenous songs group performances will be staged by a group of dancers which you are part of, and you are therefore requested to take part in the San indigenous songs' performances. Audio-visual recordings and photos will be taken during these interviews. This video recording will make it easy for me to capture accurate information which will be used for further data analysis in this study.

The date, time and venue of the interview will be arranged after agreement has been made between you and me.

I hereby ask your permission to video record you as well as take photos during musical performances. Although you will appear on the video recording, all information regarding names and data gathered from performances will be treated confidentially

and no participants' names will be revealed in the written research report, proposed articles or oral presentations (e.g. at conferences).

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Please tick the relevant box and sign the form on the next page to indicate whether you agree to participate in the research proceedings or not.

Thank you in anticipation for your kind cooperation.

Researcher: Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix H1: Informed consent letter, parents/guardians



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Music Department
Date

Contact details of the study leader:
Dr Dorette Vermeulen
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Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Mr /Mrs _____

I am currently enrolled as a Master's student in Music at the University of Pretoria supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Masters' Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

I hereby request you to grant permission to your child _____
(name of the child) participate in the above mentioned research area on voluntary basis.

A focus group interview will be conducted amongst participants, and they are also requested to take part in the musical arts performances. Audio-visual recordings and photos will be taken during these interviews. This video recording will make it easy for me to capture accurate information which will be used for further data analysis in this study.

The date, time and venue of the interview will be arranged to be convenient for all participants.

I hereby ask your permission to video record your child as well as take photos both during interviews and musical performances. Although your child will appear on the video recording, all information regarding names and data gathered from interviews will be treated confidentially and no participants' names will be revealed in the written research report, proposed articles or during oral presentations (e.g. at conferences).

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Please tick the relevant boxes and sign the form on the next page to indicate whether you agree to grant permission to your child to participate in the research proceedings or not.

Thank you in anticipation for your kind cooperation.

Researcher: Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix H2: Informed consent, parents/guardians (Naro)

Tcgāyas qaa-q'oo sa tcana máán dis dtcòmkus di sa- cóán ka xòðan/kòrekq'aoan koe cóán téé-q'oo koe



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

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Date:

Contact details of the study leader:

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Contact details of the student:

Fana Rabatoko

Cell: +27 60 433 8247/ +267 760 562 90

Email: frabatoko@gmail.com

Dear Mr /Mrs _____

Ncëem kamam kar xгаа-xгааasekg'ao ra a Pretoria dis Unibesithi koe, Humanities dis Faculty koe. A ra a ko Masters dis Degree sa kúrú ciian xгаа-xгааases koe (Music Education). Tiris kaia sa Dr. Dorette Vermeulen si i. Ncëes xгаа-xгааases (MUS 890) dis koe ko kaisase qaases gúús ka méér tcgāyam Masters di ba, (dissertation) kúrús gúú si i, ciian xгаа-xгааase koe.

Tiris qaa q'oos dis tcúú sa ko máá:

Kg'aika di ciian hëé naka nxáè-kg'aman hëéthëé e, ncëe ncõa ne khòè ne gane di cauan iise qaù cgoa hãa a, nxãan méé i Botswana di xгаа-xgaan ciian di koe tcãàè.

Ncëes qaa-q'oos koe t/si gha kgoara máá t/sarim/s cóá ba/sa me/si tcãà sa ra ko dtcàrà _____ (cóám/s di cg'òèa ne), gataga méés cóám/s koe guua hãas hùis kg'amaga di sa ii.

Gatu di ne cóá ne xg'aeku koe ne gha c'ëe ne nxará-tcg'òòèa ne hãa ncëe gha ko tée zi káise téeè ne, gataga t/si ko dtcàràè cóán t/sari méé i ciian ëe gha ko nxáèè tcana máá sa. Eë i hãa a ko téeè ka i gha ko séè sómè. Gaan di sóman hëé naka dòman hëéthëéa gha hùì te ra tchànoan ëe ko qaase hòò, a ra a gha ëe i ko ma ncëes xгаа-xгааases koe ma qaase khamaga ma tòó o tirim tcgāyam koe.

Cárn ba hëé, x'aè sa hëé naka qgáim tēeku zi gha xg'áèa mááè ba hëéthëé ta gha kg'ónò tíí hëé naka gatu hëéthëé di dtcòmku qãá q'oo koe.

