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MOP 895

MINI DISSERTATION

INDIGENOUS TSONGA CHILDREN'S GAME-SONGS

NOVEMBER 2011

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CHAPTER 1

1.1 Introduction

South Africa is a diverse country: there are eleven official languages, plus immigrants from across the globe living in the country. This implies that there are at least eleven different cultural groups. Each culture carries within it a dynamic musical heritage and music is an indispensable element of each African culture. South Africa has a potentially rich, complex and diverse multi-cultural musical legacy.

Many South Africans have moved from rural areas to urban areas in search of better living conditions. As a result, people from different South African tribes have found themselves living together. The 'ensemble' of different tribes ultimately brings about intermarriage of musical cultures, which results in a 'new' culture. Jorgensen (2005:49) writes that "all young people, particularly during adolescence, are faced with a complex task of constructing a sense of personal identity from what is now an accelerating traffic of images, ideas, pressures and expectations that surround them, from home, friends, street culture …" As a result of what they are surrounded with, the youth lose their indigenous culture and cling to the 'new'.

All these factors result in black South Africans drifting away from their indigenous music. Hence, it is important that indigenous African game-songs be collected and preserved for posterity. Songs need to be notated in both staff notation and tonic sol-fa. They also need to be audio- and video-recorded. When notated and recorded, the game-songs could also be taught in multicultural classrooms, for example, instead of only being taught orally from one generation to the other. If this is done, a wide public will also be able to appreciate, read and perform African indigenous music.

1.2 Statement of the problem

Himself a Tsonga, Khosa (1996: 1) focuses mostly on choral music but he notes that there are no indigenous songbooks, and no other forms of recorded African class music songs in the vernaculars of the Northern [now 'Limpopo'] province. Gbeho (1952) says: "the African is not conscious of the fact that his/her music is dying out and only some schools attempt to teach this music." The current black South African generation seems to embrace 'foreign' music and games and forget their indigenous musical heritage. This also applies to the Tsonga, a large percentage of whom reside in the Limpopo province. There are insufficient recorded and notated indigenous South African children's games accompanied by songs.

Hugh Tracey (1953: 10) claimed that "the Bantu bends to every wind that whistles". He continued to say that "the Bantu [his term] lacks the sense of proportion which creates a civilization and that his whole culture was exposed and vulnerable to attack by the determined proselytizers…" Based on the challenges that Tracey mentioned more than fifty years ago one can warn that, if not preserved, black South African indigenous songs and games will gradually vanish.

1.3 Research Questions

The main research question on which this study is based is: To what extent can indigenous Tsonga children's game-songs be collected and preserved?
The following sub-questions are also posed:

- Who are the best informants of indigenous Tsonga children's game-songs?
- How widespread are indigenous Tsonga children's game-songs?

1.4 Aims of the study

The research is aimed at indigenous Tsonga children's game-songs. These game-songs were collected and studied. After a thorough study among the Tsongas in the Giyani and Malamulele

regions, collected game-songs were notated (in dual notation, i.e. staff and tonic sol-fa notation) and a book of indigenous Tsonga children's game-songs, together with a DVD, was produced.

During a workshop that was be held, as part of the project MOP 880, children from Tembisa and Ivory Park, with whom the researcher worked, performed a few pre-determined indigenous Tsonga children's game-songs that were collected for compilation by the researcher. Evaluation forms were handed out to the audience at the workshop to evaluate the songs. As a result of the workshop, the final selection of games was included in the compilation made.

1.5 Rationale

Campbell and Scott-Kassner (1995: 12) state that "music is transformed by technology and by the blending of cultural traditions from near and far, children are offered a wide array of expressions from which to choose for listening and performing." Jorgensen (2003: 49) adds: "Moreover, as a result of the globalised world in which the local and the global interact, particularly in the musical learning of young people, music education researchers need to focus not only on the formal and informal musical learning in western societies and cultures, but to include the full global range of popular, world and indigenous musics in their studies." The rich and diverse indigenous African musical heritage should be preserved for posterity. Specifically, Tsonga games and songs should be collected and notated/recorded for the world to be able to appreciate and perform them.

1.6 Definition of field/Target group

The study neither focuses on indigenous Tsonga children's game-songs of Mozambique nor of Zimbabwe. Rather, it focuses on indigenous Tsonga children's game-songs that were and are performed in Limpopo province, in the Giyani and Malamulele rural areas. The questionnaires for the research were aimed at both young and adult informants.

1.7 Methodology

An ethnographic qualitative study was done in the rural villages around Giyani and Malamulele regions, in Limpopo province (see maps). Questionnaires (see Appendix D) were handed out in both regions to elderly individuals and children who know some of the indigenous Tsonga children's game-songs. Those that know some game-songs were asked to perform them and all performances were video-recorded for data analysis.

The research was conducted in Limpopo province, in the Giyani and Malamulele areas. These are two of the areas that are relatively uninfluenced by the two other black South African tribes in Limpopo province, which are Pedi and Venda. The individuals and the groups were asked to perform indigenous games known to them, which were recorded.

A workshop was conducted in Tshwane (Pretoria), where several non-Tsonga music teachers were taught the collected indigenous Tsonga children's game-songs and encouraged to teach such indigenous African material at their primary schools. Two Ugandan musicians, Mr Julius Kyakuwa and Mr Charles Mugerwa, were guest speakers at the workshop to add importance to the inclusion of indigenous African music in primary school programmes. The workshop linked this project (MOP 895) to the in-service training course to be presented for MOP 880.

1.7.1 Data collection

The research employs qualitative questionnaires as described by Rubin and Rubin (1995:31) in Mouton (2001:196). They note that the model for qualitative study emphasizes the relativity of culture, the active participation of the interviewer, and the importance of giving the interviewee a voice. The purpose of the questionnaires is to ensure that informants entirely understand both the purpose of the research and their rights.

School children, indigenous music groups and elderly individuals were given questionnaires in this study. Consequently, there had to be different consent letters. Respondents were asked to

perform the game-songs that they knew as mentioned above and all performances were video-recorded for comparison of similarities and differences.

1.7.2 Data analysis

The data is divided into two groups; children's and adult performances. This is done so that differences and similarities between the performances can easily be identified. Both groups could perform one indigenous game differently but sing the same accompanying song or vice versa. Because there are two or more versions of one song or game, and since this is emic research, the 'more indigenous' one is the one that was selected. The researcher was able to pick the 'more indigenous' games accompanied with songs since he is Tsonga-speaking. The only songs to be compiled and notated are the ones that are not 'contaminated' by other South African languages.

1.8 Literature overview

Both the history of the Tsonga people and their music are under-researched, unlike the music of the Venda people of Limpopo province. Levine (2005: 210) says that there are few records of the early history of the Tsonga, apart from one or two Portuguese sources. Manganye in Herbst (2005: 164) states as well that "the early history of the Tsonga people … has been insufficiently recorded and it is therefore difficult to discuss with authority their language, culture, listing and grouping of their clans".

Johnston (1973) is one author who undertook a study on Tsonga children's folksongs. His focal point was not, however, on collecting and notating them, but stating their characteristics and classifications. Johnston conducted a large survey study of Tsonga children's songs, including those of Mozambican and Zimbabwean Tsongas. There is unfortunately no list of the songs.

Khosa (1994) collected and notated twenty-one folk songs. Khosa is Tsonga but he also collects Venda, Pedi and Zulu folksongs. He hoped, as indicated in his problem statement, that songs in all the languages spoken in South Africa would be included in his final collection. Most of the songs in his collection are four-part arrangements suitable for use in choral groups, and are ac-

companied by dance. In this BMus Hons dissertation Khosa does not offer in-depth descriptions of the folk songs; his primary aim was to collect and notate the songs.

In his unpublished Masters dissertation at the University of Pretoria, Khosa (1996) did a study on folk and choir songs. He focuses on choral training problems (in Limpopo province), class music teaching, music subject advisers and class music programmes through choir training. He includes the other four cultures of Limpopo province (English, Afrikaans, Venda and Pedi), in addition to the Tsonga. In his research objectives, he indicates that he aims at investigating ways of compiling indigenous and other songs.

Khosa (1996:16) complains that teachers do not promote indigenous music at schools. He gives reasons why indigenous and traditional songs are the least popular and why they are not sung anymore. He states that almost all of them are sung in unison, are associated with paganism by Christians and that the attire is different from today's attire. Khosa does not provide a detailed case study on Tsonga children's indigenous songs and games.

Sambo (1998:5) claims that the collecting and notating of Tsonga songs is very urgent since these songs are in peril of dying out. Unlike Khosa, Sambo collected and notated songs that are not accompanied by dance. He asked if South African teachers have enough knowledge of how to teach singing to adolescents. Furthermore, unlike Khosa, Sambo collected and notated Tsonga traditional songs only. His principal focus was on collecting songs that can be sung by junior secondary schools in South Africa.

