



DIKOŠA TŠA SEPEDI VERSUS DIKOŠA TŠA ZION CHRISTIAN CHURCH: A
COMPARATIVE STUDY

BY

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DECLARATION

I, **Ramaube Lazarus Phasha**, hereby declare that the dissertation for the master's degree at the University of Venda, hereby submitted by me, has not been submitted for a degree at this or any other university and that this is my own work in design and execution and that all reference material contained herein has been duly acknowledged.

Signature:



Date: 07/12/2023

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DEDICATION

I dedicate this work to my late wife, Ramathabathe Eva Phasha, who passed on 09 February 2007, immediately after submitting her master's degree proposal to one of the universities of South Africa. She wished to complete it in record time, but she could not do so. This thesis is therefore dedicated to her.

ABSTRACT

This comparative study investigates the functions, similarities, and differences between *dikoša tša Sepedi* and Sione's religious attachments, originating from a typical music genre. The emergence of African Initiated Churches gave refuge to the traditional black African who was discouraged by Western civilisation from worshipping God in his way and understanding. These Churches accommodated Black African traditions, rituals, and culture, making it easier to espouse Christianity and African cultural systems, hence their overwhelming growth in the last century. This study compares *dikoša tša Sepedi* with those of the Zion Christian Church (ZCC) (star and dove). St Engenas' acceptance of many cultural activities of the Bapedi of GaSekhukhune, *including dikoša*, led to the rapid growth of his church following his acceptance as a "man of God" rather than an enemy, as was the case with other missionaries. This study will show the similarities and differences regarding the functions and performance of *dikoša tša Sepedi* and *dikoša tša Sione*. Although various research methods were considered, the study employed a qualitative, ethnographic research approach. Through the analysis of music performances in both spaces, it is envisaged that this research will contribute to a better understanding of the symbiotic relationship between black African religions and culture. By doing so, the present Christian mindset that God hears only those who worship in Western ways will be dispelled. It will also show that God has long had messengers through whom prayers are transmitted, as typified in black African cultural practices regarding access to *Kgošhi*, through *bakgoma* (councillors)

KEYWORDS: Dikoša, folk songs, Zion Christian Church, Bapedi of GaSekhukhune, African Initiated Churches, religion.

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CHAPTER ONE: INTRODUCTION AND BACKGROUND

1.1. INTRODUCTION

According to ethnologist Van Warmelo (1955), the dark-skinned indigenous people of South Africa were called Basotho, an old designation used to refer to Black people. Van Warmelo (1955,1974) also points out that the origins of the term *Sotho* (the root of the term Basotho) are still unknown (to the white ethnologists, I suppose). What is known, however, is that the term Basotho derives from a compound noun '*batho + baso*', which in simple terms could mean Black Africans. However, the notion of Black Africans is comprised of many different cultural and linguistic groups. AbeNguni, like Basotho, fall under the category of Black Africans. The dictionary entry by Kriel, Prinsloo and Sathekga (1997) points out that a Mopedi person (a singular form of Bapedi) is also a Mosotho, and his ancestors are the original dwellers of the land where he now lives. The Basotho and many other indices of African identity have many things in common that bind them as one people. These long-standing values form what may be regarded as the ground stock of African culture (Thema, 2006). Balasuriya (2002) defines culture as a historically created system of explicit and implicit designs for living which tends to be shared by all or specially designated group members at a specific time.

1.1.1. The origins of Bapedi

Bapedi originated from Bakgatla and moved to the eastern-central Transvaal (Kinsey, 1973). Evidence gathered from a presidential commission of enquiry to determine the paramountcy of Bapedi (2014) revealed that Kgoši Tabane of Bakgatla had five sons: Diale, Kgwoali, Kgetsi, Matsibolo, and Mosia. Diale left and settled at present-day Fort Weeber with a group of Bakgatla, who later constituted the core of Bapedi. Thobela, the son of Diale, established the Bapedi nation and was succeeded by Kabu, Thobejane, Moukangwe, Mohube, Mampuru I, Morwamotshe, and Dikotope. Kingship was established by Thulare I through

subjugating and conquering neighbouring communities from 1790 to 1820. According to Delius (1980), after Sekhukhune ascended the throne, he was threatened not only by the internal machinations of his rivals for paramountcy but also by the possibility that the death of Sekwati would encourage subordinate groups to restrict, contest, or reject the authority of Maroteng. This is when a mighty empire was built in Bopedi through diplomacy and military conquest. Matsebe (Circa 1814-13 August 1882) states that King Matsebe, the real name of Sekhukhune, was the paramount King of Marota, commonly known as Bapedi, from 21 September 1861 until his assassination on 13 August 1882 by his rival and half-brother Mampuru II. The London Times, 30 August 1882, wrote about the death of King Sekhukhune, "...we hear this morning from Durban of the death of one of the bravest of our former enemies, the Chief Sekhukhune. He, with his son and fourteen followers, has been killed...The news carries us back to when the name of Sekhukhune was one of dread. First to the Dutch and then to the English Colonists of the Transvaal and Natal...It was, indeed, to a great extent, the danger caused by this formidable chief's neighbourhood that led to England's annexation of the Transvaal. Some of the wars fought and won by King Sekhukhune date back to 1780-1882. The two most notable wars that resisted colonisation are the 1876 war against the Zuid-Afrikaanse Republiek (ZAR) and the 1879 war against the British (Gemmell, David, 2014).

During their wars, the Bapedi were motivated by their motto, "*Fetakgomo o sware motho, mofetakgomo ke moriri o a hloga*," meaning that human beings are more important than cattle or animals. Instead of indiscriminately killing when conquering, they would rather spare the weak and build their empire. They married as many women as possible and entered into armistices with other smaller tribes, such as Bakgaga, Batlokwa, Baroka, Baphuthi, Bakwena, Bakgatla, Bantwane, BaMongatane, BaMohlala, Mapulana, Matebele, Matlala, Maswazi, and Batswako, which were assimilated into the Bapedi Kingdom. Sepedi was used as a lingua franca with minor adjustments. By the year 1876, the Bapedi-Boer War nearly bankrupted the young ZAR¹. By the 1870s, the

¹ Zuid Afrikernische Republik

Voortrekker armies were sufficiently weakened by these lashes and ultimately agreed to a confederation with the British Colonies of Natal and the Cape, eventually leading to the South African War of 1899. This mighty nation had thanksgiving, prayer, petition, and reprimanding songs. This suggests they had their way of worshipping and communicating with God.

1.1.2. Where Bapedi reside.

At the height of its power, the Bapedi polity under Thulare I stretched from the present-day Rustenburg east to the lowveld and south to the Vaal River (Delius, 1984). The kingdom was later destabilised by *Difaqane* when the Ndwandwe nation rose against the Bapedi. However, it was resuscitated by Thulare's son Sekwati and later by his heir Sekhukhune. Under the apartheid regime, homelands were created, forcing Bapedi to live in Lebowa. It was in 1994 when all homelands were incorporated in the Republic of South Africa that saw Bapedi residing in GaSekhukhune, between the Olifants and Tubatse rivers, with the Drakensberg to the east.

1.1.3. Christian interruption.

The arrival of Christianity among the Bapedi, as has been the case with most colonised nations, rendered them inferior and, by intent, interrupted organic and traditional worship practices. Idang (2015) noted that most contemporary Africans found it difficult to adjust between primitive beliefs in certain aspects of their culture and the supposedly modern mode of expected behaviour. The African perception of God was supplanted, and the white deity was installed in its place. Bapedi, who steadfastly held on to their belief systems, were mocked and given labels such as *bahetene* (pagans) by missionaries and Christian apologists of Western cultural imperialism. To drain Bapedi's self-esteem and belief in their religiosity, *majakane* (the converts) were heralded and held in higher esteem. Majakane were celebrated to an extent that *baditšhaba* (the non-converts) were made to feel inferior to the converted. Mapaya (2013) notes that black converts who were assimilated into Christianity were encouraged to collaborate with the

missionary to create sensible and singable music based on Western music praxis.

1.1.4. Stoicism of African religion

Despite systematic methods by missionaries and colonisers to suppress Africans and the black African religion, African religiosity has grown and stood the test of time. Today's Black Africans understand that praying through the medium of "English" does not translate to effective access to God. God is neither 'white' nor 'black' but one who sees, hears, and knows everything in the universe (Gen. 1:27). According to the book of creation, Genesis, God created man in his image; hence, every living man resembles God. According to Lij Tafari Makonnen, commonly known as Emperor Haile Selassie of Ethiopia, a direct descendant of biblical King Solomon, "no one should question the faith of others, for no human being can judge the ways of God. It became difficult for Bapedi missionary-driven adherents to completely do away with their customs of observing God and follow Christianity. They eventually espoused elements from both the original and the imposed religions. The above argument is supported by Idang (2015), who states that a new convert of the Christian Church would run to the Church for explanation and comfort. However, if the Church's reaction is not immediate or prompt, the person may secretly turn to the native medicine man for immediate remedies. If relief comes, he finds himself having to hold dual allegiance. This was the beginning of a double-standard lifestyle. Converts observe God in their African ways and then later go to Church to pray to the Christian God as per the Church doctrine. This dualism exists to date. Some people accept Christianity but still observe their African rituals.

1.1.5. African Independent Churches

African Independent Churches (AICs) are indigenous Christian Churches founded independently by Africans in Africa rather than by missionaries from another continent. During the 'colonial era' of the 1800s, European powers began competing for dominance on the African continent. A historian, Bolt (2023), in her book titled *The Partition of Africa*, recorded that from 1800 to 1914, the African continent was partitioned into more than 50 colonies. They brought along their culture, language, and religion. According to Lebaka (2008), there were extreme cases where total replacement of the Pedi psalm-like songs with Christian hymns and Gospel music was affected. Black converts could not fully reconcile with Christianity, hence the origins of the African Independent Churches, also known as African Initiated Churches or African Indigenous Churches.

The common denominator in all the African Independent Churches is belief and adherence to 'Moya' or the holy spirit (Anderson, 1991). From the perspective of Zion Christian Church (ZCC) oral tradition, the watershed incident signalling the beginning of the ZCC is Engenas' prophetic "vision and calling" of 1910 (Rafapa, 2022, p.79). Anderson (1991) concluded that the source and inspiration behind the prophetic practices of the spirit-type Churches is not an impersonal, manipulable power, but an active personal force, the biblical holy spirit. Deji and Ademola (1997) reported on the rapid growth of these Churches in West, Central, and South Africa in the 1800s. South Africa alone had more than 5000 Churches, representing 30%-40% of the black population. From its early years, "in the 1910s," the breakaway movement of black preachers and worshippers, including Lekganyane, was often concerned with establishing isolated, self-sufficient rural 'Zions' free of white control (Morton, 2014, p. 27). These Churches can be divided into three main categories: Ethiopian, Zionist, or Messianic and Apostolic, to distinguish them from their European counterparts, which are Anglican, Roman Catholic, Orthodox, Pentecostal, and Methodist. The ZCC of Saint Engenas is one of those Churches that are categorised as Zionist and shall be the focal point of this study.

AICs exist amongst the Bapedi. A unique feature about the AICs is that they have harvested the essence of indigenous culture, such as *dikoša tša setšo* (indigenous song-dance compound) in their liturgy (Morton, 2014, p.27). This sensibility and their solution-driven approach to affiliation have led to their tremendous growth in appeal with the African people. A case in point is the evolution of the now majestic ZCC amongst South African Sesotho language speakers. A census that was conducted in 1991 indicated that forty-seven per cent of the South African black population belonged to African Initiated Churches. The ZCC took the lead because of its ability to accommodate Black Africans as they are (Maahlamela, 2017). Anderson (1991) and Mafuta (2010:4) agree with Maahlamela and further support each other that the ZCC is the largest African Initiated Church in South Africa and the second largest in Africa. Arguably, the Church's growth resulted from its ability to adapt within the African context. Rafapa (2013, p. 20) speaks of the ZCC's "abrogation of Western Christianity to imbue it with African Humanist values that have proven to be the survival kit of Africans whose identity was being smothered by the alien cultural sensibility of the protagonists of apartheid."

The attack on the ZCC came not only from the Christian population but also from the African quarters. Despite the Church espousing both Christian and traditional African belief systems, *magoši* (African royal leaders) and *mantona* (their right-hand men) did not readily accept St Engenas' preaching or the ZCC within their midst. The spiritual songs, such as "naa o a le bona lesedi la Jesu", were (mis)construed to be aimed at bogoši (royalty), whereas it was not. Singing those songs was a way of preparing congregants to receive prophecies. The government of the day also did not accept the founding father, St Engenas, as a High Priest. They considered him a bush doctor who inherited 'powers' from his grandfather, Marobathota Raphela (Lukhaimane, 1980).

1.1.6. The role of *dikoša tša setšo*

Lekgothoane (1938) views *dikoša tša setšo* (traditional songs), *direto* (oral poetry), as similar in all African communities, and they play an important role in

preserving the history and heritage of Bapedi. Rafapa (2022) also noted that commentators on African cultures, such as Mphahlele (2002), Leavy (2011), and Prins (1991), complemented one another by saying that oral history and oral tradition are inseparable. For instance, a typical Mopedi who cannot read or write can still recite his or her family tree by heart. The audience can distinguish the praise singer's identity, history, and place of origin in those praise poems. In another example, it was a standard course that, in its founding years, ZCC members were typically poor, the presiding *baruti* (pastors) could neither read nor write, making it challenging to conduct funeral and wedding celebration services (personal interview of Manaka, 6 June 2022). Lukhaimane (1980) also remarked that Engenas himself was semi-literate and most of his preachers were illiterate; therefore, preaching took the form of anecdotes and illustrations more and more. What was important was "Engenas said this or that...". It is true that "most of the early leaders and converts" of AICs such as the ZCC relied primarily on orality in their collective memory of history, as Morton (2014, p. 22) rightly observes. This, though, should be mitigated by the presence of written records within the ZCC. It is a distortion for a writer like Morton (2014, p. 22) to assert a virtual absence of written historical accounts within the ZCC, in his claim that "only Isaiah Shembe's Nazarite movement generated significant amounts of written materials." In the ZCC, orality has been corroborated with handwritten historical accounts and in tape recorder and vinyl recordings of praise poetry in which history is embedded (Maahlamela, 2017).

To overcome this challenge, *Baruti* would often rally the performance of *mpoho* (a type of song-dance performance with the potency of spiritual invocation) (Lukhaimane, 1980). Even Engenas himself seldom used the bible during sermons. Most of his sermons consisted of instructions and warnings in affairs of the Church (Lukhaimane, 1980). In the performance of *mpoho*, lead singers extemporise words of encouragement or condolences, depending on the occasion (The researcher observed in *phuthego* of 20 March 2017). Also, Manaka informs that the history and miracles of this Church are preserved in its *dikoša tša kereke* (Church songs). Songs, dancing, rites, and ceremonies,

among others, are vital repositories of African religion and cultural experience (Awolalu, 1991).