Ra ko dtcàrà t/si kgoara t/si gha máá te ra t/sari cóán di sóman hěé naka dòma hěéthěé sée sa, ěer gha ko tĕe-kg'am zi tĕe e x'aè ka hěé naka ěe i gha ko ntcăà x'aè ka hěéthěé e. Eĕtar gha ma gaan di sóman úúa hăa igabagar cuiskaga gaan di cg'òèan hěé naka ncĕes qaa-q'oos q'oo koe hòèa tchòàn hěéthěé ěe i ma ii khamaga ma tcg'òóa hăa tite a ra a gha chórn m. Eĕ ra gha ko góám tcgāyam koea ga ii, kana hàà ko x'aè kar gha ko góám koea ga ii, kana dtcàràè ra gha a ko kg'ámá te cgoa kg'ui koea ga ii igabaga, (khoe ne ko xg'aeku koe) ncĕe gaan kò ko gatama ma tc'ĕe ne cui ra ga gatà iis gúù sa kúru.

Cgomna x'ái xgàris q'oo koe naka tshàu-tcúúa t/si tòó x'áis iise t/sari cóán t/si ko dtcòm máá i ncĕes qaa q'oo sa kúru sa.

Qăè-tcaor ko máá tsééa-xg'áèan t/si x'áías gúùs domka.

Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix I: Informed assent letter, youth San participants



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Music Department
Date

Contact details of the study leader:
Dr Dorette Vermeulen
Tel: +27 012 420 5889
Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Youth San participant

My name is Mr Fana Rabatoko. I am a music lecturer at Molepolole College of Education. Now I am studying at the University of Pretoria. My study is about learning more about your songs, and how they can be included in the schools in Botswana.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

I hereby kindly **request** you to take part in this study by performing your songs as well as allowing me to interview you if you like. If you agree to take part in this study, I also request you to allow me to take photos, video record your performances, as well as recording you during interviews. The reason why I want to make audio and video recordings of you is to help me to remember very well how you performed your songs, and what you said during interviews.

Although you will appear in video recordings and photos, your name and identity will not be shared with anyone but me and my supervisor. However, your photos and video recording will be given to you as a group to thank you for your participation. It will be your choice if you want this material to be kept in the D'Kar Museum or at another place of your preference.

I wish to point out that the collected data may be required for further research, such as for publications and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

The date, time and place where the performance and interview will be arranged after agreement has been made between you and me.

Please tick the relevant boxes and sign the form on the next page to indicate whether you agree to participate in the research proceedings or not.

Thank you in anticipation for your kind cooperation.

Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
email: frabatoko@gmail.com

<p>DTCOMKUS DIM TCGAYA BA: QAA-Q'OO SA KO TCANA MAA NE DI BA</p> <p>Kg'aika di ciian hēé naka nxàè-kg'aman hēéthēé e, ncēe nc̄o ne khòè ne gane di cauan iise qaù cgoa hāa a, nxāan méé i Botswana di xgaa-xgaan ciian di koe tcāàè.</p>	
<p>Cgomna xg'ara-xg'ara tc'āa dim xg'áèku ba hēé, cárn di ba hēé, nqoana di ba hēé naka 4 di ba hēéthēé e, ncēes q'aa-qoo sa t/si gha tcana máá sa t/si kò ko dtcòm máá ne.</p>	
<p>Tc'āa dim xg'aeku ba</p>	<p>Tííá, _____ (cg'òèan tcana máá-kg'aom/s di i)</p> <p><input type="text"/> ra ko dtcòm ncēes qaa-q'oo sar gha tcana máá sa</p> <p><input type="text"/> ra dtcòm tama ncēes qaa-q'oo sa tcana máá ne</p>
<p>Cárn dim xg'aeku ba</p>	<p>Q'ana ra hāa ncēes qaa-q'oos koer ga ēer ko tc'ēe x'aè ka ga tcg'oa sa dùús domkar ko gata hēe sa tēèè tamase</p> <p><input type="text"/> <input type="text"/></p> <p style="text-align: center;">Fà Fã</p>
<p>Nqoana dim xg'aeku ba</p>	<p>Dtcòmra ko sèè sómèr gha, a tēe-kg'am zi tēekuan hēé naka ciian ntcāan hēéthēé tcana máá sa.</p> <p><input type="text"/> <input type="text"/></p> <p style="text-align: center;">Fã ēe</p>
<p>Tcana _____</p>	<p>máá-kg'aom/s dis tshàu-tcúú sa: Cárn ba: _____</p>

Appendix J: Informed consent letter, PEO



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Music Department
Date

Principal Education Officer
Curriculum Development and Evaluation Department
Gaborone
Botswana

Dear Mr _____

I am currently enrolled as a Master's student at the University of Pretoria under the supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

The significance of this study is to:

- Make a scholarly contribution to the process of preservation of the San music and its functionality in their society and the community at large
- Document the music in order that it can be given further understanding as well as for archiving purposes
- Contribute towards guarding against the threat posed by acculturation on the indigenous aspects of culture
- Create a referral point to the unique indigenous musics of the San community such that it may be remembered and performed by future generations
- Make a contribution in the possibility of the compilation of indigenous songbooks that may be representative of true aspect of pluralism in Botswana
- Expound on the social function of music as imbedded in the musical arts of the San.