Levine (2005) explains the challenges South African traditional music faced in the past, including Tsonga music. Her main focus is on the classification of Tsonga children's folktales, not on indigenous children's songs and games. Although there are 'gaps' in her classification of Tsonga children's traditional songs, she nevertheless discusses Tsonga music in a detailed manner.

Emberly (2009) focuses on children's music as a paramount site for understanding children's culture on a more comprehensive scale, while also incorporating other factors that impact childhood in Limpopo. She compares and contrasts musical languages of the African tribes (Pedi,

Venda and Tsonga) found in Limpopo province. "In short, my 'field' includes a study of children's music in the Limpopo province, as well as some surrounding areas, and a study of the impact of media on children's musical language" summarises Emberly (2009: 35). Emberly's research uses what Vithal and Jansen (1997) call methodological limitation – large scale studies. She does not focus her attention on Tsonga music but rather on Pedi and on Venda.

The literature referred to above fails to pinpoint the differences between traditional, folk and indigenous songs. This research is meant to provide a detailed study of Tsonga children's music with the focus on indigenous game-songs.

1.9 Delimitations of the study

The research does not focus on the traditional or folk music of the Tsonga people in general. Nor does it focus on choral and contemporary music/songs. However, it focuses on the indigenous Tsonga children's game-songs.

1.10 Value of the study

The study intends closing the gaps in the existing knowledge base. Moreover, the research will add to the available repertoire of indigenous Tsonga children's songs and games. Since a book of indigenous Tsonga games accompanied by songs is compiled, the study will contribute towards preserving the indigenous music and games of the Tsonga people for the coming generations.

CHAPTER 2

2.1 A brief history of the Tsonga people

Mandla Mathebula *et al* (2007) claim that:

> Historically, Tsonga communities stretched from St Lucia Bay in Northern KwaZulu Natal up to the upper Save river in Mozambique, covering parts of Swaziland, Mpumalanga, Kruger National Park and South Eastern Zimbabwe. In the 1720s, Portuguese and Dutch identi-

fied the Tsonga as linguistically and culturally belonging to one group despite the fact that they belonged to different chiefdoms.

2.2 General history

The early history of the Tsonga people has been inadequately recorded. Hence it is difficult to discuss with authority their language, culture, listing and grouping of their clans. After they left central Africa, the majority of the Tsonga groups settled in Mozambique, in places such as Musapa, Nyembani, Gaza, Bileni, Gwambe and Maputo. Magubane (1998: 90) claims that 'The first Tsonga-speakers to enter the former Transvaal probably did so during the 18th century.' Years later Portuguese colonizers arrived and forcefully took leadership over them.

Soshangane and his followers fled from Shaka (the leader of the Zulus) around the 1860s and went from South Africa to Mozambique where he defeated some of the Tsonga groups. Soshangane then settled in Bileni. His soldiers liked Tsonga girls and subsequently got married to them. From the marriage of Soshangane's soldiers and Tsonga women, the Shangaan tribe came into being. The Tsongas are wrongly referred to as *Machangana* (Shangaans). The Tsongas are the descendents of Gwambe and Dzavani and *Machangana* are the descendents of Soshangane.

The Tsonga language is spoken in South Africa's Limpopo, Gauteng and Mpumalanga provinces and in the following countries: Mozambique, Zimbabwe and Swaziland. 'But it was only in 1959 with the promulgation of the Bantu Self-government Act 46. This act formally declared the "Shangane/Tsonga" to constitute a "national unit" and allowed the government to accede to the Tsonga chiefs' wishes for a separate homeland' (Vail 1989: 104). In Limpopo province, after the implementation of the Bantu Self-government Act, the Tsongas were relocated to places such as the Giyani and Malamulele regions, Elim and Nkowankowa.

Xitsonga language is one of the eleven official languages in South Africa. It is not an easy language to read, perhaps because of the 'curious' combination of letters. The Shangaan language has different variants and it is largely influenced by the Zulu language which Soshangane and his soldiers spoke.

2.3 Cultural history

Indigenous Tsongas lived in a homestead, *muti*. *Muti* consists of round huts with conical thatched roofs. Originally, it would be a man and his wife's or wives' hut(s), huts for unmarried children and for married sons. The homestead would be built in the form of a circle, surrounded by a fence made of tree bases and branches. 'They were agriculturists who cultivated sorghum and maize as well as vegetables. They kept cattle, goats, sheep, poultry and pigs … they were keen fishermen' (Martin and Morris, 1976: 105). Tsongas were fearless hunters; they used to hunt both small and large wild animals using dogs, sticks and assegais. Tsongas are farmers; they still practise crop and animal farming. They cultivate different kinds of crops including potatoes, groundnuts, vegetables, sorghum and mainly maize plants (*mavele*).

Traditionally, Tsonga women wear *yele* (short-sleeve shirt, bright colour) or any short-sleeve T-shirt, *xibelana* (pleated wrap-around skirts), *minceka* (colourful cloths) with *tikhwini* or *vuhlalu* (beaded bands) around their necks and waists. Originally, they wore *vusenga* (traditional bracelets originally worn on the left hand), *madeha* (aluminum anklets) and *masindza* (copper or aluminum bracelets). Tsonga men wear *tinjhovo* (skirts made of wild animal skin) – similar to Zulu traditional male attire. On the head they put on *nghundhu* (hat made of animal skin and ostrich feathers). *Mugaqo* is a traditional vest made of animal skin as well. In the left hand they would hold *xithlangu* (shield made of animal skin) and in the right hand *xigiya* (assegai). Tsonga girls used to wear *tinguvu* (lighter version of *xibelana*) and nothing on top. Tsonga boys wear *tinjhovo* and also nothing on top.

Unlike Venda girls who attend three major initiation schools (Magubane, 1998:86), Tsonga attend two; *musevetho* (puberty school) and *vukhomba* (pre-marital school). Tsonga boys attend one initiation school which is called *matlala/madlala* or *ngoma.* These initiation schools still take place in a few rural areas in the Giyani and Malamulele regions. 'The primary purpose of initiation schools is to mark rites of passage from adolescence to adulthood: boys into manhood and girls into womanhood' (Manganye in Herbst, 2005:166). Currently most parents take their sons to medical doctors to be circumcised. On the other hand, most parents make a large twenty-first birthday party for their daughters in the place of *vukhomba*.

Indigenous Tsongas believed in a *sangoma* or *n'anga* (spiritual/traditional healer) as part of their traditional culture. They strongly believed in ancestral worship (*ku gandzela swikwembu*/*va le hansi*). Traditionally, each homestead would have a tree or just a place for sacrificial purposes. At those places offerings would be occasionally made by an individual or the whole family. The offerings included the libation of snuff, traditional beer or an animal. 'Today over half the Tsonga belong to Christian churches' (Magubane, 1998: 96). Certainly, most Tsongas have abandoned their cultural heritage including ancestral worship - especially since the beginning of the twentieth century.

2.4 Musical history

Addo *et al* in Herbst *et al* (2003:237) state that music plays a major role in the daily life of Africans: it accompanies work, household chores, ceremonies, ritual activities, games, rites of passage, recreational activities and festivals. Music is truly an inseparable ingredient of daily life amongst the Tsongas. It plays a significant role in the lives of the Tsongas from birth to death. The birth of a child is celebrated with lots of joyous singing. On the other hand the death of a person is mourned with lots of grieving and comforting. Tsongas have vocal and instrumental music. They have both solo and group music. They also have music for children and for adults. Instrumental music is divided into three categories: percussion, wind and stringed instruments.

Percussion instruments include *marhonge* (rattles), *xigubu* (big double-sided drum) and *tingoma* (drums). Amongst Tsonga drums there are *ncomani*, *ndzhumbha* (conical shaped drum with single membrane) and *ngoma*. *Ngoma* is also two sided but smaller and could be longer than *xigubu*. Drums play an essential role in the Tsonga communities. The wind instruments include *mhalamhala* (antelope horn), *xifotoriya* (Tsonga traditional whistle made from small calabash), *nanga* (Tsonga traditional whistle made from calabash) and *xitiringo* (Tsonga penny whistle), while stringed instruments include *xizambi* (mouth resonated friction-bow), *xitendze* (braced gourd-bow with a calabash attached to it) and *xipendzani* (wire-stringed bow with a thick handle plucked with a flat piece of metal.)