Theses statement

Dikoša tša setšo (traditional songs) are traditional and cultural in their origin. Both span singing and performance styles, old and new. They continue to evolve with culture from time to time. Day-to-day activities are observed and sometimes influence the composition and performance of *dikoša* or songs in which dancing and singing typically happen simultaneously. In his view, Kubik (2001) says that African music is almost naturally associated with movement and action, such as drum hitting or clapping hands during dancing. Although *dikoša tša kereke* (Church music) serves liturgical purposes, they are, in essence, a mirror of *dikoša tša setšo*, with the difference being the scripture or sermon-fashioned extemporisation. Maboe (1982) observes that traditionally, when Africans worship, they become so clued to the singing and dancing that they become emotionally and spiritually engrossed in that activity. This point will be investigated in Chapters Four and Five, but first, follow the statements of the problem, the purpose of the study, the aim and objectives of the study, research questions, research methodology and literature review.

1.2. STATEMENT OF THE PROBLEM

The study of *dikoša tša setšo* is a feature of ethnomusicological discourse from curricula, conference proceedings and publications. Similarly, the study of AICs is a recognised academic phenomenon. Recently, there has been a positive development in the study of *dikoša tša kereke* (Church songs) in countries such as Nigeria. These studies, bound by the focus on Gospel music, investigate only the styles and functions of such music. *Dikoša tša kereke*, as practised in the AICs, hardly features in the study of Church music. Only a few scholars allude to the symbiotic relationship between *dikoša tša setšo* and *dikoša tša kereke*. Omitting the music of the AIC in the study of Church music defeats the purpose of acquiring broad knowledge about the music of Africa. To bring a schooled understanding of *dikoša tša setšo* in the study of *dikoša tša kereke* will enhance

African musicology and generate content that could go into school curricula on the African continent and elsewhere. A comparative study is the right place to start, hence this attempt.

1.3. AIM OF THE STUDY

This study aims to compare performative principles and beliefs of *dikoša tša kereke* (sacred) with *dikoša tša Sepedi* (secular).

1.4. OBJECTIVES OF THE STUDY

To achieve the goals of the study, the following objectives will be pursued:

- Investigate the spiritual features found in *dikoša tša Sepedi*.
- Locate the ZCC within the Bapedi cultural space.
- Determine the similarities and differences between *dikoša tša Sepedi* and *dikoša tša kereke* of the ZCC.

1.5. RESEARCH QUESTIONS

The following are the research questions:

- Why and how are *dikoša tša Sepedi* deemed both secular and sacred?
- What renders the ZCC's culture symptomatic of Sepedi?
- Do the two types of songs under research have the same musical characteristics?

1.6. RATIONALE OF THE STUDY

For centuries, the study of Church music has focused on Western music. Shaffer (1956, p.39), as cited by Mapaya (2013), says that from the 1940s, Churches and schools were restricted from performing or using all forms of native music, musical instruments, and rhythmical devices within their premises (Mapaya, 2013). Mapaya argues that this inclination forms the basis of most university

curricula around the globe and that recently, the study of Gospel music has taken root. The article by Rafapa (2013), in the main, rationalises the popularity of ZCC worship songs. In his argument, he isolates features of the music that render it a refracted image of South African black folk music, tracing such popular black music in the ZCC to pin down its identifiable functions. Apart from probing the uniquely ZCC features of this kind of culturally inflected music, Rafapa discussed the peculiar way in which the music in this Church is used. Mapaya (2013), in his *Music Traditions of the African Indigenous Churches: A Northern Sotho Case Study*, refers to mpoho and terone as a performative-prayer construct. Scholars who have also mainly contributed to this research study are the likes of Mbaegbu (2015), Gregory (1997), Rager (2008), Reimer (2002), Dube (1996), and Nnamani (2014), to cite a few examples. Mbaegbu, in his study of the adequate power of music in Africa, found that music plays an indispensable role in the being of Africans at work, in politics, in their socio-economic engagements, in religious worship, integral development and in their moral life (Mbaegbu, 2015, p.176). Gregory (1997, p.123 -124) on another view wrote that “In many societies music is not an independent art form to be enjoyed for its own sake but is an integral part of culture”

While the study of indigenous African music has developed into a credible academic enterprise, *dikoša tša kereke* is still lagging behind other genres (Rafapa, 2013). We acknowledge that studies of *dikoša tša kereke* do exist; however, there is still a gap in focusing on comparison to those of Bapedi. In his doctoral study, Maahlamela (2017, p.17) delved deeply into Sepedi poetry concerning kiba traditional dance, including koša, leboa, and makgakgasa. By investigating the differences and similarities between *dikoša tša* Bapedi and those of the ZCC, the study will contribute to the focus on this under-researched area of African musicology.

1.8. DEFINITION OF KEY CONCEPTS

1.7.1 Folk songs refer to those whose music and text have been handed down by oral tradition among ordinary people. This refers to a traditional song typical of a particular community or nation. Folk songs could also be modern songs which employ or reflect the folk idiom. Usually, there is no claim of authorship or composition, and one folk song could be sung in different versions. Their style of composition resembles that of a traditional song (Collins English Dictionary).

1.7.2 Dikoša tša Kereke (Church songs)

These songs are based on Christian Psalms and hymns and have emerged with African and secular American music styles. These types of songs are all spiritual since they are performed under the auspices of the Church. For this study, dikoša tša kereke are those music formations and songs found in the ZCC.

The term “spiritual” has its roots in the bible translation in King James' Ephesians 5:19, which reads, “speaking to yourselves in Psalms and Hymns and spiritual songs, singing and making melody in your heart to the Lord”. The form has its roots in the informal gatherings of enslaved Africans in praise “houses” and outdoor meetings called “brush Arbour meetings” or camp meetings in the eighteenth century. Famous examples of Afro-American Spiritual songs include “Swing low, sweet chariot” or “Deep down in my heart, ”by Wallis Wills. In this study, Dikoša tša kereke shall be referring to songs of the ZCC like mpoho, o a le bona o a le bona o *lesedi, kgomo e šo Sebariki, re latela marupi a bo ntate Engenas and many others*. In this study, all the praise and worship songs sung in ZCC activities are referred to as “dikoša tša kereke.” Music formations such as *mokhukhu, khakhi*, and *khwaere* will also be featured in these songs. Spirituals are typically sung in a call-and-response form, with a leader improvising a line of text and a chorus of singers providing a well-rehearsed refrain in unison.

1.7.3 Dikoša tša setšo (Traditional songs)

Dikoša tša setšo are songs popularly and frequently played and recited by the local people or community, with no one claiming their composition. This type of

music is created commonly and remains within the community, as described in the Collins English Dictionary (2000). The above songs often exist in several versions, marked by simple, modal, melody, and stanzaic, narrative verse. They are passed from generation to generation informally by word of mouth, through participatory observation.

1.7.4 African Traditional Religion

These are folkloric practices that are usually passed from generation to generation orally. Folksongs are also passed through oral means from generation to generation. Ekwunife (1990) defines this as the institutionalised beliefs and practices of indigenous religions of African which are rooted in the past African religious culture, transmitted to the present votaries by successive African forebears mainly through oral traditions (myths, folksongs, songs, dances, liturgies, rituals, proverbs, pithy saying and names) sacred specialists and persons, sacred space and objects and religious work of art. Each generation slowly but constantly updates this religion in the light of new experiences through the dialectical process of continuities and discontinuities. Dikoša tša setšo adheres to the above explanation, whereby children from an early age are already accustomed to the songs of their peers and pass them to later generations.

1.8 Literature review.

A literature review refers to what different scholars are saying about the topic under research, and out of their arguments, **a summary of all their ideas shall be drawn, with the addition of an element which, according to the researcher,** was found lacking.

The topic under discussion is dikoša tša Sepedi versus dikoša tša Sione: A comparative study. Kamuwanga (2007), in his comparative perspective on Psalms about Lozi Prayer traditions, delved much into how the Lozi perform their prayer rituals. In contrast, this current study shall include their functions and importance compared to each other. Anderson (1991), a well-known theologian,

dedicated his work to the African Independent Churches and observed that prophecy cuts across all these Churches. Maahlamela (2017) wrote that manifestation of spirit power should not be interpreted one-sidedly, but as the good news of God's holy spirit. Maxwell (2006) described the founding of the Church, which was led by Nkonyane, as influenced by the holy spirit. Engenas 'discovery of the prophetic talking rock of Mount Zion had cost him humiliation, ridicule, and at times physical assault (Maahlamela, 2017). *Makgagasa* and *kiba* are, according to Maahlamela (2017), traditional songs that influence other performative prayers such as *mpoho* and *mokhukhu* in the ZCC. Scholars of African healing, such as Berliner (1981), Comaroff (1985), Grey (1991), Gouk (2000) and Boddy (1994), all confirm the importance of music in healing. Mapaya (2010), a renowned traditional musician and oral poetry scholar, compares *mpoho* of the ZCC and *terone* of the Zion Apostolic Church (ZAC) as being cyclic and mainly consisting of praise singing about the leader of the Church, put in some cycle with the veneration of *badimo* (ancestors).

All the above scholars researched *dikoša tša setšo* and their functions, the origins of the AIC and how they became a refuge for dual allegiance of African Christians. However, a comparison of *dikoša tša kereke* (Sione) and *dikoša tša setšo tša Bapedi* reveals that there is an element which was not covered comprehensively.

The literature review is done to address the research questions mentioned in the previous chapter, such as whether *dikoša tša Sepedi* are like *dikoša tša Sione*; whether they have the same musical characteristics or the consequences of missionary interference on *dikoša tša Sepedi* and finally whether both ZCC songs and Pedi songs could serve the same purpose during their performance. Of most importance, a comprehensive comparison of the above music genres will be made. Reference from other scholars about the study shall be made to review the literature and what other scholars say about the topic, which is a comparative study of *dikoša tša Sepedi* and those of the ZCC.

1.9 THEORETICAL FRAMEWORK

The theoretical framework is the foundation from which all knowledge is constructed, the structure and support for the rationale for the study, the problem

statement, the purpose, the significance, and the research questions. In this study, the researcher adopted the sociocultural theory that grew from the work of psychologist Vygotsky, who believed that parents, caregivers, peers and culture at large are responsible for developing higher-order functions. Vygotsky (1978) further remarked that cultures can vary so dramatically that each culture could present unique differences. As cited by Lebaka (2017), this theory considers how education occurs within the totality of a specified culture, including the realms of a given society. It applies to this study as it deals with communalism, holism, and functionalism as the base of African thought, which is perceived in this study as Indigenous Knowledge Systems. The theory is in line with *dikoša tša setšo* and *dikoša tša kereke* within their cultural setting. Mwinzi (2015) added that sociocultural theory seeks to know, understand, and prescribe apt pedagogy practices.

The researcher's interpretation of Vygotsky's theory about the research topic is that during the transmission process of both music traditions, everyone is involved, young and old; parents, peers, *baruti*, *bakgalabje*, *masogana*, *khwaere*, *mathari*, *mathumaša*, almost all. Gearing et al (1975, pp. 2-5) remarked that any person who is to become a participant in any recurring event enters as a newcomer and later becomes an old hand. Gindis (1999), on the other hand, alleges that Vygotsky's scientific legacy contains a theoretical framework that might integrate all branches of contemporary education (Gindis, 1999, p. 39). The sociocultural and developmental-oriented theory of Vygotsky has the potential to unify, restructure, and promote culturally embedded education.

The basis of the study shall be on *dikoša tša setšo* in comparison with *dikoša tša kereke*. *Bapedi* shall serve as a reference, and ZCC songs of both star and dove shall be referred to.

The research investigates whether *dikoša tša setšo* and *dikoša tša kereke* have potential powers which could yield immediate results in times of desperation. During rain-making rituals, female teens go to the river singing rain songs to ask for rain. Rafapa, in his article published by the Southern African Journal for Folklore Studies, vol.18(1), (July 2008), clearly explains how a typical African

could make rain fall. He says that the rainmaker would permit cleansing of the land by the same male virgins who participated in the sacred hunt. Water is poured in a calabash and mixed with the bark of the mmololo (Urera Tenax / mountain nettle), and young men assembled at the shrine then move across the village, circling all boundaries, singing the traditional hymn called thokolo tša pula (rain's poo). Each time they came across some material appearing impure or sacrilegious, they would pour a small quantity of the calabash mixture on such a spot, followed by a beating with a small branch of the weeping wattle / mosehla (*Peltophorum Africanum*). Such cleansing activity had to be followed by the chant of “Pula”. The same is also investigated from the ZCC songs’ performance of miracles. The researcher attempts to prove that even before the arrival of missionaries, Africans had already known God and communicated with Him in their way. ZCC is therefore not far away from the African way of communicating with God, hence it became easier for Africans to convert to it. Maimela (2005) attests that Africans were reluctant to do away entirely with their religion and convert to Christianity.

He revealed that the reluctance of Africans to break ties with the African indigenous religions lies in the fact that they are wedded to an African worldview in which salvation is understood in terms of relief or help in times of trouble in this life. Salvation is thus expressed in such acts as healing, driving away evil spirits, empowering the individual self, promoting fertility, and success in life’s ventures (Maimela, 1985).

1.10 RESEARCH DESIGN AND METHODOLOGY

1.10.1 Research design

Research design and methods are different but closely related because a good research design ensures that the data obtained will help answer research questions more effectively. Kothari (1985) further elaborates on research design as the conceptual structure within which research is conducted, as it constitutes the blueprint for the collection, measurement, and analysis of data, which

includes what the researcher will do from stating the hypothesis and its operational implications.

All three primary qualitative research methods, as stipulated by Mertens and McLaughlin (1995), which are participant observation, interviews, and recording, were employed in this study, and the data focus shall be on *dikoša tša Sepedi* and *dikoša tša kereke*.

Marshall (1996) says qualitative studies aim to illuminate and understand complex psychosocial issues and are most helpful in answering humanistic “why”? And “how” questions. In their definition of qualitative approach, Schurink & Schurink (1998) quoted Denzin and Lincoln by saying that it is a multi-perspective approach that uses different techniques and data collection methods to social interaction aimed at describing, making sense of, interpreting or reconstructing this interaction in terms of the meaning that the subjects attach to it.

This study is based on primary oral traditions and secondary literature in the form of written sources such as books, MA and PHD dissertations and theses, journals, and articles consulted.