I hereby request you to participate in the above mentioned research area on voluntary basis.

A focus group interview will be conducted with you paired with four music teachers from junior secondary schools in Gaborone. Audio-visual recordings and photos will be

taken during the interview which it is expected to last between two and three hours. This video recording will make it easy for me to capture accurate information which will be used for further data analysis in this study. The date, time and venue of the interview will be arranged to be convenient for all participants to avoid interfering with their schedules in any way.

I hereby ask your permission to video record you as well as to take photos during interview discussions. Although you will appear on the video recording, all information regarding names and data gathered from interviews will be treated confidentially and no participants' names will be revealed in the written research report, proposed articles or oral presentations (e.g. at conferences).

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Please tick the relevant boxes and sign the form to indicate whether you agree to participate in the research proceedings or not.

Thank you in anticipation for your kind cooperation.

Fana Rabatoko

Cell: +27 60 433 8247/ +267 760 562 90

Email: frabatoko@gmail.com

Appendix K: Informed consent letter, music teachers



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Music Department
Date

Contact details of the study leader:
Dr Dorette Vermeulen
Tel: +27 012 420 5889
Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Dear Mr /Mrs _____

I am currently enrolled as a Master's student at the University of Pretoria under the supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

The significance of this study is to:

- Make a scholarly contribution to the process of preservation of the San music and its functionality in their society and the community at large
- Document the music in order that it can be given further understanding as well as for archiving purposes
- Contribute towards guarding against the threat posed by acculturation on the indigenous aspects of culture
- Create a referral point to the unique indigenous musics of the San community such that it may be remembered and performed by future generations
- Make a contribution in the possibility of the compilation of indigenous songbooks that may be representative of true aspect of pluralism in Botswana

- Expound on the social function of music as imbedded in the musical arts of the San.

I hereby request you to participate in the above mentioned research area on voluntary basis.

A focus group interview will be conducted with you and three other music teachers, as well as the Principal Education Officer-Music. An audio-visual recording will be made and photos will be taken during the interview which it is expected to last between two and three hours. The video recording will make it easy for me to capture accurate information which will be used for further data analysis in this study.

The date, time and venue of the interview will be arranged so as not to inconvenience you or the school programme, and will be agreed upon by all research participants taking part in the focus group interview.

I hereby ask your permission to make a video recording during the interview, as well as to take photos. Although you will appear on the video recording, all information regarding names and data gathered from interviews will be treated confidentially and no participants' names will be revealed in the written research report, proposed articles or oral presentations (e.g. at conferences).

Please tick the relevant box and sign the form to indicate whether you agree to participate in the research proceedings or not.

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Thank you in anticipation for your kind cooperation.

Researcher: Fana Rabatoko _____
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix L: Informed consent form, all adult participants

CONSENT FORM: ADULT RESEARCH PARTICIPANTS			
Please complete section 1 below and tick the appropriate boxes in all three sections.			
Section 1	<p>I, _____ (name of participant)</p> <p><input type="checkbox"/> Agree to participate in the above-mentioned research activities.</p> <p><input type="checkbox"/> do not agree to participate in the above-mentioned research activities</p>		
Section 2	<p>I am aware that I may withdraw from the research process at any time I wish without being required to offer reasons.</p> <p style="text-align: center;"> <input type="checkbox"/> Yes <input type="checkbox"/> No </p>		
Section 3	<p>I am willing to appear on photos, video recordings of the interviews and all other research activities as explained to me. research</p> <p style="text-align: center;"> <input type="checkbox"/> Yes <input type="checkbox"/> No </p>		
<table style="width: 100%; border: none;"> <tr> <td style="width: 60%; border: none; padding: 5px;">Participant's signature: _____</td> <td style="width: 40%; border: none; padding: 5px;">Date: _____</td> </tr> </table>		Participant's signature: _____	Date: _____
Participant's signature: _____	Date: _____		

CONSENT FORM: PARENTS OF YOUTH SAN PARTICIPANTS	
Please complete section 1 below and tick the appropriate boxes in all three sections if you agree to grant permission to participate.	
Section 1	I, _____ (name of the parent/guardian of the minor research participant) Agree to grant permission to my child _____ to participate in the above mentioned research Do not agree to grant permission to my child to participate in the above-mentioned research.
Section 2	I am aware that my child may withdraw from the research process at any time he/she wishes without being required to offer reasons.
Section 3	I agree that my child could appear on photos and to take part in video recordings of the interviews as well as trance healing dance performance. <div style="display: flex; justify-content: space-around; width: 100%;"> <div style="border: 1px solid black; padding: 5px; width: 15%;">Yes</div> <div style="border: 1px solid black; padding: 5px; width: 15%;">No</div> </div>
Parent/Guardian signature: _____	Date: _____