'Ina, Vatsonga-Machangana I vanhu lava nga ni ntolovelo wo cina swigubu, makhwaya, muchongolo ni mincino yin'wana va ri karhi va yimbelela no hlavelela tinsimu loko va ri eku wiseni hi ku hela ka vhiki' (Shabangu, 2006: 2-3). Translation: 'Indeed, Tsongas-Shangaans are people who have a habit of dancing to drum-ensemble, men's traditional dance, men's ethnic dance and many more. They perform these dances while singing or harmonizing songs when they are resting on weekends.' Each village used to have one or more drum-ensembles (*xigubu/swigubu*). On weekends villages would compete in terms of their skills in some open area where a large number of spectators could be accommodated. Tsongas are famous for their flourishing musical inheritance which ranges from indigenous drum-ensemble to urban contemporary styles, excluding indigenous Tsonga children's game-songs.

2.5 Current musical practice

'African music was at its purest during the pre-colonial period when there was minimal foreign influence' (Allgayer-Kaufmann and Weber, 2008: 179). Indigenous songs such as *Hogo* (boys' initiation title-song) and many more boys' initiation songs do not have any trace of Western influence. Most girls' initiation songs as well do not have any trace of Western influence. Also, Tsonga ancestral worship songs do not have any trace of Western influence. There are groups of old women and men who form *xigubu* in order to preserve the cultural music of their Tsonga tribe.

On the other hand, all modern Tsonga music is 'contaminated' by 'foreign' music. The prevailing music of groups such as Thomas Chauke *na* Shinyori Sisters, the late Matshwa-bemuda and George Maluleke employ the I-IV-V chord progression which is an apparent evidence of Western influence. The artists do not play indigenous musical instruments; they play modern electrical Western instruments. Furthermore, current Tsonga artists use English lyrics in their Tsonga songs.

The Tsonga music has changed since it was recorded first in the 1920's. Today it is possibly the most popular cross-over music in the country, combining local and imported traditions (Magubane, 1998: 99). The current traditional Tsonga music is famous amongst the black South African music, probably because of its unique programmed drums and the fast tempo. Moreover, artists

such as Matshwa-bemuda and Boti Reddy Magolongondlo make use of auto-tune which is an American R ‘n B feature. Artists such as Muchangana and Gaza compose Tsonga songs in rap style – they even incorporate English and other South African languages in their lyrics. Tshetsha boys sing in Xitsonga but their music is regarded as Tsonga traditional electro.

CHAPTER 3

3.1 Availability of indigenous Tsonga children’s game-songs

Indigenous Tsonga music looks as if it is slowly vanishing. It appears to be on its way to its ultimate ‘death’. Generally, all indigenous Tsonga musical artefacts seem to be getting lost to history.

3.1.1 Who are the best indigenous Tsonga children’s game-song informants?

Most old Tsonga men and women have forgotten about indigenous game-songs. If they remember a game-song, they can hardly sing it from beginning to end. Most of the people interviewed in this research, both young and old, struggled to sing a game-song from beginning to end. Either they just remember the title of the game-song or they start singing and get stuck before it is finished. However, there are those few individuals who have good memories, who can remember indigenous Tsonga game-songs from beginning to end, with their instructions. Still, the best indigenous Tsonga children’s game-song informants are pre- and primary school teachers. This does not apply to all pre- and primary school teachers though: most of them are those that were born before the 1980’s and teach singing at their schools. Most of these teachers had to do research in order to accumulate the game-songs they teach at their schools.

3.1.2 Do Tsonga children still play the indigenous Tsonga games-songs?

Tsonga children who still play indigenous Tsonga children’s game-songs are those that are in pre- and primary schools. Also, those that still play these game-songs are those that are fortunate

to be in schools where there is a period in their school time-table for music or physical education. In most Tsonga pre- and primary schools in Malamulele and Giyani regions, music is treated as an extra-curricular activity. Conceivably, this is due to lack of trained music educators in those regions. The playing of indigenous game-songs in an open space in the evening no longer takes place. The normal current situation in a Tsonga homestead is that in the evening children are active with play stations or watch television.

3.1.3 Comparison between previous and present indigenous Tsonga children's game-songs

Unlike the present indigenous Tsonga children's game-songs, the previous had undiluted Tsonga language. The present merge with the language that is mainly spoken in the streets these days, English. Some informants consider *'How many cigarettes?'* (an English game-song sung across the Malamulele and Giyani regions) as an ordinary indigenous Tsonga children's game-song because of the English language influence amongst Tsongas. Most of present indigenous game-songs have at least one 'foreign' and/or English/Afrikaans word or name e.g. *Ningi-ningi* dopse (dopse – not a Tsonga word), *Yakopo* (Jacob – English) and *Ndzi rhume mfana a ya vhengeleni* (*vhengele* = *winkel* – Afrikaans). Moreover, *Mbhalele wa mbhale* presently has Connie in the lyrics, which is a Western name instead of *khegu* which is an original Tsonga word for 'girl'.

3.1.4 Importance of indigenous Tsonga children's game-songs amongst the Tsonga

In the olden days Tsonga mothers and grandmothers used to instruct children to go and play when they had finished helping with the homestead chores. In most cases game or play time would take place before folktale times. Folkstory time would happen late in the evening after supper, *exitangeni* (in the kitchen-hut), around a fire. Playing and playing game-songs would continue late in the evening when there was a moon, in an open space. All Tsonga game-songs are actually outdoor activities: the mothers and grandmothers knew that children needed time on their own to play.

Frank (1968:443) says that play is the most intensive and fruitful learning activity encountered in one's lifetime. Tsonga indigenous game-songs help in preserving the musical heritage of the Tsonga culture. They preserve the Tsonga indigenous music and moreover preserve the language when sung in first class Tsonga language. Therefore, in playing indigenous game-songs, Tsonga children learn language and life lessons, orally. Moreover, Tsonga children get acquainted with and experience their cultural values through indigenous game-songs. The game-songs attract children to learning; they think they are just having fun in playing, while they are actually learning. In that fashion, children unconsciously learn best while having fun. 'In observing children from early childhood to the elementary years, we come to the realization that what is common to all is their propensity for movement' (Dimondstein 1974:68). Indigenous children's game-songs and all rhythmic movements bring about learning across the globe.

Aronoff *et al* (1969: 154) convey that music-movement games for young children have the primary purpose of providing opportunities for practice and improvement of listening skill and muscular control. Indigenous Tsonga skipping and jumping games and game-songs such as *khadi* (rope-skipping) develop children's physical bodies and help in keeping them fit and healthy. Game-songs such as *Jakopo* (child is blindfolded, searches for a partner by asking where are you) develop listening and planning skills.

By sending their children to go and play, mothers were promoting the social development of their children. They knew that the children were going to learn to control themselves in a social environment and to tolerate other children. Game-songs such as *Mbita ya vulombe* develop courage and trust in Tsonga children's lives; a child that is thrown into the air trusts that their friend cannot let them fall on the ground. The counting game, *Mbhalele wa mbhale*, develops mathematical skills. Mental development of critical thinking could be developed through game-songs which require quick decisions and working under pressure such as *Xitimela-machoni*.

It is sad to witness the disappearance of these useful indigenous Tsonga children's game-songs. They provide valuable activities through which Tsonga children experience and release feelings. Through these indigenous game-songs, Tsongas express and react to ideas, feelings and other people. Most of them are forgotten and those that still 'exist' are adjusted and modified.

3.2 Collecting, selecting, analysis and notating of collected game-songs

Collecting game-songs was the most challenging and tiresome activity amongst all of the above. One sad part in collecting game-songs was that most respondents could not finish a performance; they could hardly remember both the game and the song that accompanies it. Notating was challenging as well – transcribing an indigenous song needs undivided attention and skills. Selecting and analysis are not as challenging as collecting and notating since this was an emic research. Nonetheless, the above activities and processes collectively were taxing and demanding since they are the heart and core of the study.

3.2.1 Selection of villages where indigenous Tsonga children's game-songs were collected

The 'fields' in which the research was conducted are the rural areas of Malamulele and Giyani regions. The reason why Malamulele and Giyani towns are excluded is that they are more modern compared to most rural villages in the area. In both Malamulele and Giyani towns there are no traditional Tsonga homesteads which consist of huts; instead there are Western houses. Several schools in these towns use English as the medium of communication. Wealthy parents in the rural villages send their children to these 'English schools' for better education. These schools have facilities (such as science laboratories and computers) that are not found in rural schools. Villages that were selected for the 'field' are those that have traditional homesteads of huts instead of one big house for a family.

There are several western houses in rural villages these days – people who can afford build themselves mansions in the village instead of migrating to towns. Unfortunately, from the point of view of this research, all villages in both Malamulele and Giyani regions now have electricity; villages without electricity would be ideal for the 'field.' Malamulele villages that were selected are Dinga, Mchipisi, Jimmy-Jones Nghezimani and Shitlhelani. Giyani villages that were selected are N'wa Dzeku-dzeku, Gawula and Thomo. These are some of the rural villages that still have traditional Tsonga homesteads and most of them have indigenous musical groups (like

xigubu) that preserve the Tsonga culture and tradition by performing at functions and competitions.