Dikoša tša setšo are generally oral. Like in *thetotumišo*, *thetogale* (praise poems) performances are influenced by different situations. *Thetotumišo* (praise poem) is a type of poetry through which praises and honours are shown on those who have achieved more than expected. According to Maahlamela (2017), many view a praise poet as a well-informed mouthpiece, the bearer of the community’s senses. *Thetogale*, on the other hand, is that poetry through which the bravery of heroes and heroines is praised and encouraged. According to Lekgothoane (1938), a man praising or being praised during performance can walk over thorns without feeling that pain. The oral nature of *dikoša tša kereke* makes it necessary for the researcher to supplement the study through fieldwork, interviews, observation, and recordings. Video and audio tapes of Bapedi group dancers and dancers of the ZCC shall be collected, classified, and analysed to enable a comprehensive, comparative study. According to De Vos (2011, p. 318), “the constant comparison where the new data gathered, actions observed, and

perceptions recorded of the subjects are constantly compared with those of new subjects in order to generate theory”

Population

According to Govender (2016), the research population refers to the group of individuals with specific common characteristics that make them distinct from others. In this study, the population is chosen to represent the following:

- Baruti and music formations: mpoho, khakhi, Mokhukhu, khwaere.
- Magoši, (Chiefs) bakgoma le Bakgomana, Mantona, (Chiefs’ right-hand men).
- Traditional music groups include Mogobo, Kiba, Mantshegala, and Mpepetlwane.

1.10.2 Sampling

A comprehensive and varied sampling was based on participants’ field of specialisation. According to Alvis (2016), a sample is a group of a relatively more minor number of people selected from a population for investigation purposes. For this study, sixteen (16) people were selected based on their relationship with the topic and their experience under research. Bakgoma (chief’s right-hand men) = 3;

Mpoho dancers= 4; khwaere (choir)= 3; mokhukhu dancers =3; and kiba dancers =3.

1.10.3 Data collection

Data will be collected through interviews and references from records, the internet, and archives. The researcher also observed performances of self at different cultural activities before COVID-19 while we were still living our everyday lives. Traditional leaders shall be interviewed about their experiences on Megobo, as well as veneration of ancestors, while other participants will still be actively involved in performances of the songs.

According to Sapsford & Jupp (2006), data collection is carefully gathering the desirable information with the least possible distortion to make the analysis provide credible answers. Data was collected through semi-structured interviews that follow Creswell's (2007) argument, saying that for one-on-one interviews, the researcher needs participants who will not be reluctant to speak or share ideas. All the participants were interviewed during convenient times, and all their responses were recorded verbatim. Each participant was interviewed for a maximum of forty minutes, depending on how they responded. The privacy during one-on-one interviews assisted the researcher in eliciting more information about the participants' field of knowledge. Gubrium and Holstein (2003) emphasise that privacy during interviews will allow participants to reveal more information than when they are all in one.

Data was collected through videotape during active performances of dikoša tša setšo as well as dikoša tša kereke. Interviews with participants representing performers of traditional music were also conducted. On the other hand, Peersman (2014) argued that well-chosen and well-implemented data collection and analysis methods are for all types of evaluations. Hofstede (2009) says that once a researcher has data of whatever nature, he must do something with it to convert it into evidence, which later could be information. For this project, data shall be obtained from the three main groupings discussed previously and secondary sources like books, internet articles and videos, newspapers, and public performances. According to Kabir (2016), the above methods of collecting data, except for the latter, are regarded as secondary data because they are already published and in the public space.

1.10.4 Data analysis

The process of data analysis shall include preparing and organising the data, reducing, visualising, representing, and displaying the data as De Vos, Strydom, Fouche and Delport (2011) alluded to.

1.11 LIMITATION OF THE STUDY

The study was within the ZCC and Bapedi. Interviews were conducted in Sepedi and English. There is still a lack of a useful synthesis of the theoretical and analytical frameworks in Sepedi. Lack of appropriate vocabulary make direct translation to sometimes compromise the real meaning. Some participants, especially from the ZCC, hesitated to participate until the researcher assured them that the research was solely for academic purposes. Spiritual activities posed some challenges since they cannot be proven scientifically.

1.12. ETHICAL CONSIDERATIONS

According to Kottov (2008), as cited by Taquette & Borges (2022), the ethical principles that guide scientific research are based on the assurance of human freedom and dignity. They are expressed in ethical codes and guidelines used by Research Ethics Committees (RECs), which are the instances that regulate research conducted with human beings. The purpose of these regulations is to protect participants and ensure research ethicality throughout its entire development. David & Resnik 2020) in their article *What is Ethics in Research & why is it important*, claim that ethical norms in research may help to build public support for that research. People are more likely to fund a research project if they can trust the quality and integrity of that research. Ethics further deals with the standards of right and wrong and what humans should do. Research ethics would mean protecting subjects' dignity and publishing the information in the research. Taquette & Borges (2022) further allude that ethical codes and norms do not always suffice for the solutions of problems that appear in the research practice. Many dilemmas arise within a given context and therefore require situational solutions, always keeping in mind primarily the participants' needs. Since this study used people as subjects for enquiry, we adhered to the ethical standards as outlined by Quigley (2001). Informed consent, according to Munhall (1988), refers to permission granted by participants with the full knowledge of the possible results. Participation happens with the full knowledge of the title of the research, purpose, and procedure to be followed during the research. Woodfield (2017) indicates that informed consent entails giving enough information about the

research and ensuring that there is no explicit or implicit coercion so that prospective participants can make an informed and free decision about their possible involvement. The participants were given invitation letters in person and were further informed that no form of remuneration would be provided.

Participants were assured that their particulars and information, which were not supposed to be shared, would be kept confidential.

According to Wiles and Boddy (2013), confidentiality means that identifiable information about individuals collected during the research process shall not be disclosed and that the identity of research participants shall also always be protected.

The researcher informed all participants about the objectives of the research, how it was to be carried out, and the effects of their participation on the outcomes of the research.

1.12 ENVISAGED CHAPTERS

Chapter one consists of the Introduction and Background, whereby an introduction is contextualised and developed to present the rationale and relevance of the research.

Chapter two is the literature review, theoretical framework, and key concepts.

Chapter three presents the expounded research design and methodology, thereby defining the hypotheses through data collection techniques and data analysis.

Chapter four presents the research findings and discussions: focus is placed on the description and summary of the findings and discussions of the study.

Chapter five is the final with a conclusion and recommendations.

CHAPTER 2

LITERATURE REVIEW

2.10 | INTRODUCTION

A literature review includes sources demonstrating knowledge and understanding of the literature on a specific topic, placed in context. McCombes (2023) defines a literature review as a survey of scholarly sources about a specific topic and provides an overview of current knowledge that allows one to identify relevant theories, methods, and gaps in the existing research. It includes a critical evaluation of the material, with its two main objectives: content covering existing research theories and evidence and one's critical evaluation. Researchers such as Lebaka (2008), Mapaya (2013; 2014), Rafapa (2013;2016), Maahlamela (2017), Lukhaimane (1979), Anderson (1991) and many others have contributed immensely to this current study, hence many references come from them. Conducting a literature review enables familiarity and understanding of current and existing research before carrying out a new investigation. At the closing of the literature review, the researcher shall summarise and analyse previous arguments and theories, identify areas of controversy and contested claims, and highlight any gaps in that research to date. This helps the researcher know what has already been done and identify what is unknown about the topic under research. Mbaegbu (2015), as one of the scholars in African music, found that music plays an indispensable role in the lives of Africans in almost everything.

I have reviewed the literature to address the research questions in the previous chapter. Questions like whether *dikoša tša Sepedi* are like *dikoša tša Sione*; whether they have the same musical characteristics; investigating the results of missionary interference on *dikoša tša Sepedi*, and, finally, whether both music traditions could serve the same purpose during their performance. Of most importance, a comparison of the above two music traditions shall be widely explored to investigate what other researchers have already researched on the topic.

Anderson (1991) and Mafuta (2010) complement each other on the existence of female, male, and mixed choirs wearing their green and yellow, khaki, and blue costumes in the ZCC. Reference from other scholars about the study is made to

review the literature so that the existing gaps can be given attention for further research.

The study investigates what other scholars say about the topic; a comparative study of *dikoša tša Bapedi* and those of the ZCC. Anderson (1999) and Mafuta (2010) noted that the ZCC is the largest Church in South Africa and the second largest in Africa. This narrative shall include current knowledge based on findings and theoretical and methodological contributions to our topic. The basis of the study shall be on *dikoša tša Sepedi* (setšo) in comparison with *dikoša tša Sione* (Zion Christian Christian songs). Sepedi songs shall serve as a reference, and ZCC songs, both star and dove factions, shall be referred to.

Anderson (1999) attests to how Africans were reluctant to discard their indigenous religion and convert to Christianity. In his own words, he said "the increasing disillusionment experienced by black people in South Africa's political matrix after 1948, resulted in a rejection of European values and religious expressions such as those found in 'mainline' Churches. He reveals that the reluctance of Africans to break ties with the African Traditional Religion lies in the fact that they are wedded to an African worldview in which salvation is understood in terms of relief or help in times of trouble in life. Salvation is thus expressed in such acts as healing, driving away evil spirits, empowering the individual self, promoting fertility, and success in life's ventures.

2.10.1 Literature of Bapedi

The social structure of black communities is among the elements that influence mediators to be consulted. *Bakgoma* and *Bakgomana* play an important role in one's access to the chief. Myers (1987) said that in ancient Israel, the Priests performed sacrifices and rituals on behalf of the nation; they mediated between the people and God, for Bapedi *Modimo* (God) is superior to badimo (ancestors). *Modimo* could, according to Lukhaimane (1980), only be served through the mediation of badimo. The same ritual is evident in African communities, whereby elders communicate with ancestors who, in turn, present pleas to God. In the bible, especially the Old Testament, one reads about respectable men and

women who served as mediators between God and their nations (bible, Leviticus 1:7). Sacrifices were commonly used; songs for those purposes were also part of the rituals. He shall kill the bull before the Lord; and the priests, Aaron's sons, shall bring the blood and sprinkle the blood all around on the altar by the door of the tabernacle of meeting (Leviticus 1 3-6).

Wilson (1985), who thoroughly studied the canonical shape of the Psalter, concluded that Psalms were related to the worship of ancient Israel (*Sitz im Leben*) and were initially meant for meditation by pious individuals. He further argues that the Psalter is not a mere collection of liturgical material but has the purpose of being read and heard as “a source of Torah”, which is a source of instruction, as alluded to by Wilson (1979, pp. 513-514). As such, they are songs and prayers that originated from the response of the faithful to God.

Bapedi, like any other indigenous African, are not exceptional when expressing themselves in their daily activities, hence music dominates on every occasion, as alluded to by Merriam (1964). She further lists nine non-mutually exclusive functions of music worldwide: expression of emotions; communication; symbolic representation; physical stimulation; validation of institutions; preservation of heritage; integration of society; aesthetic enjoyment; and entertainment. All cultures have singing, which involves words with repetition and variation when discussing music and dance. In their observation, Merriam and Nett (2005) concluded that music is presented and operates in common ways across the globe.

2.10.2 Petition

Wilson (1979) says petitions involve intercession for sustenance, welfare of suppliants' descendants and protection from God's wrath, communication, symbolic representation, physical stimulation, validation of institutions, preservation of heritage, integration of society, aesthetic enjoyment, and entertainment. The worshipper requests rain to water the gardens. According to Mbiti (1975), prayers for rain are common among rural tribes, particularly those in arid areas. He further remarked that while drought could easily reduce an

individual or an entire community to starvation, conversely, good rainfall could ensure abundance and provision; thus, rain is a critical blessing among arable farming communities. Besides prayers, Bapedi seek the assistance of rain makers during drought. Mbiti (1975) attest that even when rainmakers are requested to make rain, the final decision comes from God. Request for rain guarantees protection from drought, crop failure and starvation hazards. Request for rain and a good crop is motivated by a statement of confidence.

In African societies, as noted by Kamuanga (2007), children are important gifts through which one is remembered; a person's name and life are perpetuated through one's children and his descendants, and barrenness is considered a curse. People who die childless do not qualify for the status of ancestors since the deceased are venerated by their children. Equally, bearing children who are delinquent and do not observe communal norms is repugnant. Kamuanga (2007) noted that in severe cases, breaking tradition is tantamount to excommunication because the neglected spirits may execute punishment on their descendants, and to avoid such a situation, the petitioner requests the deity to assist in the children's upbringing.

Proper education secures an individual from disgracing oneself and one's family. Therefore, education and observation of customs are deterrents against being cut off from society. Makwela (1977) adds that anything tribal and traditionally oriented was bound to clash with the precepts of the white missionaries and their black converted community, as it would be regarded as tainted with heathenism. This narrative was inculcated in our hearts and minds through Western Christianity. The so-called civilisation is now fading away gradually, and an African child is now becoming self-loving.

Thema (2006) stated that Bapedi are part of the large Bantu group, as the Northern Sotho, and have been grouped by anthropologists into three central cultural divisions: Southern Sotho, Western Sotho, and Northern Sotho. The distinction of the above categories of Bapedi could be derived from their regional language modification. Sepedi comprises twenty-five different dialects. Hammond-Tooke (1981), an anthropologist, one of those more radical

generations of anthropologists and historians of the 1970s and 1980s, has extensively studied Northern Sotho compared with the Tswana. In his biography by Niehaus (2005), Hammond-Tooke represented a fairly and more scholarly response to apartheid that stemmed more from his appreciation of indigenous culture than from anger about influx control. Unlike other groups, the Northern Bapedi and Bakoni became the best known because their history and origins could easily be recalled through oral traditions. The above argument is supported by Jacotter (108: xx-xxi) that folklore is the only genre of 'Ba-Suto' and 'Ba-Pedi' or Northern 'Ba-suto' that remains unstudied, and the transcription of existing oral literature could assist in documenting the language.

It is important to note that for this study, when talking about Bapedi, we shall be referring to those of GaSekhukhune. West (1979) argues that the published literature of Bapedi gave an account that they arrived in the new Limpopo Province by the 17th Century and started establishing an empire that included the Sotho who were already living there. Thulare became the Bapedi King who built a strong empire until he died in 1824. According to Thema (2006), Thulare's eldest son, Sekwati, became the King and faced more territorial wars against Zulus, Swazis, Ndebele, Afrikaners, and British military forces.

Music and dance are also featured during different activities in which Bapedi celebrate. Lebaka (2008) summarised Bapedi activities in which songs are used by saying that they are used to express success (joy), happy times (thanksgiving), times of sorrow (laments), protesting (liberation), inauguration and funeral of chief (royal), telling stories (wisdom), emotional expression (rituals), ancestral veneration, pouring of libation and communication (security and survival), irony (imprecation), instruction (law), as well as prayers of trust. There are songs performed by women, men, unmarried women, *mašoboro (uninitiated young males)*, and *manyothe (uninitiated young females)* (Delius, 1990). For this study, we have confined ourselves to *mogobo*, rainmaking, corrective, and protest songs compared to *mpoho*. *Mogobo*, as described by Lebaka (2013) in his thanksgiving songs in Pedi society, is a wisdom and thanksgiving song that is performed by men only, in which repetition is a powerful, forceful, rhetorical and expressive device skillfully employed by the singers to hammer key words to

implant dominant emotions in listeners' minds. *Mpoho*, on the one hand, according to Maahlamela (2017), is a song that entails a wide diversity of vocal manipulations that form onomatopoeia of the word 'mpoho'. It is somatic, performative prayer in which rhythmic clapping and stomping are woven together by a reverberant melodic thread of a poetic ensemble that encompasses a range of other poetic forms.