Appendix M: Informed consent, PS Botswana



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Music Department
Date

Contact details of the study leader:
Dr Dorette Vermeulen
Tel: +27 012 420 5889
Email: dorette.vermeulen@up.ac.za

Contact details of the student:
Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

The Permanent Secretary, Botswana (PSB)
Private Bag 005
Gaborone
Botswana

Dear Sir,

Re: Permission to carryout research in Ghanzi Region

I am currently enrolled as a Master's student at the University of Pretoria under the supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

The significance of this study is to:

- Make a scholarly contribution to the process of preservation of the San music and its functionality in their society and the community at large
- Document the music in order that it can be given further understanding as well as for archiving purposes
- Contribute towards guarding against the threat posed by acculturation on the indigenous aspects of culture
- Create a referral point to the unique indigenous musics of the San community such that it may be remembered and performed by future generations

- Make a contribution in the possibility of the compilation of indigenous songbooks that may be representative of true aspect of pluralism in Botswana
- Expound on the social function of music as imbedded in the musical arts of the San.

I wish to request your kind permission to engage some research participants as well as one research informant in this research project. The research entails conducting focus group interviews with selected participants, as well as to observe these participants when they are performing indigenous songs at the arranged venues, times, dates and schedules depending on the convenience of the participants.

The information gathered from interviews will not be used for any personal gain, but as an academic pursuit to extend the knowledge base of this highly valued and important art form of the San people. The findings of the research are aimed to help establish and preserve the San music as an important cultural heritage for all peoples in Botswana.

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

All the necessary ethical considerations for carrying out an ethnographic research will be assured. Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Yours faithfully,

Researcher: Fana Rabatoko
Cell: +27 60 433 8247/ +267 760 562 90
Email: frabatoko@gmail.com

Appendix N: Informed consent letter, San Centre, UB



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities
Date

The San Centre for Study
University of Botswana (UB)
P.O. Box 00260
Gaborone

Dear Sir,

Re: Permission to carryout research in Ghanzi Region

I am currently enrolled as a Master's student at the University of Pretoria under the supervision of Dr Dorette Vermeulen. For this degree I am required to do a research project in order to complete my Dissertation.

My research topic is:

San indigenous songs as cultural heritage for inclusion in Botswana music education programmes

The significance of this study is to:

- Make a scholarly contribution to the process of preservation of the San music and its functionality in their society and the community at large
- Document the music in order that it can be given further understanding as well as for archiving purposes
- Contribute towards guarding against the threat posed by acculturation on the indigenous aspects of culture
- Create a referral point to the unique indigenous musics of the San community such that it may be remembered and performed by future generations
- Make a contribution in the possibility of the compilation of indigenous songbooks that may be representative of true aspect of pluralism in Botswana
- Expound on the social function of music as imbedded in the musical arts of the San.

I wish to request your kind permission to engage some research participants as well as one research informant in this research project. The envisaged participants will be requested to take part in both individual semi-structured interviews and focus group interviews. Furthermore, they will be requested to participate in the San indigenous

songs which they are conversant with as per their day to day practices and involvement in these songs. The research entails conducting focus group interviews with selected participants. The information gathered from interviews will not be used for any personal gain, but as an academic pursuit to extend the knowledge base of this highly valued and important art form of the San people. The findings of the research are aimed to help establish and preserve the San music as an important cultural heritage for all peoples in Botswana.

I wish to point out that the collected data may be required for further research, for example for research articles and conference presentations.

Data will be used for academic purposes only and it will be stored in the Department of Music at the University of Pretoria for 15 years.

Yours faithfully,

Researcher: Fana Rabatoko

Contact details of the student

Fana Rabatoko

Email: frabatoko@gmail.com

Cell: +27 60 433 8247/ +267 760 562 90

Tel: +27 012 420 5889

Contact details of the study leader

Dr Dorette Vermeulen

Email: dorette.vermeulen@up.ac.za

FILL-IN CONSENT FORM: RESEARCH PARTICIPANTS

Exploring structural, stylistic, and textual elements of San indigenous songs for inclusion in Botswana music curricula

Please complete section 1 below and tick the appropriate boxes in all three sections if you agree to grant permission to participate.

Section 1 I, _____
(name of the parent/guardian of the minor research participant)
Agree to grant permission to my child _____ to participate in the above mentioned research
Do not agree to grant permission to my child to participate in the above-mentioned research.

Section 2 I am aware that my child may withdraw from the research process at any time he/she wishes without being required to offer reasons.

Section 3 I agree that my child could appear on photos and to take part in video recordings of the interviews as well as trance healing dance performance.

Parent/Guardian signature: _____

Date: _____