3.2.2 Selection of informants that were interviewed

The researcher asked several individuals who are between fifty and eighty years old if they could give any information on indigenous Tsonga children's game-songs and perform them. The response was that they have forgotten the game-songs and suggested that the researcher ask younger ones that are still 'fresh.' Again, primary school children referred the researcher to their teachers, mentioning that their teachers do sometimes teach them how to play the game-songs at school. This led the researcher to the conclusion that the best informants could be pre- and primary school teachers. Pre-school teachers agreed that they do teach indigenous Tsonga children's game-songs to their pupils. Primary school teachers confessed that they hardly teach how to play indigenous Tsonga children's game-songs but they knew how they are played. They also exposed that in Giyani and Malamulele regions music in primary schools is treated as an extra-mural activity. Individuals who have good memories, pre-and primary school teachers were found to be the best informants in this research.

3.2.3 Selection of indigenous Tsonga children's game - songs that are compiled

The researcher collected seventeen indigenous Tsonga children's game-songs from Malamulele and Giyani regions; the eighteenth one is in English but 'considered' to be one of these game-songs for no apparent reasons. The indigenous Tsonga children's game-songs are:

1. Xitimela machoni
2. Khangala khangala khangala
3. Chava kondlo
4. Hi navela ku kha m'roho
5. Mbhalele wa mbhale
6. He x'koriyo hee!
7. Bole-bole

8. Vana na nga
9. Mbita ya vulombe
10. Murimi
11. Hekele wa heke!
12. Yakop,n'haleno kokwane
13. Ndzi rhume mfana
14. Mpfula ya na mthothotho
15. Ku na ndzilo entshaveni
16. Ningi ningi dopse
17. Pipi yi wini
18. How many cigarettes?

The first ten game-songs are the ones that are selected for the indigenous Tsonga children's game-songs compilation since they are the ones that feature game-activities. Most among the last eight do not feature game-activities – *Mpfula ya na mtho tho! tho!*, for instance, just features jumping of children in the rain; there is no game-activity in it.

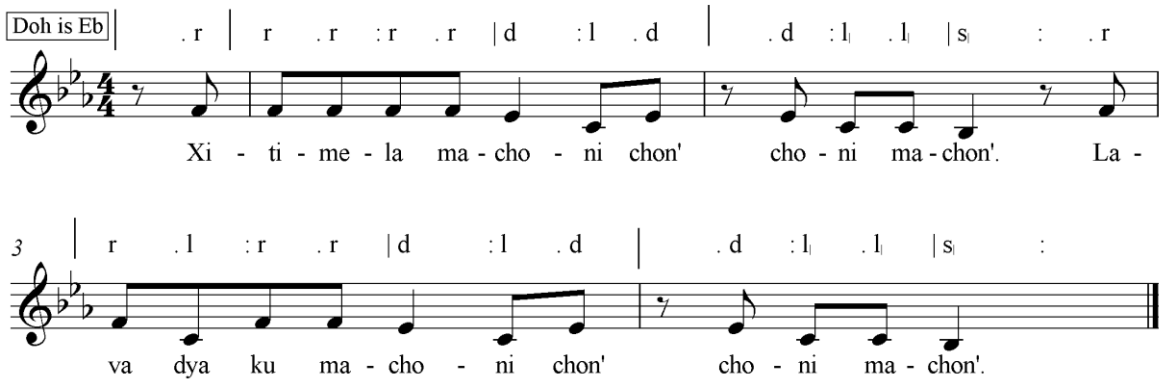
3.2.4 Analysis of the selected games

Forrai (1988: 27) says that the main pedagogical value of games lies in the shared enjoyment and natural group feeling they create and that there is nothing to be gained if the game is sung with the children standing rigidly to attention and singing with the precise enunciation of a well-performed formal assignment. The analysis of the games was based on Forrai's enlightenment; the only games that were selected for compilation (as mentioned before) are games that have more vigorous activities than just singing. The selected games feature a wide range of game-movements; locomotive and non-locomotive.

XITIMELA MACHONI

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



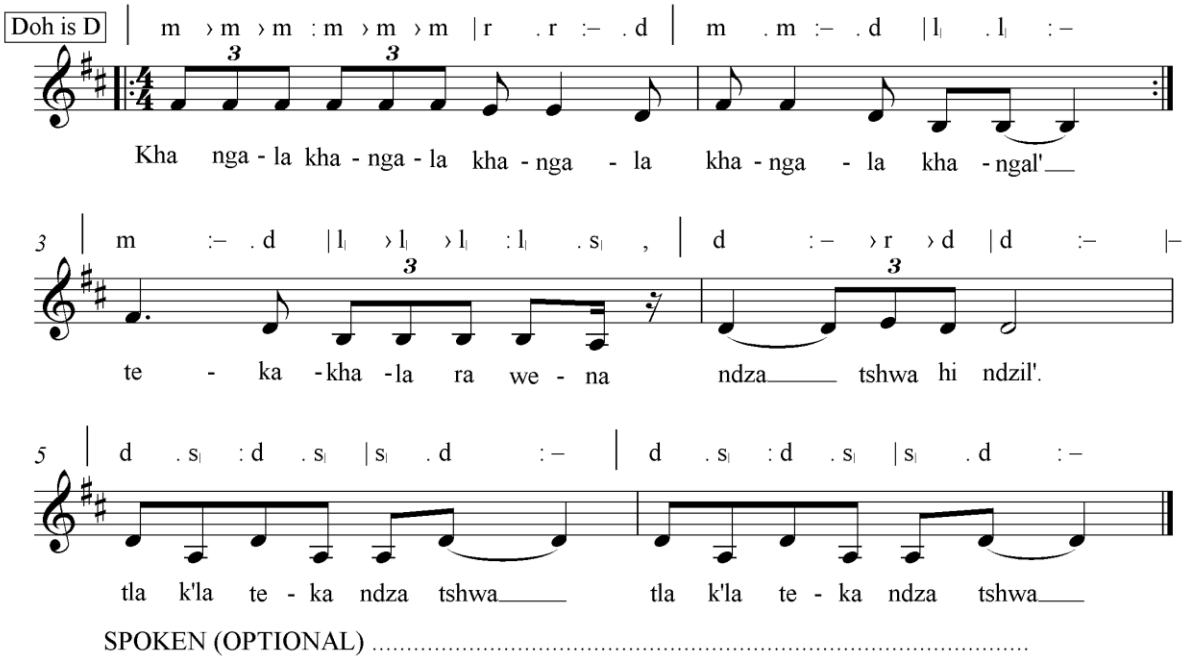
Movements

- Locomotive (walking and running) and non-locomotive (pulling, bending and stretching) movements