Mpoho, as performative prayer, comprises rain-making prayer, corrective, and protesting song. It includes almost all types of *dikoša tša setšo* (traditional songs). Sepedi songs shall be classified to assess and determine the similarities, differences, and functions.

2.10.3 *Dikoša tša Sepedi*

Huskisson (1982) wrote that the early account of Sepedi music was documented by a well-known missionary from Germany, Pastor C. Endemann, in 1874, and he had noticed that Bapedi music comprises choral dance and singing at the same time. On the contrary, Lebaka (2015) observed that Western music separated singing and dancing, which, according to him, may lead to the mainstream Churches losing members to independent Churches, because of such passive participation. In 1958, much attention was given to Bapedi music. This was done by Huskisson, which later gave way to extensive literature. Thema (2006) remarked that during the 11th Ethnomusicology symposium in 1993 at the University of Natal, Deborah James presented a paper on "Dinaka Flute" and drum ensemble, which also became a point of reference to indigenous music scholars. James (1997) also emphasised in her book *music of origin* that music was thought of as "traditional" by its media propagators-a term which to critics, evokes the futility of the state's pretense that black people by the 1950s and 1960s were still country-dwellers primarily oriented to customary ways rather than towns' men accustomed to a sophisticated city life and favouring jazz as a means cultural expression. Similarly, like the Yoruban music of Nigeria, traditional Bapedi music also relied on residual oral history, which was passed from one generation to the next by word of mouth before Western civilisation. *Dikoša tša Sepedi* themselves played an important role in preserving Bapedi history. In these

songs, one could pick bits and pieces of the performer's history and the one whose performance is about. In his article *The Significant Role Played by Long Social Connections and a pleasant Interactive Experience among traditional Bapedi Music Practitioners*, Lebaka (2023) concludes that Bapedi people's history has also stimulated the sporadic but continuing search for historical perspectives in Bapedi music tradition, and to some extent, influenced the transmission process of indigenous Bapedi music. In his *ceremonial songs*, Durkheim (1973) recognised the essential place of cohesion in shaping and reinforcing both personal identity and social consciousness. Mataira (2000) argues that music and oral tradition form the basis of collective will and set a cultural legacy that culminates in enforcing unity within the community. Bapedi employ music and songs to share their communal life, such as their blessings, sorrows, joy, and burdens. Msomi (1981) pointed out that folk songs are the medium through which Africans express all their feelings and emotions. Liebenberg (1998) supports that music is an integral part of the African tradition that is comparable to everyday life needs such as breathing, eating, and sleeping.

In Bapedi communities, like any other Black Africans, there is a strong belief that misfortunes that happen in family households are caused by *boloi* (witchcraft). Kamuwanga (2007) attest to the above statement by saying their witchcraft generally arises from jealousy. In certain instances, witches attack to satisfy their insatiable cannibalistic appetite. Nevertheless, the family spirit (*modimo*) protects all family members from harm. However, suppose one of them transgresses, particularly by omitting a religious ritual. In that case, that spirit becomes angry and lashes out pain to the family through diseases or even the death of one or more people in the family. He further argues that, on top of witches and ill-wishers, misfortunes in families may be caused by spirits of the family ancestors, which are neglected.

In the mogobo chant, there would be phrases of lament or complaint about this or that related to the cause of death, and or would be attributed to ancestors, enemies, and sometimes toward the lead singer himself. Sorrow features in many Bapedi songs. This is caused by loss of loved ones, poverty, desertion, or the fact that even if the singer complained differently, the singer alters his voice. He

will not lose hope in the powers of the ancestors (Ntwampe, personal interview, 08 July 2022).

Newell (1976) states that the relationship between ancestral worship and society is determined and shaped by society. Afrocentric writers like Lebaka, Mbiti, Imasogie and Willoughby, to mention just a few, complement each other in that ancestors are venerated because they have ties with the living. According to Lebaka (2018), Bapedi believe that their ancestors continue to play a prominent role in their families and should be consulted by their offspring. Imasogie (1985) agrees with Mbiti when he notes that ancestral spirits are the guardians of morality in the family circle. Bapedi, like any other Black Africans, relied on traditional medicine to heal their diseases. They had their way of communicating with God, and they had their way of attending to illness, hence an argument that Africans had long before the arrival of the missionaries, known God and worshipped Him through the intermediaries. Adamo (2001) states that African traditional medicines fall into two broad classes of herbal and ritual remedies. Herbal remedies have intrinsic medical properties outside the conjuring of magic. Ritual medicine, on the other hand, draws its efficacy from magical aspects. Nyirongo (1997) alludes that for certain medicines to work effectively, there would be taboos that are adhered to, such as charms, as examples of those medicines that require the pronouncement of certain words to make them effective. Charms are usually prepared by witchdoctors with in-depth dihlare (traditional medicine) knowledge. Medicine may also require accompanying prayers to actualise answers to the deity (god).

A study by McKenzie (1997), as cited by Kamuanga (2007), examined African Traditional Religion among the Yoruba of Nigeria, in which he noted that sacred words to the deity comprise primordial sounds, greetings, and salutations. He further observed the presence of blessing and cursing for protection and evil intent, respectively. Kings, priests, and beggars are believed to hold power in society, and when they utter either blessings or curses, those words become reality. McKenzie (1997) examined other forms of prayers and found that thanksgiving and praise songs accompanied by drums are expressed to divinities. According to him, prayers are offered to deities for various needs, including protection from evil, fertility, and healing. He had also noted that

supplications are generally accompanied by the prayer acts of kneeling and smearing a mixture of spittle and dust on the forehead. The prayer acts serve as a sign of humility before the deity. McKenzie (1997) further noted that a shift in traditional practices of the Yoruba was influenced by modernisation, which led to the abandonment of other rituals. The ritual of silence in present-day cities is no longer possible to adhere to, although there are certain enforcement officers at certain times to enforce silence. An elementary literacy that gradually came because of civilisation enabled the Yoruba to write certain words on their medicine bottles. It became easier for a Yorubean to go through those thousands of verses, unlike before when they relied heavily on memory and residual memory

Origins of the ZCC of Engenas Lekganyane

As the study dictates, the songs of Sepedi and those of the ZCC are compared. Attention shall also be given to the origins of the Church, like we did about the Bapedi tribe of GaSekhukhune. Available literature and informants, as outlined by Lukhaimane (1980), agree that the founder of the ZCC of Egnatious Lekganyane, who is popularly known as Engenas, was born around the early 1880s in the Mamabolo area at Thabakgone. He was the son of Barnabas Matseleng Lekganyane, who married Sefora Raphela, the daughter of a famous ngaka, and this is one of the reasons why local people hesitated to join the Church since they believed it was not a Church but only magic which was acquired from his father-in-law.

Lukhaimane (1980) alleges that the Lekganyane family might have been displaced from Swaziland during the period of Difagane and found themselves having landed in the Transvaal. Engenas married Salphina Rabodiba in 1918 and was blessed with the following children: Barnabas, Reuben, Maria, Johannes, Manku, Joseph, and Piet. The above household is the rightful lineage from which the bishopric would come. Lukhaimane (1980) further elaborated that Engenas, like any other black man of the time, had married other women from different parts of the continent. However, the bishopric line is traced from his first marriage to Mrs. Rabodiba Salphina (Lekganyane). Both the late Bishop Edward (Talana Reuben) and Bishop Joseph (Mathlakanye) were born from this lineage. It

became challenging for people around Mamabolo, Molepo, Mothapo, Kgopa, Maja, and all other villages around Polokwane to believe in the Church Engenas founded. According to Lukhaimane(1980), this confusion was exacerbated because his grandfather, Marobathota Raphela, was *ngaka* (a traditional healer). When Engenas began preaching his Gospel and performing miracles, they associated those with witchcraft and magic. Many people, according to Lukhaimane (1980, p.11), in and around the Mamabolo area failed to relate Christianity to a descendant of a “witch doctor”, hence their attempt to discredit the ZCC, and to place it in the category of “No Church”, but witchcraft.

2.10.4 AIC

According to Maahlamela (2017), the formation of the AICs attempted to give Africans a sense of belonging, contextualising Christianity into concrete realities of the local context and their own socio-religious and socio-political universe. The same Maahlamela (2017) had written that the ZCC was founded in 1910, although its name, Zion Christian Church, is only traceable from 1924. An article by Rafapa, *Two Histories, One Organisation: The Case of Zion Christian Church, attempts to clear confusion about the year ZCC was founded by outlining 1910 as the year of Engenas’ prophetic vision and calling*. Both Motolla and Lukhaimane, with the oral testimony at their disposal, agree on 1910 as the spiritual experience of Engenas. Rafapa (2022), on the other hand, argues that scrutiny of the Pentecostal phenomenon in South Africa could assist us in better understanding the version that the ZCC was founded in 1910, not 1924. The ZCC family Bible, an authoritative publication sanctioned by the current bishop and his Church council, was endorsed in 1910, consistent with other oral sources sanctioned by the Church. Other writers like Lukhaimane (1980), Sundler (1948), and Morton (2014) point out the founding of ZCC as 1924. We can deduce that 1910 was the founding of the Church, but 1924 was the official recognition of the Church by the government of the day.

According to Lukhaimane (1980), one of the miracles he had observed while on Mount Thabakgone is that the whirlwind which blew off the cap he was wearing

was, after some minutes, blown back to him, landing upside down. Inside, the cap was full of leaves and branches, and the voice further encouraged him that his followers would be more than the leaves and branches in his cap. The prophecy that began resulted in the formation of the largest African Independent Church, the ZCC.

The headquarters of the ZCC are Podungwane and Moria. Of utmost importance is that members of the Church do not eat pork and its related foodstuffs, as well as consuming alcohol, as alluded to by Lukhaimane (1980, p. 81), hence their nickname "*Masione maila nama, Mailakolobe*". He elaborated further by saying that the non-drinking and smoking of the Church members was known amongst the members that no person would dare drink or smoke with a badge on because non-members would remark on this and even reject him.

Lukhaimane (1980) wrote that in 1934, Engenas and his Church elders had visited Johannesburg, the Alexandra branch. During that year, he wanted the prophets to reveal the future of his Church. The argument was started by leaders of the Zion Apostolic Faith Mission (ZAFM), saying that Engenas' Church would collapse and disappear. Those statements led Engenas to immediately summon a prophet to come and tell about the future of the Church. Messrs. Senona and Mabena immediately suggested that Mr. Mamabolo, a well-known, mighty prophet, could be used. According to Lukhaimane (1980, p. 29), Engenas refused by saying "a powerful prophet is Satanic and a danger to the Church", hence his calling of a certain Maria Sefuthuma, who prophesied thus: "God says that the Church will develop and grow. All races will join the Church in Africa, but before long, the Church will split into two. The split will be temporary as the Church will again be one". Prophecy and faith healing are the pillars and foundation of the ZCC, and typically, that happens when the *mpoho* chant/dance is performed throughout the night, when the prophets and prophetesses shall pick members to warn and guide them about their day-to-day lives.

This is one of the main reasons that encourage members to attend *mpoho*. Jonathan (2011) says that music is closely associated with the institution of prophecy. Prophets were known to rely on music to become more receptive to

God's word and to transmit these messages to people. Several prophets sang their proclamations in poetic verses, drawing upon musical tones to clarify and amplify their divine encounters' emotional content and help their words resonate among the people. Prophecy is the primary modality by which God's involvement in human life is recalled. Prophets attract special attention for their position as intermediaries between humanity and divinity. In the ZCC, one could see the importance of *mpoho* as a song that triggers or opens a way for the sacred prophetic spirit to work.

2.10.5 *Mpoho*

According to Lebaka (2008), music and dance are the most important and effective methods when consulting ancestors; Mpono (2007) also claims that music and dance are connective devices that give the healer the capability to diagnose and converse with the ancestors. One of the characteristics of the African Independent Churches is the chanting of lengthy songs, which are performed by the entire congregation, irrespective of gender or age, as a way of worshipping God. As Mapaya (2010, 2013) puts it, Apostolic Churches are known by their performance of *terone*, whereby the beating of drums is prominent. The Nazarene Churches are known for performing circular movement songs carrying sticks and barefoot. In contrast, the ZCC is recognisable by wearing white boots called *manyanyatha* by males during the performance of their songs. According to Lukhaimane (1980, p.10), a dancing pattern popularly known as "mokhukhu" was formed during the split of the Church, and that is when *manyanyatha* came into being. There is, however, this chant-like song, as Mapaya (2010) puts it, which is performed by all in attendance: children, male and female together, and that song is *mpoho*, as they call it—all the above, whether chants or songs, praise or prayer, communicate with God. Valid and understandable reasons exist to explain why some Churches do not allow putting on shoes during their prayers. There are also valid and understandable reasons why other Churches would allow members to put on big shoes when they perform their songs. This is why one could conclude that God is so complex to an extent that he is incomparable. Informants, one of them Manaka's father, said that the origins of *mpoho* are

traced back to 1935 when Engenas taught his followers the song. He assembled men and women at Moria and taught them, although some men from GaSekhukhune remarked that the song was like *Motholwane* (initiation song). Manaka (personal interview on 6 June 2022) an expert in the dancing and singing of mpoho claims that his father who was moruti (pastor) in the ZCC, told him that older men were sent to Johannesburg by train, and on the way when they were bored, they started singing an unknown song which triggered the holy spirit. On return, they told Engenas what had happened on the train; hence, the latter later called the congregation and taught them mpoho (Manaka, 06 June 2022, interview). He continued teaching them, and the song became common to every congregant. It was during the First World War in 1917 when Engenas gave an order that all congregants should perform mpoho *and* pray until such time that he would command them to stop.

Lukhaimane (1980) further claims that the climax of Engenas' prophecy was proved in 1916-1917 when black and white, even members of ZAC, argued that Germany would conquer England. Engenas stood up in the Church one Sunday and told the people that God came to him in the book of Daniel 8 (bible) and that England would never be defeated. He further told that those soldiers who, when going to fight, would face the sun, would never be defeated. After a year, Germany was defeated. In 1917, as Lukhaimane (1980) said, Engenas was accompanied by three women dressed in women's uniforms to go and perform prayers at the Cape Colony, at the sea (Pacific Ocean). Meanwhile, the congregants kept on chanting mpoho, the Allied Powers, from the Zionists' perspective won the war, hence its other name *kwadi ya marumo* (ode of spears). Mapaya (2013) also testifies that *mpoho and terone* are other forms of prayer. It is a performative prayer through which wars or life tribulations can be addressed. The dancers claim to be directly communicating with God to intervene in the challenges they are faced with. Below are comments from ordinary people who are commenting about *mpoho*.

- *I so wish everyone could understand this prayer... It heals... Thapelo ya mangeloi le batho.... Ase kosha ke thapelo*

- *Mpoho is the prayer some of us hear just by listening to this song.*
- *I have a sister who is sick. Her medication is no longer working, but listening to this song, she became healed by his grace.*
- *Mpohooo ase koxa ke thapelo. Of course, I am not a ZCC member, but this song helps me to cross dimensions. Koxa ya badimo le batho... Reread it! I do not go to Church or use any of their products. But mpoho touches my soul. Far away from medical school, I play this every time I do all-nighters, ke betsa mpoho...lol. These are some of the comments made in the streets by members and non-members of the ZCC.*

It is an open secret among blacks in South Africa, especially Limpopo, Gauteng, and Northwest Provinces, that mpoho is a prayer that links people with God, as Mapaya (2013) pointed out. ZCC members and ordinary people, or non-members, believe that the chanting of mpoho can turn issues to their favour. In significant public events like soccer games, one has noted that there are teams that would resort to the singing and dancing of *mpoho* when things are not going well for their side. This researcher has noted with keen interest in the year 2017 when things were not going well for one faction of the African National Congress (ANC) during their Nasrec electoral conference that ushered the new leadership of the ruling party (Business Tech, 17 December, 2017, Sunday Times, 17 December 2017) reported about the proceedings that took place during this elective conference of the ANC. It was on 18 December 2017, early in the morning, around 3 am, when the delegates from Limpopo Province noticed that things in the electoral processes, according to them, were not favourable; they wanted spiritual intervention. (Mashabela Collins, ward 15, Fetakgomo -Tubatse), who is also a ZCC member, attests to the igniting of this well-known ZCC prayer song, which filled everybody in the hall with hope and the spirit of success, and indeed they became victorious when the results were announced. According to him, some delegates who belong to the ZCC reacted to the singing of mpoho by predicting (prophesying) the conference's outcomes.

Group dancing is integral to signalling unity and solidarity within communities and nations. When communities welcomed victorious heroes back home, dances

would be performed, further boosting unity, amplifying feelings of communal pride, and thus strengthening bonding within the group. (Ntwampe, 08 July 2022 interview), In his explanation of the importance of mogobo, he said that mogobo strengthens unity among community members, especially in the same moroto (peer group). Engenas' philosophy of Christianity was to make his movement acceptable to the people. He seems to have realised the fundamental difficulty of the layman in accepting Christianity without meeting him half-way with his customs. Lukhaimane (1980) remarked that the missionaries in Africa often failed when they demanded the relinquishing of traditions and customs by their African converts as a *passport* to heaven.

The ZCC project of harnessing black South African identities into religious singing had positively influenced its growth because of the high respect for cultures of black South Africans. Giving room for the blacks to express themselves culturally paved a way for more singing and performance of dikoša tša setšo, as well as veneration of ancestors are examples of cultural practices which were regarded as barbaric. However, the Church accommodated such practices in one way or another. As alluded to by Anderson (1999), the insecurities inherent in rapid urbanisation provided strong incentives for people separated from their roots to seek new, culturally and socially meaningful religious expressions, especially in a society without access to the instruments of social and political power. It provided an opportunity for the ZCC to grow rapidly. (Olwage, 2010, p. 209), as cited by (Rafapa, 2013, p. 20), found that the musicality of black South African cultural groups now constitutes the texture of ZCC spiritual life. This is why Mafuta (2010) describes the ZCC as a social terrain where boots are used in a stamping ritual known as praising with feet, where evil is stamped underfoot. Anderson (1999) further highlights the predominance of such black cultural music within the ZCC in his explanation that members spend several hours in community fellowship, singing and dancing.

2.10.6 Thanksgiving songs

These songs generally shower praises and thanksgiving to God / Hobeane through the ancestors. Mans says that Sepedi thanksgiving songs allowed people to express their interpretations of society. The narrators hold the listener's attention, adding another dimension to the story through singing, dancing, and ritual intent-a symbolic one, hereby creating a deeply transformative event that is crucial to the well-being of the people (Mans, 2005).

One can note that *dikoša tša Sepedi* are syllabic. Every syllable's tone and expression involves only two to three pitches that colour those tones within the melody. Most formal or informal activities are marked by singing, even though the occasions were not musical. Relevant and more appropriate songs are performed for specific occasions. "*Kgoparara*" is a typical example of a thanksgiving song in which a *ngaka* or traditional healer expresses appreciation and thanksgiving to the ancestors. Songs as expressions of appreciation and thanksgiving prevail in Bapedi to this day. Music is an adjunct to religion, used for happy and sad occasions, expressing ideals and emotions, and romantically describing scenery (Kofie, 1994). Lebaka also cites that Bapedi employ thanksgiving songs to rally warriors, tuning their morale, generating public sentiments or moral support, and pleasing their ancestors (Lebaka, 2012). Thanksgiving songs are also used politically to celebrate and commemorate the founding of a community.

Mogobo and *Motholoane* of Bapedi may be sung to celebrate victory. The two songs also serve as an example of thanksgiving. They are sung to thank and praise ancestors after responding positively to the community's requests. During their performance, usually, the Chief slaughters oxen and feasts on the meat, and traditional beer dominates the occasion, thus suggesting that celebrations go together with thanksgiving songs. Barrett (1968) indicates that the missionaries were unfaithful to their fundamental principle of appeal to scriptures when they did not treat all people as equal and tried to suppress Sepedi songs. He further claims that Bapedi thanksgiving songs survived (but not entirely within GaSekhukhune) because they were for ancestral veneration, mainly in and around remote areas where Bapedi tradition is deeply rooted in ancestral veneration. Lebaka (2012) supported the above claim by Barrett that ancestral veneration happens predominantly in the remote rural areas of Bapedi.

2.10.7 Prayer songs

The prayer song is that song which is sung when the singer himself or herself is asking for divine intervention during the performance of healing the sick. According to Kigunda (2007), traditional healers have little or no chance of experiencing mystical healing unless they perform traditional music and dance. Dingaka or traditional healers sing these types of songs while performing healing rituals. In his study of psalm-like songs, Lebaka noted that these *dingaka* attend to sick people through singing and asking for the healing power from the ancestors. Through these songs, *dingaka* traditional healers have special powers to identify the sources of misfortunes, diseases and other negative things afflicting the individual. Singing, hand clapping, drumming, and dancing are part of the prayers of trust (Lebaka, 2012).

Music and oral traditions consolidate collective will and are symbolic of a thriving culture and legacy (Mataira, 2000). Bapedi employ music to share their communal life, such as their blessings, sorrows, joy, and burdens. Belonging to the Bapedi is highly appreciated because they value themselves as a superior tribe that had once conquered other great tribes. (Msomi, 1981) pointed out that folk songs are the medium through which Africans express all their feelings and emotions. Liebenberg agrees that music is an integral part of the African tradition and is comparable to everyday life needs such as breathing, eating, and sleeping (Liebenberg, 1998).

2.10.8 Healing songs

Music is the doctor- this expression is often cited during music eisteddfod, during which audiences and adjudicators spend the whole day seated, some ululating in pure enjoyment of music. The above statement is supported by health professional Latham (1982), who states that music can impact one's physical, psychological, social, and spiritual being. Faku & Mhlangulana (2021) define traditional healing in the Xhosa culture in South Africa as a mystical experience because participation of ancestral spirits to detect, treat, and prevent physical,

spiritual, and mental illness and maintain complete wellness requires music and dance. All cultures are, in one way or another, utilising music to stimulate positive changes in people experiencing undesirable, unpleasant, and uncomfortable conditions. Some therapists have begun including anthropological knowledge of healing music of the ancient and indigenous societies into their work (Bunt, 1994; Wigram et al, 2002). Healing through music is a universal component in Bapedi and other ancient worlds, like the biblical one. There is a Greek mythology in which the legends of Orpheus and Apollo are cited with a song about the healing of a disease (Gioia, 2006).

Literature traces authors from the period of the second century BCE. According to Crowe, Chinese medicine uses music to treat maladies (Crowe, 2004). India has long believed in music as a necessity in performing healing rituals. The Indian *ragas* were used to influence mental and physical health (Sankaran, 2008). The clinical practice of music healing has been proven effective in combating a remarkable array of conditions. Physiological and psychological benefits of music have been reported for patients in coronary care, as Zimmerman et al (1988) have pointed out, and in surgical and neonatal intensive care units (Updike, 1990). It is also used to treat various ailments of anxiety and handicaps. The elderly are cared for through music that soothes their changing moods, such as recharging spirits, redirecting energies, and healing emotions. Matthews and Clark have done a thorough study on congregational singing in Western Faith traditions, in which they noted that the singing requires a deep breath more than any other exercise. The opening up of respiratory tubes and sinuses and increasing aerobic capacity is necessary for a singer to sustain longer syllables and phrases (Matthew's and Clark, 1998). By singing as a congregation, the performers become one mind, body, and spirit, and this leads to an engagement in which all are in it; hence, it becomes sacred singing in which some would even get to the "trance" stage, and the spirit starts dominating the floor. In *dikoša tša* Sepedi like *malopo*, there is also that one performance in which the leading performer becomes entranced while the spirit works, and secrets are revealed during the dancing.

In his book *Hail Orisha*, McKenzie examines African Traditional Religion among the Yoruba of Nigeria. He noted that sacred words to the deity comprise primordial sounds, greetings, and salutations. He further observed the presence of blessing and cursing for protection and evil intent, respectively (McKenzie, 1997). Kings, priests, and beggars are believed to hold power in society, and when they utter blessings or curses, those words become reality. Thanksgiving and praise are expressed in songs to divinities and sacred rulers, and those songs had an accompaniment of drums. Prayers are offered to deities for various needs, including protection from evil, fertility, and healing. According to Boddy-Evans (2010), Sotho-speaking groups of southern Africa believe in a supreme being who is ultimately responsible for the weather that brings rain. However, rain rituals are predominantly directed towards the ancestors and specifically those of the Chief. The Chief's ancestors are supposed to intercede on the people's behalf, and drought would occur when they were neglected. At the last phase of performing rain rituals, young girls would go to the nearby river singing and calling for the rain to fall.

Queen Modjadji is still considered the living embodiment of the rain goddess and is also known as "*Khifidola-maru-a-Daja*", meaning that she can transform clouds. Her subjects also believe that the weather parallels her very emotions. The annual rain ceremony held each November is believed to be the central prayer, in which Balobedu would communicate with God through their ancestors in preparation for the ploughing activities. History has taught us that in the first half of the 19th century, the first Modjadji Queen was recognised even by the Zulu King, Shaka kaSenzangakhona. He consulted Queen Modjadji during the severe drought in the Zulu Kingdom. This was the time when her fame expanded to neighbouring African states; however, in recent years, 2008 a fierce crisis broke out between Mokoto and Modjadji families over who owns and take control of the magical horn as a result Modjadji pulled out of the rainmaking ceremony and started their ritual which according to Matlala failed to produce rain (Matlala, 2010).

During the times of severe drought, men and women, young and old, will start to panic because the livelihood of the Bapedi depends on good rainfall. Large tracks

of land are tilled and “*Mabele*” corns cultivated. Cattle shall also get enough grazing land. One could imagine the disaster that could be caused by insufficient rainfall. This is when all who have spiritual power converge to prove their abilities. The Chief would typically call a meeting at Mošate-kraal to discuss mitigating the drought. In that meeting, a resolution is taken, and every household shall contribute a certain amount of money to pay the *ngaka*, who will perform rituals to summon rain.

Bapedi believe that it is because of something wrong in the community that blocks the rain to fall. The gods might be angry with them because of their wrong doings, and before appeasing them, they must clear those wrong doings. Leaders within the village must resolve their conflicts and come together for rituals to worship their ancestral spirits. Sometimes the draught might be caused by *ngaka* who was not properly paid, or even the witches may block the rain from falling by planting “dibeela” muthi here and there within the community land. Vufhuizen (1997) says, by making things right, the rain will fall. Other *dingaka* (traditional doctors) use a magical horn to invoke rain and that horn is placed in a sacred place after use. Only the close family members know the sacred place of the horn and have access to it. It could be in caves, or clefts and rock shelters where normally it is dangerous for an ordinary man to visit. It is interesting to note that in all the rituals, performative prayer is also featured. The phrase, “*ge Modimo a ratile go tla phethagala*”. If God permits, it will happen; dominates at the end of all types of rituals and sacrifices.

Aukema pointed out that caves, clefts, and rock shelters are dangerous places which are believed to be inhabited by superior powers and apparently only visited when contact is needed with these spirit or deities (Aukema, 1989). It might be one of the reasons why the so-called prophets use those dangerous places to strengthen their prophetic powers.

Supplications are generally accompanied by the prayer acts of kneeling and smearing a mixture of spittle and dust on the forehead. The prayer acts, themselves serve as a sign of humility before the deity in question. There is however a shift of traditional practices of the Yoruba which is influenced by

modernisation. The ritual of silence in present day cities is no longer possible to adhere to although there are certain enforcement officers at certain times to enforce silence. Modernisation together with utilisation to a greater extent has contributed to transform the indigenous cults dependency on oral tradition to written words. It becomes easier for a Yorubean to go through those thousands of verses unlike before when they relied immensely on memory and residual memory (Mackenzie, 1997).

Like the Yorubeans who would rely on residual memory, even the Bapedi oral history would be passed by word of mouth from generation to the other before the ushering of Western civilisation. *Dikoša tša Sepedi* themselves played an important role in preserving their history. In these songs one could pick bits and pieces of history of the performer and the one whose performance is about. In his ceremonial songs Durkheim recognised the essential place of cohesion in shaping and reinforcing both personal identity and social consciousness. He further states that cohesion is the degree to which participants in a social system are bound to and support its norms, values, beliefs, and structures (Johnson, 2000).

In the biblical life which served as a source of reference used by our capturers/colonisers, there is a great use of songs for different activities which were performed during that time. Missionaries tried to discourage the Africans to use their own and ridiculed the singing as barbaric. By so doing Africans gradually began to lose touch with their communication with *Hobeane* (God) as some ties of singing were detached. Surprisingly it is noted that in the ancient biblical Israel music was used during performance of certain rituals of the community, but on contrary it becomes in the eyes of the Christian convert for Africans to engage in *dikoša* when performing certain rituals. Jonathan (2011) notes that it is thus fitting that most of the Old Testament musical references occur in social contexts. While group association substantially defined the people of Israel, the many collective acts in which they are engaged-ranging from public ritual to manual labour-encouraged and benefited from musical accompaniment. It becomes evident that music and mankind are inseparable entities. Music added to the community enjoyment mentioned and furthermore strengthened emotional content of public

events. Community cohesion is forged through singing. It is when the people are made aware of their boundaries, language, cultural heroes and heroines and many other activities. Music has the capacity to booster collective identity it is said, is well documented in ethnomusicological literature. Myers (1993), Brown (2006).

Schrock (2009) says recent studies have shown that people who experience a piece of music together, either as performers or as audience, have remarkably similar responses. When people sing together as well as dance together, they become highly charged in the performance to an extent that they experience common physical responses as well. The singing itself consolidates the intellectual and emotional energies of the group enhancing that sense of belonging.