KHANGALA KHANGALA KHANGALA

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



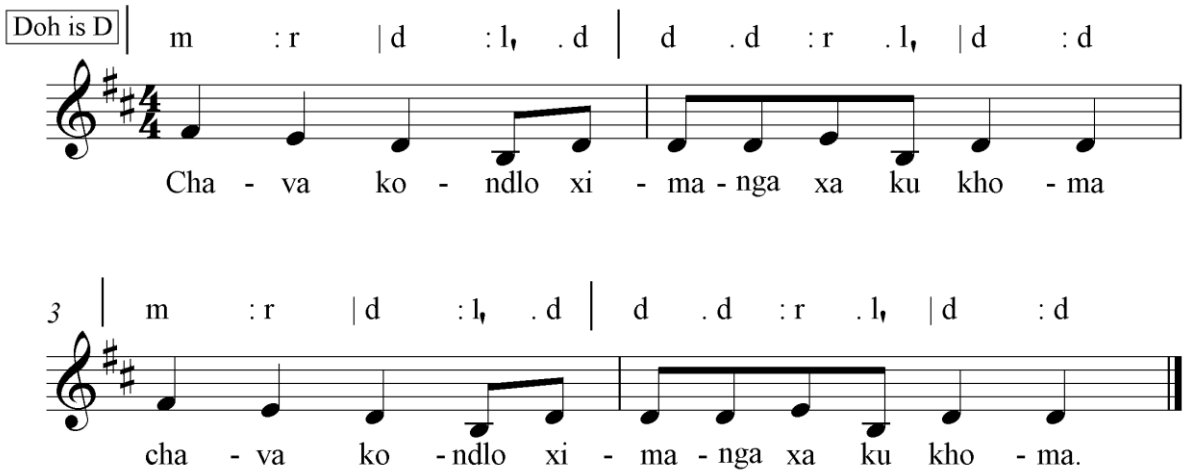
Movements

- Non-locomotive (bending, stretching and throwing) movements

CHAVA KONDLO

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



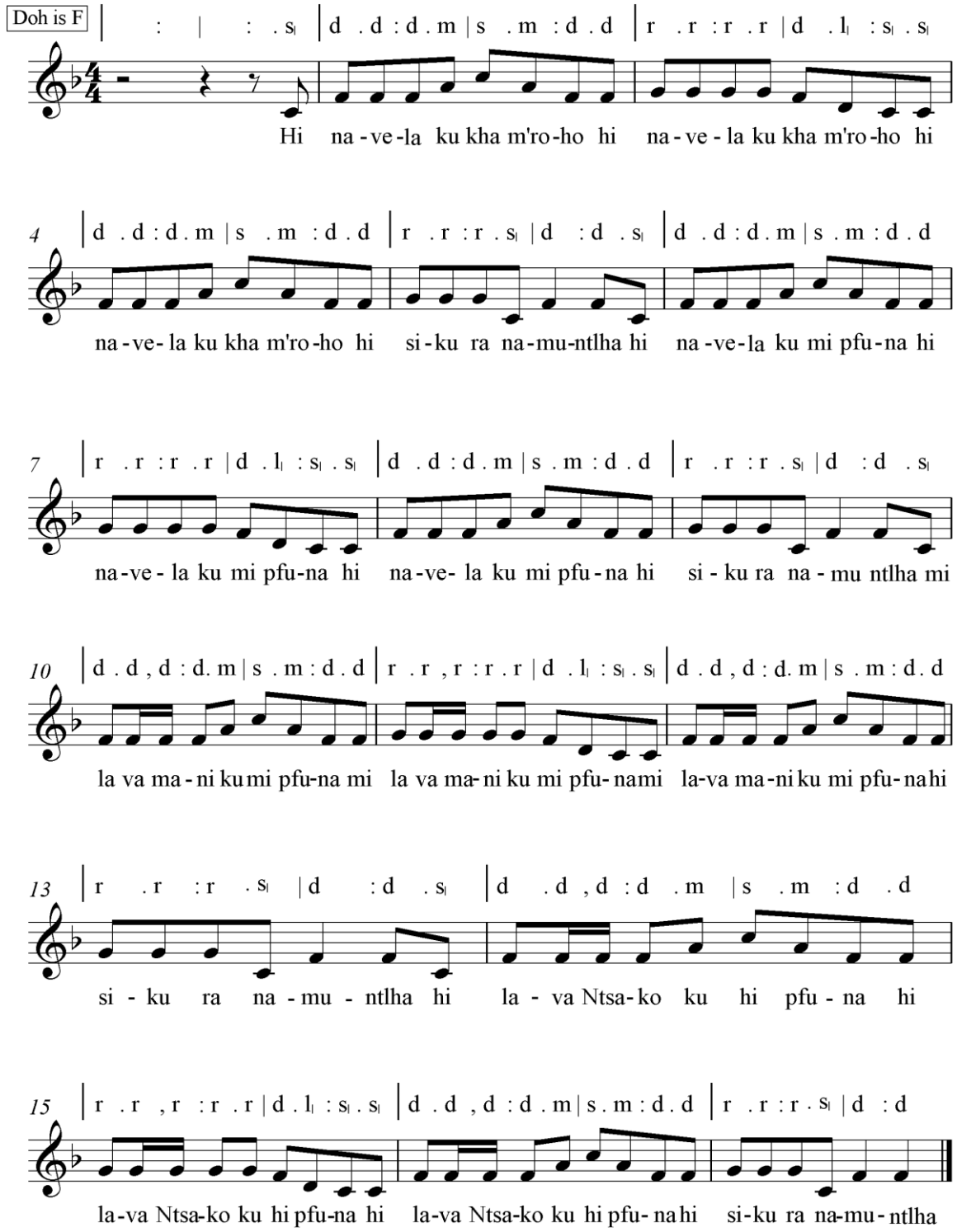
Movements

- Locomotive (running and charging) movements

HI NAVELA KU KHA M'ROHO

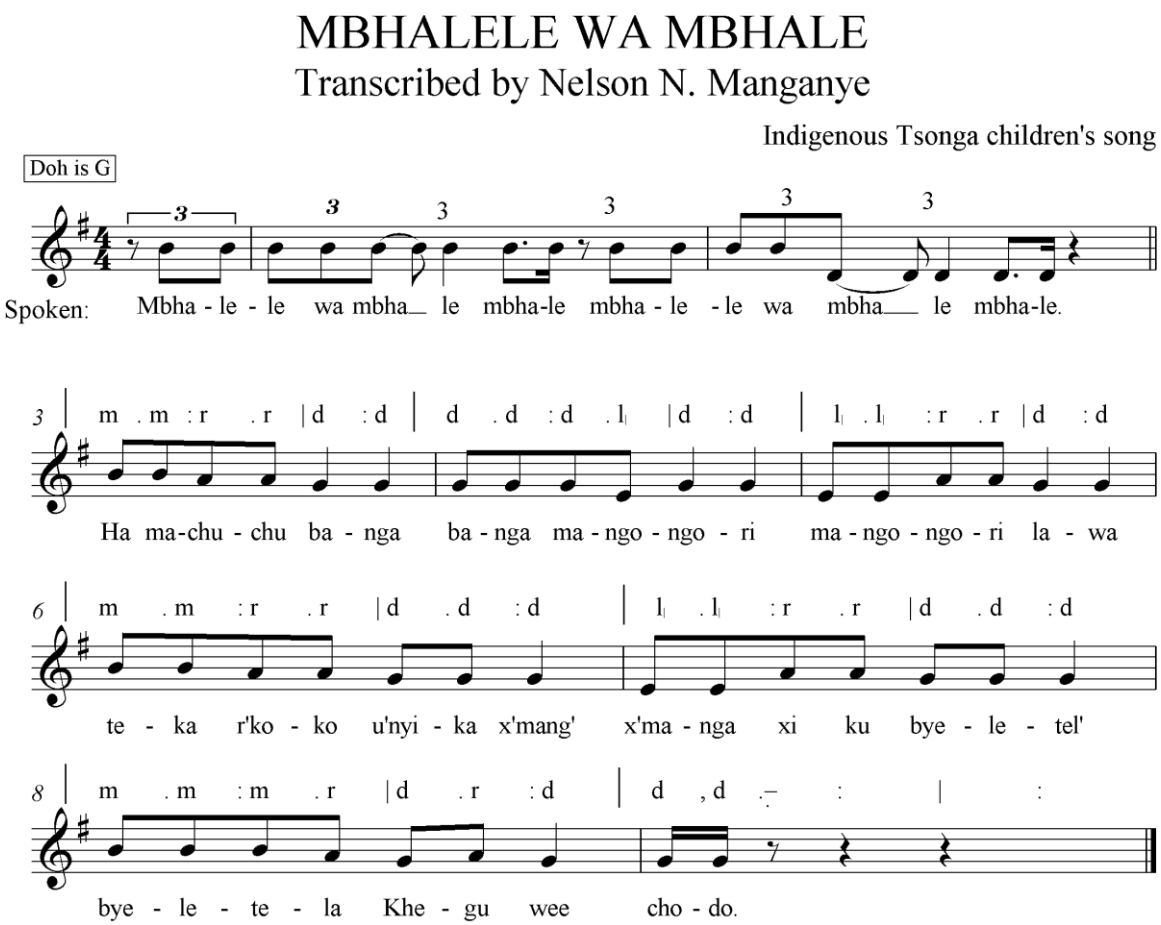
Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



Movements

- Locomotive (walking) and non-locomotive (pulling and stretching) movements



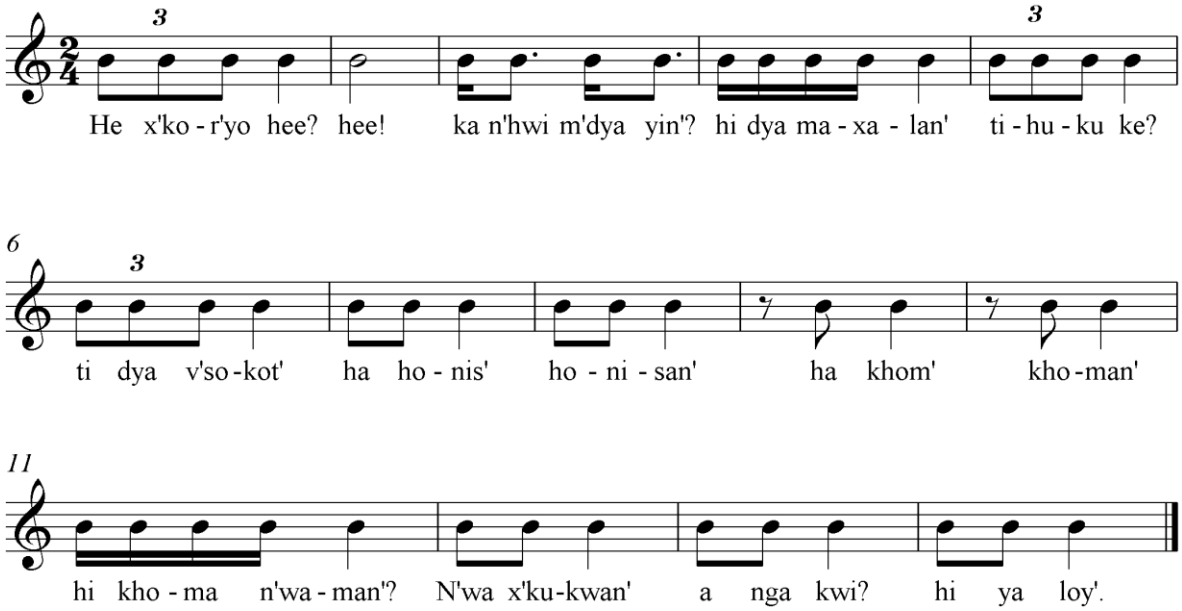
Movements

- Non-locomotive (stretching and bending) movements

HE X'KORIYO HEE

Transribed by Nelson N. Manganye

Indigenous Tsonga children's song



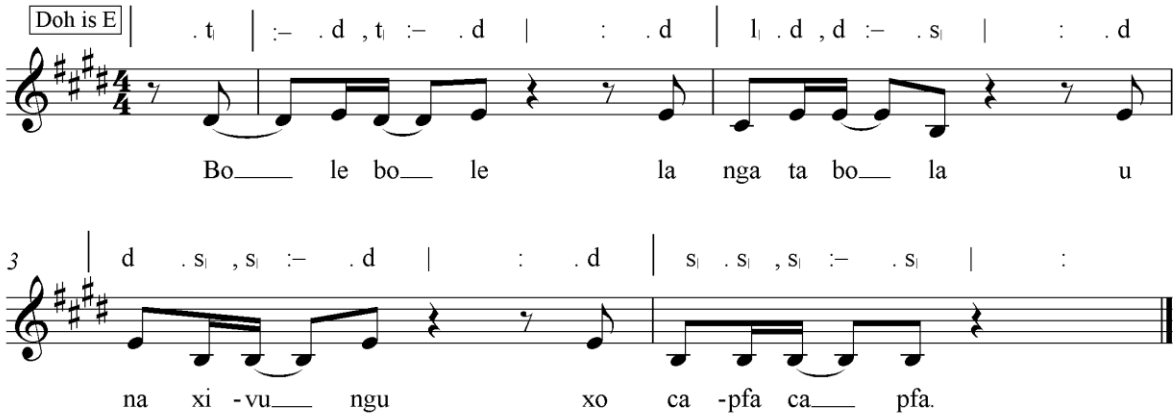
Movements

- Locomotive (running, diving and attacking) movements

BOLE-BOLE

Arranged by Nelson N. Manganye

Indigenous Tsonga children's song



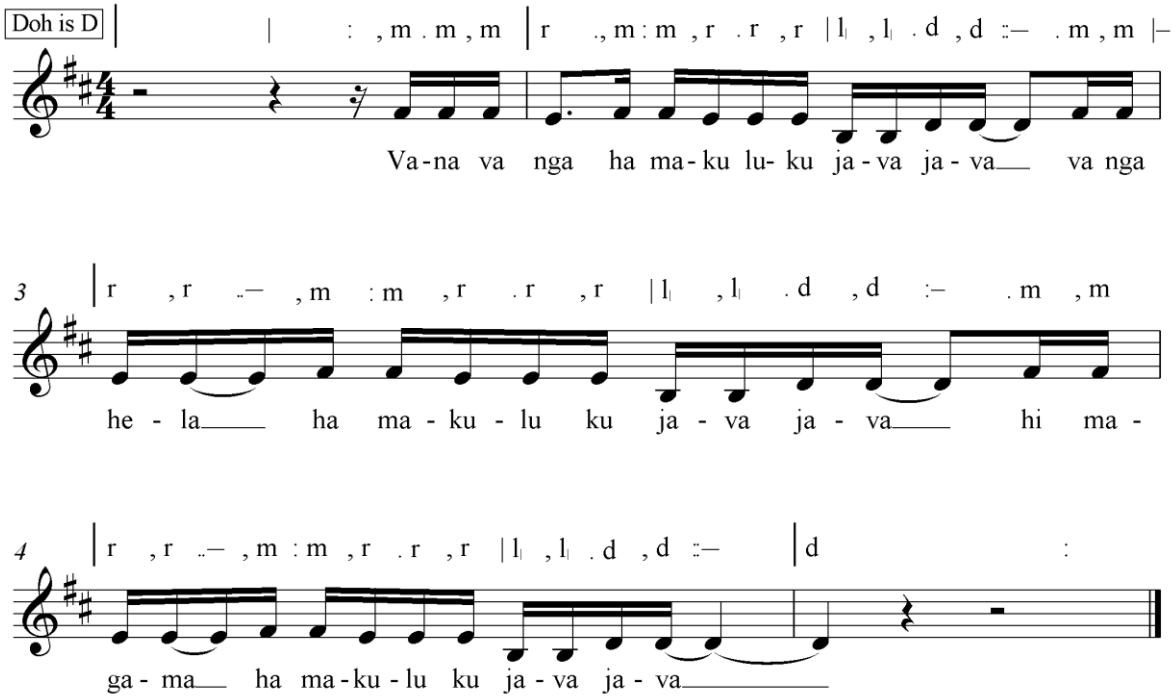
Movements

- Non-locomotive (bending and stretching) and locomotive (running, walking and charging) movements

VANA VA NGA

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



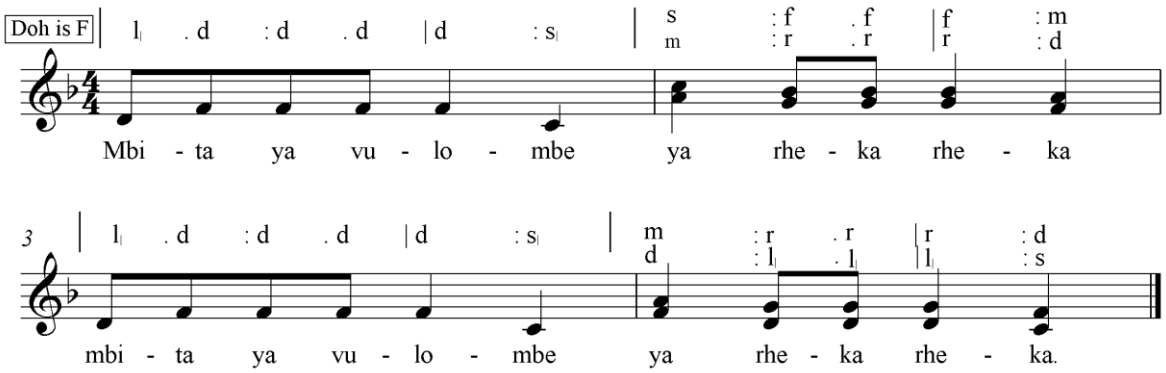
Movements

- Locomotive movements (diving, spring at, running and walking)