2.10.9 Summary

Arguments and narratives from all works consulted, research findings and recommendations provided a detailed literature about the topic under research. Scholars from different disciplines such as ethnomusicologists, historians, theologians as well as academic scholars have yielded the results that could be summarised as follows:

Missionaries penetrated the religious space of the African blacks with the purpose of suppressing their belief system so that they could dominate them forever in all respects of their lives, either socially, politically, or economically, but were met with resistance.

Dikoša tša setšo are not only sung for leisure and entertainment but to perform an important role of communication between the living and the dead. *Dingaka*, prophets, and pastors use specific songs to fulfil certain spiritual activities.

Anderson, Lebaka, Mapaya, Jonathan, Aukema, Updike, and Maahlamela to cite a few scholars, did a comprehensive study about music in the African Independent Churches, ZCC included and their findings about *terone*, *mpoho*,

mokhukhu, khakhi, khwaere, kiba, and megobo, made it possible for me to build on what is already there to complete this study.

Almost all the scholars that contributed to this chapter have made a comprehensive study of both *dikoša tša setšo tša Sepedi* have confined themselves to their functions, forms, and culture which is of course acknowledged. However, the two music traditions were not put to comparison in as far as their functional and performative correlation is concerned. This study seeks to prove that what *dikoša tša setšo* could do, *dikoša tša Sione* could also do because according to the researcher, they are similar. Above all is that both songs could perform religious, cultural as well as link the living and the dead when rituals are performed. *Dikoša tša setšo* contributed immensely towards the growth of *dikoša tša Sione*.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.10 INTRODUCTION

As explained in chapter one, the aim of this study is to put the two music traditions of dikoša tša Sepedi and dikoša tša Sione into comparison and also investigate their functional, cultural correlation as well as their religious use among both Bapedi and *Masione*. This chapter, therefore, covers the research methodology adopted for this study. A mixed research approach was employed, which can be summarised as a mixed methodology design that combines the qualitative and to a lesser extent quantitative. De Vos (1998) quotes Creswell, who maintains that although this mixed methodology adds complexity to a design, it also uses the advantages of both methods. Mixed methods have been defined by Tashakkori and Teddlie (2003) as a type of research design in which quantitative and qualitative approaches are used in types of questions, research methods, data collection and analysis procedures, and or inferences. Tashakkori and Creswell (2007) further stated that mixed methods research is where the investigator collects and analyses data, integrates the findings and draws inferences using quantitative and qualitative approaches or methods within a single study or programme of enquiry. Qualitative approach is the method that dominates in the study as it includes interviews and open-ended questions; however, the quantitative approach is also used, which helps to draw objective conclusions to support the subjective, personal opinions of the qualitative approach.

Research design and methods are different but closely related because good research design ensures that the data one has obtained will help to answer research questions more effectively. Kothari (1985) further elaborates on research design as the conceptual structure within which research is conducted as constitutes the blueprint for the collection, measurement, and analysis of data, which includes an outline of what the researcher will do from writing the hypothesis and its operational implications to analysis of data.

3.12 RESEARCH DESIGN

All three main qualitative research methods as stipulated by Mertens and Mclaughlin (1995) shall generally be employed in this study, and the data focus shall be on *dikoša tša Sepedi* and *dikoša tša Sione*. The above named methods are : participant observation, interviews and data review. A brief definition of both qualitative and quantitative methods is outlined and shall be elaborated further in this chapter.

Qualitative approach is a research method that mainly deals with verbal data which is collected by means of pictures or words to describe, explain, explore, and interpret social interaction. It emphasises subjectivity, by using participants 'views' which will always be subjective pending on the angle through which a researcher sees the world. Schurink and Schurink (1998) defined the above method by quoting Denzin and Lincoln (1998) that qualitative is a multi-perspective approach that uses different techniques and data collection methods to social interaction that aims at describing, making sense of, interpreting, or reconstructing this interaction in terms of meaning that the subjects attach to it. The data collection for this study therefore utilised interviews, open-ended questions in the questionnaires to capture the subjective views of the respondents. The principal data sources were *bakgoma, Babini ba mantshegela, malopo, mpoho, Mokhukhu, khakhi and khwaere*. Data was collected on location while performers were about to perform or had just finished performing. According to Bogdam and Bilken (1992), human behaviour is influenced by the setting in which it occurs hence we conducted interviews at the performance sites. Qualitative research processes are not strictly formalised, hence they allow the researcher to adapt to the situation at hand. De Vos and Fouche (1998) quoted Morton and Marais, who confirmed that the process of this approach is not strictly formalised. Marshall (1996) says qualitative studies aim to provide illumination and understanding of complex psychosocial issues and are most useful for answering humanistic why and how questions.

This is a literature study which is based on primary oral traditions as well as secondary literature. Secondary data in the form of written sources like books, MA dissertations, PHD theses, journals, and articles were consulted.

Quantitative research: A brief definition of this type of approach is also necessary for reinforcing the use of these mixed methods. Quantitative research is a data collection

method that is dominated by its use of numerical data for the study in question. It is a process of collecting and analysing numerical data and can be used to find patterns and averages, make predictions, test causal relationships, and generalise results to a wider population. This approach can be of use when researchers are engaged in social, psychological, political, and economic studies. It involves collecting data through various means such as surveys, questionnaires, and experiments. Like any other approach it also involves reporting findings and developing theories regarding the meaning of data. This approach often uses deductive logic in which researchers start with hypotheses and then collect data which can be used to determine empirical evidence to support, that hypotheses is valid. It requires numeric information in the form of variables. Variables in this sense refer to a way of measuring any characteristic that varies or has more possible values. It also describes the methods of explaining an issue or phenomenon through gathering data in a numerical form. For the present study this approach was employed minimally. It only featured when *observational*, and *correlational* research was used. For this study we were investigating the cultural and functional correlation between *dikoša tša Sepedi* and *dikoša tša Sione*. One of the major advantages of this approach is that it guards against potential bias from the study. It allows researcher to double-check the original process. Other researchers can also refer to the study after publication to measure whether the findings could replicate those of the previous work.

Dikoša in their African context are generally oral in nature. Like in praises and poems, performance is influenced by different situations. The oral nature of *dikoša tša Sione* necessitated the researcher to compliment it through field research in the form of interviews, observation, and recordings. Video and audio tapes of Sepedi group dancers as well as dancers of the ZCC were collected, classified, and analysed so that one could come up with a comprehensive comparative study.

De Vos, (2011) says that the constant comparison where the new data gathered, actions observed, and perceptions recorded of the subjects are constantly compared with those of new subjects to generate theory. This is a literature study which is based on primary oral traditions as well as secondary literature. Secondary data in the form of written sources like books, MA dissertations and PHD thesis, journals, articles etc. were consulted. This chapter covers an overview of methods used in this study. The discussion in this chapter is structured around the research design, population

sampling, data collection and data analysis. Ethical considerations and measures to provide trustworthiness are also discussed.

3.12.4 What is a methodology?

A methodology in simple terms refers to how the researcher obtains, organises, and analyses data. For one to decide about which methods he employs would depend on the nature of the research questions. Polit and Hungler (2004) refer to methodology as ways of obtaining data as well as analysing it. Some scholars like Karfman, as cited by Mouton & Marais (1996), describe methodology in research as a theory of correct scientific decisions.

Mouton (1996) describes methodology as the means or methods of doing something whereas Burns & Grove (2003) supported Mouton by adding that methodology includes the design, setting, sample, as well as methodological limitations together with data collection and analysis techniques in a study. Added to the description and definition of what methodology could mean, Henning (2004) also described it as a group of methods that complement each other and can fit or deliver data and findings that will reflect the research question and suit the researcher's purpose. According to Holloway (2005), methodology means a framework of theories and principles on which methods and procedure are based.

When the researcher and the participants interact, the latter's understanding and knowledge about the study is interpreted by means of a qualitative method as De Vos (2002) has pointed out. Qualitative methodology is both dialectic and interpretive.

We have further employed anthropological research methods of in-depth ethnographic social scientific enquiry to supplement sourcing information to address the key question. While doing that the participants' sociological concerns were taken into consideration. A triangulated approach was used to collect data, and it includes:

- Ethnographic observational data which according to Martin and Nakayama (2010), is a discipline that examines the patterned interactions and significant symbols of specific cultural groups to identify the cultural norms that guide their behaviours.
- Interview data as already outlined previously.

3.12.5 Literature searches

Seven villages in GaSekhukhune were visited for the duration of this study with the purpose of collecting data at the music activities, celebrating weddings, bereavements, thanksgiving parties, graduation parties, *diagelo* (spaza Churches) performing healings, and Church services. Both oral and observatory approaches were used to gather information. The figure below was captured by the researcher at a wedding of the granddaughter of Kgoši Legadimane Ntwampe.



3.12.6 Population and sampling

The population selected met the criteria for inclusion in this study was based on their knowledge and expertise pertaining their field of research. According to Burns & Grove (2003) population included should meet all criteria necessary for the study. The size of the sample was influenced by the participants' detailed information pertaining to their specialties. The design was also chosen because the researcher wanted to investigate through comparison of the two music traditions.

A sample is, according to Burns and Grove (2003) as well as Polit and Hungler (2004) a subset of population selected to participate in a research study. It defines the

selected participants, individuals, groups, or organisations. It is chosen from the study population that is normally referred to as the target population or accessible population. For the present study, music formations of Bapedi and music formations of ZCC were targeted. All these would happen within the radius of GaSekhukhune. The population of this research consisted of the following:

- ZCC -Star & Dove music formations such as *mpoho*, *khakhi*, *Mokhukhu*, *khwaere* (Choir).
- Traditional leaders; Chiefs, induna, chiefs' right men (*bakgoma*).
- Traditional music formations such as *megobo*, *kiba*, *mantshegela*, and *mpepetlwane*.

We have also consulted government archives for reference of documents.

Data was obtained through in-depth semi-structured interviews with sixteen (16) participants representing *dikoša tša Sepedi*, while others representing *dikoša tša Sione*. The table below shows participants and the genre they are sampled for. Knowledge of their speciality was taken into consideration.

They are all Sepedi speaking people of GaSekhukhune in different villages. Amongst them are *mpoho* dancers, *Megobo* and *Mantshegela* custodians, *Mokhukhu*, *khwaere* (Choir), and *khakhi* (Young men guild). Video clips accessed from internet (You tube) were also observed and analysed. A minimum of 1H30 minutes was spent on interviews.

NAMES	GENDER	DESIGNATION	AGE GROUP	EDUCATION	VILLAGE	DATE
Mashupye Ntwampe	Male	Mokgoma e mogolo-Senior royal member	50 and above	Below matric	Madifahlane	06 June 2022
Seraki Ntwampe	Male	Royal family member	50 and above	Matric +	Morapaneng	08 July 2022
Nkahloleng Tshihlo	Male	Royal member	50 and above	Below matric	Dikgopheng	08 July 2022
Ramaube Manaka	Male	Mpoho dancer	50 and above	Below matric	Magobading	06 July 2022
Rebotile Phala	Female	Mpoho dancer	50 and above	Below matric	Moroke	12 July 2022
Rešhoketšwe Phasha	Female	Mpoho dancer	50 and above	Matric	Moroke	12 July 2022
Dinao Thobejane	Female	Mpoho dancer	50 and above	Below matric	Morapaneng	07 August 2022
Tšhipa Mmoyane	Male	Choir conductor	50 and above	Matric+	Moroke	10 June 2022
Labong Mashabela	Female	Retired chorister	50 and above	Below matric	GaMashabela	10 June 2022
Maamone Thobejane	Female	chorister	40 -50	Matric +	Moroke	11 June 2022
Hlabishi Mokwena	Male	Mokhukhu dancer	50 and above	Matric+	Bogwaša	01 June 2022
William Mampuru	Male	Mokhukhu dancer	50 and above	Matric+	GaMalapane	06 September 2022
Ramolamo Mahlakwana	Male	Mokhukhu dancer	50 and above	Below matric	Dipururung	10 September 2022.
Ramaube Manaka	Male	Kiba dancer	50 and above	Below matric	Magobading	06 July 2022
Mashupye Ntwampe	Male	Kiba dancer Malokwane	50 and above	Below matric	Madifahlane	06 June 2022
Seremi Koma	Male	Kiba dancer	50 and above	Matric+	GaMathule	19 June 2022

This study is about ' *Dikoša tša Sepedi* versus *Dikoša tša Sione*'. It is an oral comparative study which requires focus so as not to lose track of the objectives thereof. The following are the three objectives which were always kept in mind:

- To investigate the functional correlation between the two music traditions.
- To identify and describe the similarities and differences between the two music traditions.
- To compare the performative practices of the two music traditions.

To achieve the objectives of this study, the methodology employed includes, among others, video recordings, interviews, personal observations, and participatory observations. The figures below are examples of data sourced from different qualitative and quantitative methodologies.





The three main questions addressed by the study are:

- Functional correlation between *dikoša tša Sepedi* and *dikoša tša Sione*.
- The similarities and differences between the two musics.
- How much correlation is there in the performance cultures between the two music traditions?

3.12.7 Functional correlation between *dikoša tša Sepedi* and *dikoša tša Sione*

Dikoša tša Sepedi like *malopo*, *mantshegela*, *kiba*, *megobo*, etc., possess healing powers. After the dancers have completed their performances, the majority feel spiritually and emotionally gratified. The music is therapeutic. Excessive sweating that happens during the performance flows out with unnecessary salts from the body, which helps heal those minor ailments. One has personally observed that on 18 December 2021, when *basadi ba setepe* {choreographic women} were performing at a wedding celebration of Jeanesse Mabacwa at Serafa village in GaSekhukhune District. The way they were executing their moves, together with the length of the

recorded song they were performing, is equivalent to a physical exercise in a gym. The days of practice as well as performances make one acknowledge their physical fitness.

The above narrative also happens in *dikoša tša Sione*, like mokhukhu, mpoho, nkedi, etc. The way mokhukhu dancers leap up and stamp the ground with both feet has a positive build-up of physical strength. Mr. Manaka Ramaube Jacob, a well-known mpoho dancer in a personal interview {04 July 2022} at Magobading village, has this to say: "*mpoho ke pina ya go fodiša malwetši*" mpoho is a song that heals sicknesses. When asked further how and when, he explained in detail that the reason why many people are suffering from foot swelling and painful joints is that they no longer get enough chance of performing *mpoho*. He was further asked about the cloud of dust resulting from the performance and how to mitigate it, as it is a health hazard. He laughed and said that the dust, according to them, was necessary because, according to the mitat waahe, it was a sign of blessings. When the dust goes up, the blessings come down. Performers in this genre also display physical fitness because of frequent performances. There is, therefore, a functional correlation that is visible between the two music traditions.

3.12.8 Literature study

Scholars differ in their views as to when literature study should be conducted in a qualitative study. The above argument is supported by Talbot (1995). Some researchers say a literature study should be done before data collection, while others say that it should be done after data collection. It is a debate in which all factions of argument advance reasons. Those who advocate for literature study before data collection say that prior literature review justifies the study, puts it into context and acquaints the researcher with the phenomenon under study. On the other hand, those who advocate for literature study after the collection of data motivate by saying that it will help avoid the researcher being influenced by prior thoughts on the topic. Polit and Hungler (2004) are staunch supporters of the latter.