MBITA TA VULOMBE

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



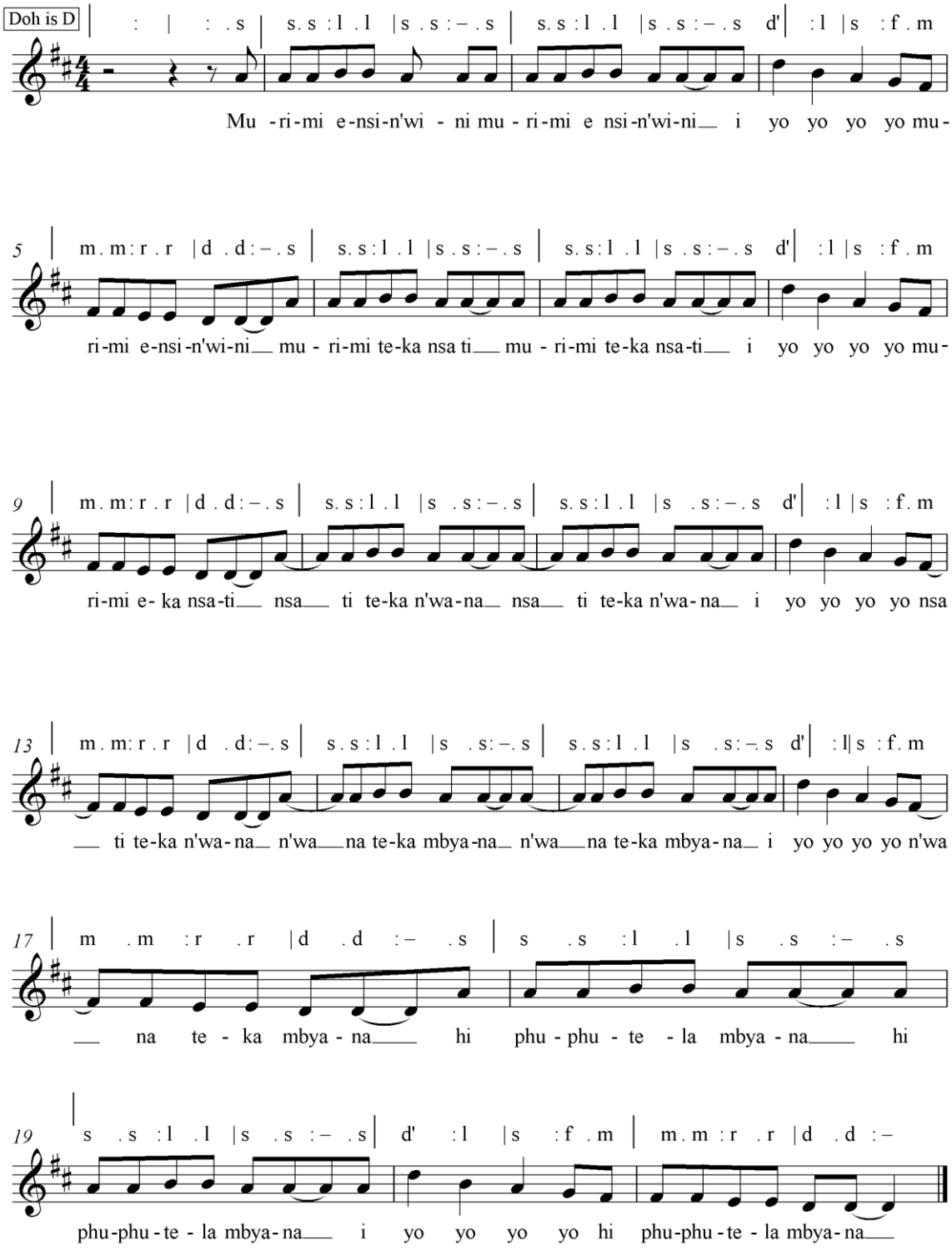
Movements

- Non-locomotive movements (rocking and swinging). Locomotive (for one child who is tossed into the air and back to the joint hands of play mates.)

MURIMI

Transcribed by Nelson N. Manganye

Indigenous Tsonga children's song



Movements

- Locomotive (walking) and non-locomotive (bending, stretching and beating) movements

3.2.5 Notation of the songs that accompany indigenous Tsonga children's games

While the researcher was studying at another university he was introduced to music software called 'Finale.' At the University of Pretoria the researcher was greeted by music software 'Sibelius 5' which was new to him. However, the knowledge of how Finale works made Sibelius 5 unproblematic for him after being tutored briefly by a classmate. All songs were notated by the researcher on Sibelius 5 and given to a Sibelius specialist to check and edit.

CHAPTER 4

4.1 Findings, recommendations and conclusions

After completing a research project one sees two (or even more) sides of the field in which the research took place: the work that was done and that which still needs to be done. The sad part of these findings is that the researcher has found out (during this research) that there is still a lot of work to be done on Tsonga music. Tsonga music in general is under-researched. There is a huge scarcity of references. However, unlike collecting, selecting, analysis and notating, findings, recommendations and conclusions bring happiness to the researcher. It is such a delightful experience to win at the end of a race and to finally see the results one has been working for.

4.1.1 Findings

Through this study and previous practical experience I have noticed the following:

- Indigenous Tsonga children's game-songs in Malamulele and Giyani regions are rapidly disappearing.

- Playing of indigenous Tsonga children's game-songs by children in the evening is long forgotten.
- Indigenous Tsonga children's game-songs that still exist are only played in a few pre- and primary schools as an extra-curricular activity.
- Current indigenous Tsonga children's game-songs in Malamulele and Giyani regions are revised and modified.
- There is a lack of recorded, collected and notated indigenous Tsonga children's game-songs.

4.2 Recommendations

It is not a pleasant experience to watch indigenous Tsonga music vanish into the air. Hence, further research on indigenous Tsonga music in general is recommended - to find feasible ways to preserve it.

4.2.1 Recommendations for implementation

It was discussed under 3.4 that game-songs develop language, hand-eye co-ordination, mathematical, motor skills and social skills. Hence it was deduced that indigenous game-songs play an important role in the lives of children. Children typically spend most of their time at school and at home and should therefore be exposed to indigenous games both at school and at home. Campbell and Scott-Kassner (1995:311) pronounce that if schools are vehicles through which children are presented with the knowledge and values of a given nation, then the music program should offer to children opportunities to experience a broad sampling of the world's musical traditions.

Schools therefore should expose children to indigenous game-songs. Parents should do the same, if possible. Of course there are different cultures in a modern classroom in this globalised world. This signifies that schools should not feature one musical culture: instead, Western, contemporary and indigenous music should be included in the school curriculum. There should be a multicultural music education in schools, since music is bound to culture, in order to cater for diverse

cultures that are found in a modern classroom. The introduction of multicultural music in the modern classroom would help children to welcome, understand, explore and appreciate cultural diversity.

The ten indigenous Tsonga children's songs given above could be of good use in modern classrooms since they are notated in both staff and tonic solfa notation. Moreover, they are accompanied by a DVD, showing suitable movements and supplying the audio version of the songs.

4.2.2 Recommendations for further research

The central rationale for undertaking this research was to preserve indigenous Tsonga children's game-songs, by collecting, recording and notating them. After collecting and analyzing the data, ten indigenous Tsonga children's game-songs were notated and video-recorded. These ten are now preserved for posterity. In the course of the research I discovered that indigenous Tsonga children's game-songs are quickly vanishing. There are surely more of these game-songs that need to be collected and notated before they 'evaporate'.

This instantly calls for an immense need for further research on indigenous Tsonga music as a whole. Researchers in music education should not only focus on Western music cultures, but also on indigenous African music heritage. As mentioned before, Tsonga music in general is under researched. The absence of sufficient references establishes that indigenous Tsonga music in particular is also under researched.

The current indigenous Tsonga children's game-songs are modified as mentioned and the world is inevitably changing at a fast pace. Research on how best can we preserve the disappearing indigenous Tsonga music is urgently needed. More research on collecting, notating and recording of indigenous Tsonga music should be conducted as soon as possible.

4.3 Conclusions

Both official and unofficial ethnic groups and immigrants that are in South Africa make her a multiethnic and multiracial country. The migration of young South Africans from rural areas into cities for better employment opportunities brings about the intermingling of cultures. Ultimately, traditional cultures and indigenous musical cultures blend into one another forming a new modern culture. For that reason, *inter alia*, indigenous African music in South Africa started vanishing. The valuable and diverse indigenous South African music needs to be preserved. There is a considerable need for notated and/or recorded indigenous African music especially from under-researched ethnic groups such as the Tsongas.

From this research at least ten indigenous Tsonga children's game-songs are collected, notated and recorded on a DVD. In the midst of the fading away of indigenous South African music, to a certain extent the ten game-songs are preserved for the future. The indigenous Tsonga children's game-songs book accompanied by DVD is available to those interested. Now a wide public will also be able to appreciate, read and perform these indigenous Tsonga children's game-songs. Pre- and primary school educators as the best current informants of indigenous Tsonga children's game-songs also play a major role in orally preserving indigenous Tsonga children's game-songs.

This research answers the following questions:

- How best could indigenous music in Africa and across the world be prevented from 'decaying'?
- What could happen if music researchers could collect, notate and record indigenous music on DVDs, would it increase the spread of indigenous music?
- To what extent do indigenous African children's game-songs improve child development from early childhood to elementary years?
- What could happen if pre- and primary schools did not treat music as extra-curricular activities in their schools?

- Could the promotion of indigenous African music in school curriculum encourage multi-cultural music education?
- Would the inclusion of multiethnic music in schools transform music education in South Africa?

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6. Appendices:

Appendix A:

Consent letter for adult informants interview

CONSENT LETTER FOR ADULT INFORMANTS

Contact details of study leader
Prof. C. van Niekerk
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
Contact details of student: nelsonrigoda@gmail.com
Cell number: 083 287 8173

Department of Music
School of the Arts
Faculty of Humanities
University of Pretoria

November 2010

Dear _____.

I am currently busy with a Masters dissertation in Music Education (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk and Dr Zenda Nel. My research project is entitled *Indigenous Tsonga children's game-songs.*

The aim of this research project is to investigate and preserve by means of collecting, i.e. recording and notating (both in staff notation and tonic sol-fa) indigenous children's songs and games of the Tsonga people of the Limpopo province.

I hereby ask for permission to:

1. interview you on indigenous Tsonga children's game-songs

2. record you performing indigenous Tsonga children's game-songs; and
3. video-record both your interview and the performance.

Please note that:

1. Participation in this research is entirely voluntary.
2. Your name and identity will be kept confidential.
3. You may decide to withdraw from this study at any time by informing the interviewer at any point of your wish to withdraw.
4. You may be asked to participate in a follow-up interview after a few months. This is to enable the researcher to compare information gathered during the research process.

Thank you for your anticipated participation.

Yours faithfully,

……

Nelson Nyiko Manganye: Researcher

I, _____ have read and understood the contents of this letter and give permission for my participation in the above-mentioned music interview and performance to be video recorded.

Signed: _____ Date: _____

Appendix B:

Consent letter for parents interview

CONSENT LETTER FOR PARENTS

Contact details of study leader
Prof. C. van Niekerk
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
Contact details of student: nelsonrigoda@gmail.com
Cell number: 083 287 8173

Department of Music
School of the Arts
Faculty of Humanities
University of Pretoria

November 2010

Dear _____.

I am currently busy with a Masters dissertation in Music Education (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk and Dr Zenda Nel. My research project is entitled *Indigenous Tsonga children's game-songs*.

The aim of this research project is to investigate and preserve by means of collecting, i.e. recording and notating (both in staff notation and tonic sol-fa) indigenous children's songs and games of the Tsonga people of the Limpopo province.

I hereby ask for permission to:

1. interview your child on indigenous Tsonga children's game-songs

2. record your child performing Tsonga children's indigenous songs and games that he/she knows; and
3. video-record both his/her interview and the performance.

Please note that:

1. Participation in this research is entirely voluntary.
2. Your child's name and identity will be kept confidential.
3. Your child may decide to withdraw from this study at any time by informing the interviewer at any point of his/her wish to withdraw.
4. Your child may be asked to participate in a follow-up interview after a few months. This is to enable the researcher to compare information gathered during the research process.

Thank you for your child's anticipated participation.
Yours faithfully,

……
Nelson Nyiko Manganye: **Researcher**

I, _____ parent/guardian of: _____ have read and understood the contents of this letter and give permission for my child to participate in the above-mentioned music interview and performance.

Signed: _____ Date: _____

Appendix C:

Consent letter for children participants interview

CONSENT LETTER FOR CHILDREN PARTICIPANTS

Contact details of study leader
Prof. C. van Niekerk
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
Contact details of stydent: nelsonrigoda@gmail.com
Cell number: 083 287 8173

Department of Music
School of the Arts
Faculty of Humanities
University of Pretoria

November 2010

Dear_____.

I am currently busy with a Masters dissertation in Music Education (MMus) at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk and Dr Zenda Nel. My research project is entitled *Indigenous Tsonga children's game-songs.*

The aim of this research project is to investigate and preserve by means of collecting, i.e. recording and notating (both in staff notation and tonic sol-fa) indigenous children's songs and games of the Tsonga people of the Limpopo province.

I hereby ask for permission to:

1. interview you on indigenous Tsonga children's game-songs
2. record you performing indigenous Tsonga children's game-songs that you know; and

3. video-record both your interview and the performance.

Please note that:

1. Participation in this research is entirely voluntary.
2. Your name and identity will be kept confidential.
3. You may decide to withdraw from this study at any time by informing the interviewer at any point of your wish to withdraw.
4. You may be asked to participate in a follow-up interview after a few months. This is to enable the researcher to compare information gathered during the research process.

Thank you for your anticipated participation.
Yours faithfully,

……
Nelson Nyiko Manganye: **Researcher**

I, _____ have read and understood the contents of this letter and give permission for my participation in the above-mentioned music interview and performance to be video-recorded.

Signed: _____ Date: _____

Appendix D:

Questionnaire

Indigenous Tsonga children's game-songs

Name: _____

Surname:_____

Town: _____

Age: Please make a cross [X]

5 – 10yrs……/ **10 – 20yrs……/** **20 – 30yrs……/** **30 – 40yrs……/**

40 – 50yrs……/ **50 – 60yrs……/** **60 – 70yrs……/** **70 – 80yrs……/**

1. Do you know any indigenous Tsonga children's game - songs?

YES		NO	

If yes, how did you get to know them?

_____

2. How old were you when you first heard them?

_____

3. Who performed them?

_____

4. Do you still sing them?

YES		NO	

If yes, how often and where do you sing them?

If no, why?

5. Are the songs and games you perform now different to old ones?

YES		NO	

If yes, in what way?

6. Do you think it is necessary to preserve the indigenous Tsonga children's games that are accompanied?

YES		NO	

If yes, why?

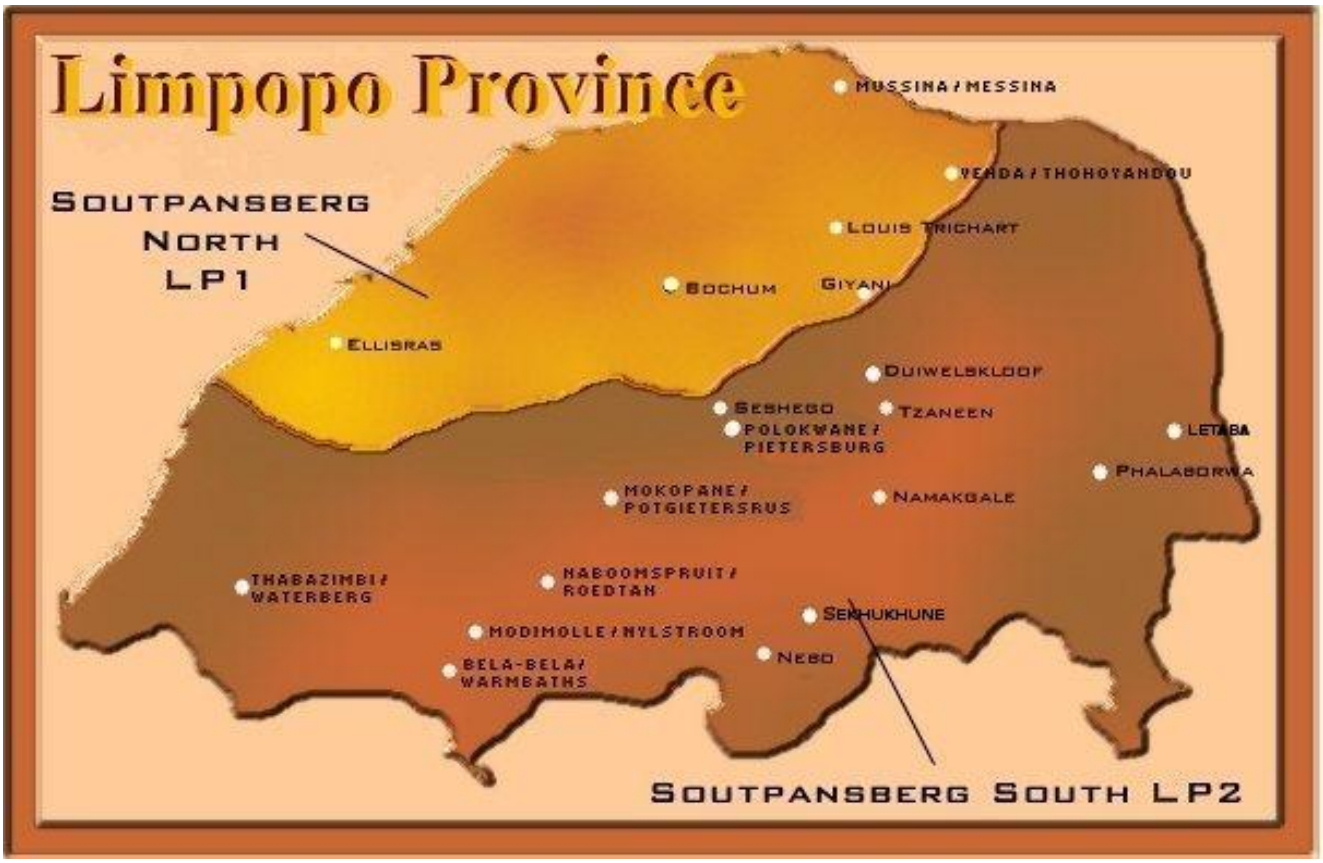
Any inputs:

Appendix E:

Map of South African Provinces

Appendix F:

Map of Limpopo Province



Appendix G:

Map of Malamulele and Giyani regions

From: Map source, Garmin Corp.

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