The literature study kept the researcher on his toes regarding the relevant content of the literature. After the research findings had been analysed and interpreted, as Talbot

(1995) pointed out, they can be related to the existing knowledge in the literature about the phenomenon under study.

3.12.9 Research design

This study is oral, exploratory, and descriptive and seeks to compare *dikoša tša Sepedi (tša setšo)* with *dikoša tša Sione*, especially primary songs such as *mpoho*, *mokhukhu* and *khakhi*.

3.12.10 Qualitative research

According to Burns and Grove (2003), Morse and Field (1996), qualitative research refers to inductive, holistic, emic, subjective, and process-oriented methods used to understand, interpret, describe, and develop a theory on a phenomenon or setting. Further, it is a systematic, subjective approach used to describe life experiences and give them meaning. Qualitative research, in most cases, is associated with words, language, and experiences rather than measurements, statistics, and numerical figures. Advantages of this method are that the researcher adapts a person-centred and holistic perspective to understand the human experience, without focusing on specific concepts. The original context of the experience is so unique, and the rich knowledge and insight can be generated in-depth to present a lively picture of the participants' reality and social context. All the above circumstances are, according to Holloway (2005), extremely important to the researcher as they create an atmosphere in which the researcher may know and understand his or her participants better. Qualitative researchers are concerned with the perspective to explore the ideas and perceptions of the participants; in this, the researcher tries to examine the experience from the participants' point of view to interpret their responses. By so doing, the researcher is fully immersed in the phenomenon to become familiar with it. The passionate involvement and commitment of the researcher shall therefore help provide a dense description from the narrative data gathered from the participants, to interpret and portray their experiences, and to generate empathetic and experiential understanding of the study under research. Full commitment of both the researcher and the participants could only happen when there is mutual trust between the two,

and therefore, basic interviewing and interpersonal skills are of utmost importance for the researcher.

Attributes of qualitative research

Qualitative research adopts a person-centred and holistic perspective. It develops an understanding of people's opinions about their lives and the lives of others. It also helps the researcher to generate an in-depth account that will present a lively picture of the research participants' reality, as Holloway (2005) alluded to. In qualitative research, the researcher is required to have a good ear and not be judgmental during interactions. The researcher should also be friendly, honest, and flexible so that they may attain correct and credible responses from the participants. Qualitative research is, according to Van der Wal (2005), a form of content analysis covering a spectrum of approaches ranging from empirical phenomenological psychology to hermeneutical-phenomenological psychology, depending on data source.

When interviewing *bakgoma*, traditional music dancers, and *mpoho* dancers, as well as baruti, because of their level of education, the researcher gave them enough time to respond in a way that they felt comfortable. No pressure was put on them to disclose some information, which, according to them, was sensitive. For example, pots which are used to invoke rain, concoctions of calling rain and many other objects which are scientifically difficult to understand.

According to Brink and Wood (1998), qualitative data collection methods are flexible and unstructured, capturing verbatim reports or observable characteristics and yielding data that usually does not take numerical form. Words, films, postcards, art and all sensory data are considered qualitative unless they are transformed into some numerical system.

There are special characteristics of the qualitative research methods outlined by Brink and Wood (1998) as well as Burns and Grove (2003), which we shall also mention. Qualitative research use:

- An inductive form of reasoning, meaning that it develops concepts, insights and understanding from patterns in the data.

- The emic perspective of enquiry means that it derives meaning from the participant's perspective.
- Ideography, meaning that it aims to understand the meaning that people attach to everyday life.

Reality subjectively

Concepts in the form of themes, motifs, and categories

Observation by information-richness of settings modifies the types of observations to enrich understanding.

Data presented in the form of words, quotes from documents and transcripts.

Words as the basis for analysing rather than numerical data.

The whole rather than the sum when analysing.

A holistic unit of analysis, concentrating on the relationships between elements, concepts and so on.

Why researchers use qualitative research

Qualitative research is a tool with which researchers can examine the context of existing views about the present study. Those views are organised into a cluster of linked ideas, which therefore yield a theory that explains a phenomenon. The purpose of a qualitative research approach is to form new views to generate new theories. Burns and Grove (1998) assert that it is important that the researcher be open to new perceptions being formed from information received during the research process. Qualitative research identifies the characteristics and the significance of human experiences as described by participants and interpreted by the researcher at various levels of abstraction. In qualitative research, the researcher's interpretations are inter-subjective in the sense that, given the frame of reference, another person may make similar interpretations. Data in these methods are processed through the researcher's creative abstractions, and the participants' descriptions are studied to uncover the comparison of the two music traditions.

According to Miles & Huberman (1994), the reasons for conducting qualitative research are description and hypothesis generation. We describe when very little is known about the phenomenon under study. Hypothesis generation is done when the

researchers' qualitative research does not have a priori hypotheses. Qualitative inquiry might, however, elicit an appropriate hypothesis. For our study, we did not have a priori hypothesis, hence a qualitative approach was employed.

Advantages of qualitative research

- Spiritual fulfilment of human beings cannot be counted, hence the use of qualitative research.
- Human emotions are difficult to quantify than the effective method of investigating is qualitative.
- Qualitative research focuses on understanding the whole, which is consistent with the comparison of especially the healing performed through songs in both music traditions.
- Abstract thinking processes are used to develop research findings from which meaning and theoretical implications emerge.
- The research design, according to Burns and Grove (2003), is flexible and unique and used throughout the research process.

Phases of the research

The research consisted of three phases described below as *Phase One*, *Phase Two*, and *Phase Three*.

Phase One is the conceptual phase whereby research questions, objectives and the purpose were outlined; the objectives being:

- to investigate the influence and contribution of *dikoša tša Sepedi* towards the growth of *dikoša tša Sione*.
- Describing the similarities and differences between *dikoša tša Sepedi* versus *dikoša tša Sione* in terms of their culture and content.

Research questions in this study are:

- Examine the correlation between *dikoša tša Sepedi* and *dikoša tša Sione*.
- How do *dikoša tša Sepedi* relate to *dikoša tša Sione* during their performances?
- Do both music traditions under research have the same musical characteristics?

The literature review was done to become familiar with the content of the literature.

Phase Two was involved with the research design and planning of the study. The researcher collected data using questionnaires, video recordings and to a larger extent YouTube, TikTok, and other internet platforms. This was affected by the outbreak of the Corvid pandemic and nearly disrupted the smooth collection of data.

Non-probability sampling design and purposive sampling were also employed.

Phase Three catered for the empirical part of the research study that involved the actual collection, analysis, and interpretation of data. The data collection in this phase used unstructured interviews with each participant. Field notes were made during the interview and the analysis of data started immediately.

Dimensions of the research design

In this respect the researcher used observational, descriptive, and contextual qualitative research design. Observational in this case refers to where the researcher answers a question by purely basing his answer on what he has observed. There is no interference or manipulation of the research subjects and no control over sampled participants. Such types of study are often qualitative in nature and can be used for both exploratory and explanatory purposes. Burns and Grove (2003) define exploratory research as research conducted to gain new insights, discover new ideas and or increase knowledge of a project; while on the other hand the Collins English Dictionary for Advanced Learners (2001) points out that exploratory actions are done to discover something or to learn the truth about something.

3.5.1 Descriptive method

Ierng and Hungler (2004) explain descriptive research as research studies that have their main objectives as the accurate portrayal of the characteristics of persons, situations, or groups. This approach is used to describe variables rather than to test a predicted relationship between variables. In this study descriptive aspect shall be on songs that would be described as one genre because of almost similar elements they share. Descriptive shall refer to the grouping and drawing conclusions on two or more comparable songs. This approach is influenced by the fact that what happens in *dikoša tša Sepedi* shall also be compared to what happens in *dikoša tša Sione*.

The advantages of this approach of qualitative research in collection of data is that it enables collection of accurate data and provides a clear picture on focal aspects of

the study. According to Streubert and Carpenter (2003), descriptive method in data collection in qualitative research is central to open, unstructured research interview investigations. This means that the researcher sourced out the descriptions of participants in *megobo*, *kiba*, *mantshegela*, *koša tša setepe*, *mpoho*, *mokhukhu*, *khakhi* and *khwaere* about their experiences in being involved in those genres.

3.5.2 Epistemology

The same Streubert and Carpenter (2003) described epistemology as the research of philosophy concerned with how individuals determine what is true. Mouton (1998) added by stating that the research done in the epistemological dimension is regarded as the pursuit of valid knowledge. Epistemology is therefore the relationship of researchers to reality and the road that they follow in the search for the truth, De Vos (2002). This study explored the truth of being involved in performance of *dikoša tša Sepedi (tša setšo)* and *dikoša tša Sione* which were previously despised by the Western civilisations. The researcher was committed to search for the truth in the epistemic imperative. There is a fine line of distinction between epistemology and intentionality as the latter is a way of knowing reality. It carries the meaning of reality as we know it. It is ontology, an essentially part of the process of constituting a life-world as alluded to by Van der Wal (1999).

Linguistic epistemology refers to the way of knowing reality (truth) through the spoken word, using words to describe their experience. This study under research required performers and experts of the two music traditions to describe their experiences resulting from being involved in the performances. We opted to employ open unstructured qualitative interview to investigate the lived experiences of these participants. The choice of the above approach is informed by the fact that participants' experience in terms of language, (lingual or linguistic).

3.5.3 The phenomenological

This research approach was relevant to the purpose of the study which is to appraise both *dikoša* as a way of communication with God. Phenomenology aims to gain a deeper understanding of the nature of the meaning of our everyday experiences. It allowed participants through in-depth interviews to elicit their own meaning of their experience of being involved in participation in this so-called traditional dance (music). According to Holloway (2005) phenomenology aims to describe a person's lived

experiences to enrich lived experience by drawing out its meaning. With the explanation of the above research approach, we therefore view it as one of the best methods in this study. Jasper (1994) also contributed by saying that phenomenology considers that the true meaning of phenomena be explored through the experience of them as described by the individual. It is an inductive, descriptive, and contextual design with the goal of comparing the two music traditions. According to Burns and Grove (2003), phenomenological research examines experiences of unique individuals in a given situation.

Qualitative phenomenology is employed for the purpose of:

- Clarifying the nature of human beings.
- Developing self-esteem and fostering responsibility to accept realities.
- Tightening the bond and strengthening ones' cultural believe system.

As previously stated, the researcher also employed anthropological methods of in-depth ethnographic social scientific enquiry to reinforce addressing the key questions. We have also treated the sociological concerns of participants while obtaining relevant data which relates to the cultural theories.

Summary?????

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

4.10 INTRODUCTION

This chapter deals with the observations and findings made during the interviews, personal observations, performances as well as video and audio recordings which were found on social media. Covid 19 pandemic nearly disrupted the smooth running of this study but social media especially You-Tube provided enough data . The findings shall be based upon the three main research questions which are:

- Functional correlation between *dikoša tša Sepedi* and *dikoša tša Sione*,
- Similarities and differences between the two, and
- Correlation of the performance culture of the two music traditions.

The main three questions addressed by the study are:

- What is the functional correlation between ' *Dikoša tša Sepedi* and *Dikoša tša Sione?*'
- What are the similarities and differences between the two musics?
- How much of the performance cultures between the two music traditions correlate?

4.10.4 Functional correlation between *dikoša tša Sepedi* and *dikoša tša sione*

The songs in both music traditions are performed for specific purposes. Every song performed is related to the activity which correlates to the song in question. Sepedi songs like those of *malopo*, *megobo* and *go phasa* (appeasing gods) are sung during ritual performances. There are also *dikoša tša Sione* which are dedicated to Church rituals or prayers. Those are *mpoho*, *Mokhukhu*, *khakhi* and *khwaere*. An observation made from all *mpoho* groups' performance is that in its climax almost all are entranced; it is a prayer that links them with God. Idioms which are recited directly request the intervention of God for assistance. Figures: 1,4 and 9 of the previous chapter show those performances. The groups in the above figures displayed the same characteristics that are dominated by artistic reciting of proverbial and idiomatic proclamations by the lead singer (*naka*).

Malopo groups which were observed also show the element of prayer although to a greater extent mediators are upheld. *Ngaka Makua, ngaka Moela and ngaka Mohlala* performances, (2021) which were observed and analysed displayed nearly the same performative prayers as done in *dikoša tša Sione*.

Through oral interviews and video analysis it was established that the two music traditions under research are also performed to express happiness and pure enjoyment. There are those songs even though they have teachings in them; they are basically performed for pure entertainment. They are predominantly wedding songs. Songs like “*Tšhilo le lwala re tšere, le tlo šala le eja lewana*” (Small and big grindstone are taken, you shall remain eating ungrounded corn). The above song simply means that because the one who was grinding corn for cooking is getting married, the family shall suffer the consequences.

Music as a form of entertainment and pure enjoyment was also observed during the performances of *kiba*, as well as *mmimo wa setepe*. The two music traditions thus provide joy to both performers and audience alike. Figures: 2 and 11 show those choreographic women entertaining the masses with their prepared steps that are accompanied by the wedding song that says ‘*ke lorile nna le wena*’. On the 27th of February 2021 Sepedi music group from Mamone GaSekhukhune which is called *koša* was performing during the wedding celebration of the granddaughter of Kgoši Legadimane Ntwampe were showing their singing talents which was coupled with words of wisdom. Figures: 5 and 6. Although *dikoša tša Sione* are sacred in nature, there is however, those that are sung just to entertain and make people happy. Mokhukhu was observed performing Makhadzi song ‘Muraho’ to just entertain the audience,

It was also observed that during the performance of both songs under research societal concerns as well as concerns of the congregants are raised sharply to an extent that the powers that be would address them. When mantshegela singer says “*O reng wa lema khwiting ya noka, ga o tšhabe Bokubu le Bokwena*”? (Why do you plough at the riverbank, are you not scared of hippopotamus and crocodiles?) The idiom in this performance alert a fellow man to be careful because his wife is loose for all men in the community. In the ZCC, the singer was heard saying “*kgomo ye šo Sebariki, le e gameng gabotse, ka dinaka e a hlaba, ka maoto e a raga*”. (Our cow

Sebariki, milk it with care because with her horns she gores and with her hind legs she kicks). It simply alerts all the congregants to always be vigilant in their faith within the Church because others have already backslided.

The burial of Kgošigadi Mmanotwane of Mmanotwane chieftaincy (figure:5) took place



June this year 2022 and the royal aunts were seen surrounding the grave when the coffin was about to be lowered. They knelt and started singing ritual song in a call - and-response style, clapping hands while one of them was hitting a drum; above all the eldest was reciting praise poems that were directed to their ancestors. Upon investigation it was said they were communicating with them so that they can receive their grandchild to wherever they are. During the singing and performance of *mpoho* sometimes when it has reached the climax, female performers knelt, demonstrate as if they are grinding corn (*šila*) which is according to the performers another sign of respect and communication to God through intermediaries. Communication with either God or ancestors is therefore another functional correlation observed between these two musics.

Dikoša tša Sepedi like *malopo*, *mantshegela*, *kiba*, *megobo* and many others, do possess healing powers. After completing their performances most of the dancers feel spiritually and emotionally gratified. According to 1 Samuel 16: 14-23, King Saul was driven to madness by the evil spirit; his courtiers urge that a skillful musician should play music by his bedside, hence his encounter with David. The above narrative according to Jonathan (2011), claims that David's music had three distinct effects upon

the health of Saul which generally demonstrates the ability of music to heal because he was completely healed. Hanser, Oldfield and Adams affirm what Jonathan says, by adding that music is used in the treatment of various types of anxiety and mental



handicaps (Hanser, 1985; Oldfields and Adams, 1990). Excessive sweating during the performance flows out with unnecessary salts from the body and those minor ailments are cured. One has personally observed that on 18 December 2021, when *basadi ba setepe* (choreographic women) were performing at a wedding celebration of Jeanes Mabacwa at Serafa village in GaSekhukhune District. The way they were executing their moves together with the length of the recorded song they were performing with, is equivalent to a physical exercise in a gym. The days of practices as well as performances make one to acknowledge their physical fitness.

The above narrative also happens in *dikoša tša Sione* like *mokhukhu*, *mpoho*, and *nkedi*. The way *mokhukhu* dancers leap up and stomping the ground with both feet has a positive build-up of physical strength. Mr. Manaka Ramaube Jacob in a personal interview (04 July 2022) at Magobading village, a well-known *mpoho* dancer, has this to say: " *mpoho ke pina ya go fodiša malwetši*" *mpoho* is a song that heals sicknesses. when asked further how and when, he explained in detail. He said that the reason why many people, Zionists in particular are suffering from feet swelling and painful joints, is that they no longer get enough chance of performing *mpoho*. He was further asked about the cloud of dust that comes out during the performance and how to mitigate it, as it is a health hazard. He laughed and said that the dust according to them was

necessary because, according to them, it was a sign of blessings. When the dust goes up, the blessings come down.



Figure: 2. Mpoho cross night prayer; prophecy in action.

Present-day music therapists, such as Bock (1999), Williams (2001), and Freeman, use lyres and harps to treat several ailments. Performers in this genre also display physical fitness because of frequent performances. There is therefore a functional correlation that is visible between the two music traditions.

Besides physical fitness, the main functional correlation between the two is that they are all religious or performative prayers. During ancestral veneration, Sepedi songs are dedicated to these activities. Mr. Mashupye Hans Ntwampe the only direct living son of Kgoši Nkwane Ntwampe 1 of Magakala'a Magadimane, in a personal interview (05 July 2022) had this to say: “*Megobo le malopo ke koša tša go latša badimo le go ba begela ka dikatlego le dillo*”. Lebaka (2012) states that in these songs, repetition is a powerful, forceful, rhetorical, and expressive device skillfully employed by the singers to emphasise key words to knock in emotions in the listeners’ mind. Chanting of *megobo* and *malopo* are songs used to appease ancestors and inform them of our successes and grievances. It is believed that ancestors help the community overcome challenges.

Dikoša tša Sione are prayer songs; they are generally used for prayer purposes. Mpoho lead singer (Naka) Ms. Thobejane in one of her idioms proclaims that "*kua legodimong!*"

Kua legodimong la boraro!

Bahu ba e bina ka makgeswa!"

There in heaven!

There, in the third heaven!

The dead dance, having put on leather garments!

According to her (2022), *mpoho* links the living with their ancestors, hence the name "*koša ya badimo le batho*" (the song of the ancestors and the living). Mbiti (1975) classified mediators in African Traditional Religion into two categories: human and ancestral or spiritual intermediaries. Thus, the two music traditions show a functional correlation which cannot be ignored in religion and culture. Like what Mr. Mashupye Ntwampe has said, Mr. Moyane Tšhipa Alfred, a choir conductor has also added to this cultural sentiment. For *dikoša tša Sepedi*, it has become a culture that they are taught by word of mouth. The idioms are not documented; they are, instead, recited spontaneously during the performance itself, which is also the same in *dikoša tša Sione* (07 July 2022).

"*Ke setlwaedi sa kereke gore ge go kolobetšwa go opelwe sefela sa -Se teng sediba sa madi*" *Lifela tsa Sione*, ZCC Hymn book, (2009). It has become the culture of the Church to sing *-se teng sediba sa madi* when new converts are baptised. Songs dedicated to admitting new members are sung for that purpose like in Sepedi rituals when certain songs are geared towards specific activities; for example, '*botšha bo a roba*' is sung when female initiates are on their way to perform other rituals in the river; they sing this song to warn ordinary people to move out of their way.

During social gatherings like weddings, birthdays, as well as funerals, remarked that people are entertained by songs (*mino wa setepe* or *tša manyalo*). Maahlamela (2017) describe the above as purely fast-tempo disco music of literal lyrics mainly tackling domestic dynamics and it is accompanied by a wide variety of dance moves of *kiba*, disco and *kwasa kwasa*. Figure: 3, shows *mino wa setepe* in

action. Songs like '*A reyeng foiyeng basadi, Makoti ke dinako, Se mo tšere tšere senatla*', do take the centre stage these days.



Figure: 3. *A re yeng foiyeng basadi*. (*kiba*, disco and *kwasa kwasa* dance moves in display).

A gathering without any organised noise of some kind shall be boring and extremely dull which brings that entertainment element from both music traditions. I personally recall the wedding of Mr. Phahlamohlake in 2006 at Masehleng village, Sekhukhune District when the choir sang their first song. That sombre and depressing mood which existed before we arrived, immediately vanished, and resulted in a jubilant and more enjoyable moment. People began ululating, whistling, and shouting phrases like - *Sione wee! Ya ditšhabatšhaba! Zion of the multitudes!*

With the passing of time, *dikoša tša Sione* gained popularity and eventually different music genres came into being. *Mokhukhu*, *khwaere*, and *makgarebe* groups of singers emerged. Like other scholars did, Ramogale and Galane also attempted to trace the origins of *mokhukhu* which they initially linked with the fierce fighting for succession of the first generation of leadership; but eventually abandoned due to lack of internal resources, (Ramogale and Galane, 1997). The above began to perform relevantly according to the occasion. Wedding celebrations, bereavements and any other activity is celebrated through specific songs. *Difela tša Sione* hymn book plays a critical role during performance.

KE UTLOA LERATO

A. MABILLE
Butle. KEY Ab (la)

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S.M.

W. HAYDN

1 Ke utloa lerato, Ke talima mali, Ke bona le sehlabelo Se ntletsang khotso.	2 Ke khotso e tiileng Joale ka Jehova, H'a ituleitse teroneng E se nang ho sutha.	3 Ho ka tlala maru, Ha fihla lifefo; Ruri, setsoalle sa Jesu Ha se na phetoho.
4 Rato lena la ka Leha le ka fola, La hae le bonoeng Golgotha Le chesa ka mehla.	5 Ha ho le joalo hle, Nka itebala 'na; Nke ke tsepe eena feela, Ho eena ke theoe.	

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Figure: 4. An example of notated *difela tša Sione* hymns.

From the main *dikoša tša Sepedi* such as, *megobo*, *mantshegela*, *kiba*, *mmapadi* there also emerged other modified genres which are undergoing modernisation. The above songs include those that relate to battlefields, heroes, love, tragedies, which do correlate in both music traditions. Both Mr. Manaka and Mr. Ntwampe (personal interview:2022), agree that the rendition correlate in their form and dominant syllables during performance especially of performative prayers. Onomatopoeia way of chant cuts across: *Ooho! Ooho!*

Eeha! Eeha!

Oahoho! Oahoho!

Clapping of hands and stomping by feet form the basis and help performers keep up with the marked time of a four-pulse measure as well as three-pulse in case of *mantshegela*. An empty tin or drum is also used for decorating and enriching the rhythm of the song. Many a times the two music traditions are used to relate a story. Like in *kiba* poetry both songs under research do relate a story that is usually narrated metaphorically Maahlamela,(2017). Messages are communicated through singing and performances in which people are reprimanded or praised. The following idioms were recited by Seraki (personal interview:08 July 2022) as 'examples of the teachings of *mantshegela* " Oreng wa lema khwiting ya noka, ga o tšhabe Bokubu le Bokwena?

Why do you plough at the riverbank, are you not scared of hippopotami and crocodiles? The above simply means why did you marry a woman who is loose to everyman?

"Katakatang ka sa morago mafšega, katakatang le etšeng mohlang le katakata Ngwaname!"

Go backwards you cowards.

Go backwards like the time.

You went back at Ngwaname!

In the above phrase the singer deliberately wants to insult his or her competitor in performance by reminding him that he is a coward who had run away during Magakala chieftaincy war that broke out around 1902. It is either him or her forefathers who are cowards and ran away.

The following were recited by a lead singer (Rebotile Phala) during *mpoho* performance whereby metaphors and idioms are used as a way a communication:

" Mohwaduba šole o etla ka Mankhanangana, O tla ka koloi sekgophi sa Maburu"

Mohwaduba, there he comes on his car Mankhanangana, the car that angers the Boers.

She was referring to the founder of the ZCC that he will visit his congregation driving his car Parade, which was by then one and the only luxury car owned by a black person. Whites of the time did not acknowledge that a black person could own such a luxurious car hence its nickname 'sekgophi sa Maburu' Lukhaimane (1979).

" Mong wa rena o a rebitša re a ya, re sa yo mmona ga mmamekete Moria Thobolong!"

"Our master is calling us, and we are going to see him at an ever-celebrating Moria Thobolong". The singer was reminding that invitations are already out to invite all; land Zionists are ready to visit Moria for their festivities.

" O be o le kae Morena Mašaba?"

O be o le kae re go nyaka re go hloka,

Re berekela dingaka!"

Where have you been Lord of multitudes?

Where have you been when we were working for traditional doctors?

Here the singer dishes out her complaints that he spent a lot of money and assets paying traditional doctors. Should he have long converted to the Church he would have saved a lot. Emphasis is that there is no payment when one consults in the Church; '*re fa feela, bjale kage re filwe feela*' so says Revelation 22:17-19, 2 Kings 5:1-27. The above phrases serve as examples of communication through music and the artistic way in which the language of the two music traditions correlate. Lekganyane, (2014u) supports the claim that *mpoho* is not an ordinary song, but it is that song through which people communicate with God. He simply says *mpoho* is a performative prayer.

4.10.5 Similarities and differences between *dikoša tša Sepedi* and *dikoša tša Sione*

Although this research is comparative study of the above music traditions, one should note that not all songs are compared; the basis of the research is dominated by *Megobo* and *mantshegela* for *dikoša tša Sepedi*; *mpoho* represent *dikoša tša Sione* because it contains various types, forms, and styles of poetry. It is worth noting that the above songs under research, according to Mapaya (2013), generally employ a melodic cycle of polyrhythm of call-and-response style with two main segments of call-and-response sound poetry led by, and embroidered with, word-based poetry. The researcher observes their similarities and differences.

Similarities

During performances of the music groups from the two traditions, we have observed that they both have spiritual attachments. The performance by all the *dingaka* (traditional doctors) confirms the spiritual connotations attached to their music and this was also visible during performances of *mpoho* and *mokhukhu*.

Praise poems are recited during performances of both songs. Mathasane (student healer or trainee) were heard praising their mentors (traditional doctors) for the valuable training they had received while on the other hand in the ZCC biblical idioms and totemic name of the leader of the Church are recited.

Prophecy and foretelling happen during performances of the two music traditions. It was observed when Ngaka Makua was performing at GaRiba, (30 June 2021) where the problems facing the young man were told and solutions to those problems been outlined. For the ZCC, it is its culture and norm that when their songs are performed everyone around hopes to be prophesised to get direction to their life.

Idioms which are recited come out spontaneously to suit the context in which the performance is geared to. There are no written idioms in both songs, but the lead singer just uses their ability to coin phrases that suit the time signature of the song in question.

Call-and-response, as well as onomatopoeia styles of singing form the basis of the rhythm upon which the performance is built.

All songs are educative because they speak to people. From the observation and interviews it was further noted that the songs under discussion promote cultural heritage that seek to enforce respect as well as morals within the community. Both Mr Ntwampe Seraki (08 July 2022) and Mr Mmoyane Tšhipa (10 July 2022) complimented each other by naming *dikoša tša Sepedi* and *dikoša tša Sione* that enforce morals and respect in the community. Songs like “*le mmotšeng sesi, stimela se ke Marasia, ngwana wa batho, ga a satlo jola, go jola rena.*” (Tell the bride that the Russian train she rides does not have return ticket, she should refrain from having side-chicks). The words of the song are aiming to teach and build the newly wedded couple to maintain their vows.

From the Church perspective songs like “*motheo wa kereke ya Sione ke lerato, tšeang dipeke le epeng lerato lena.*” (The foundation of ZCC is love, let’s take out picks and dig out love), *Ke ya le mang Thobolong?* (With whom am I going to Thobolong?), are singled out as examples.

Megobo have religious attachment to them because during the send-off of the Chief, a warrior, or a royal member, *megobo*, and other related rituals are performed with the belief that the ancestors shall admit the deceased. The researcher has observed this on 12th June 2022 at Mmanotwane kraal when their queen was laid to rest. The aunts of the Chiefs kraal knelt in a circle that surrounds the coffin and began singing their

ritual songs and thereafter the ceremony was handed back to the priest who was presiding over the burial rites to proceed with Christian rituals.

Figure: 5. Shows the singing rituals during burial of Kgošigadi Mmanotwane.



Mpoho performance also takes shape of or forms circles and is foundational performance prayer in the ZCC hence it is called “*kwadu ya marumo*” ode of the spears meaning that it is also performed to celebrate victory from the wars. It is also used as sound poetry through which heroes are praised.

In both music traditions undocumented and contemporary heroic deeds are recited. This was observed when *mpoho* was performed at Morapaneng branch on 05 May 2018 (personal interview 05 May 2018). The Church leader: Engenas is praised for whatever according to the leading vocal has witnessed. *Mpoho* is a battle song yet spiritual. That is also observed In *megobo*. The spirituality in it dominates and makes *megobo* performers to become spirituality gratified that the gods are with them.



Figure: 6. No recognised malokwane when mpoho is ignited.

Another observation is that both songs do not have *malokwane*-conductors. When they are started, anyone with a powerful voice can just start by clapping hands and calling *mpoho*. The same happens in *mantshagela* and *megobo*; there are no *malokwane* or conductors, anyone can just pitch, and the rest follow in the singing.

From Dr Moela, a traditional healer for malopo in his performance at GaMashabela Mahlakanaseleng (02 March 2021), one could observe that the *lethasane* dances to a stage that the spirits come and then she began picking up one observer to the centre of the circle, they knelt, clapping hands while the *lethasane* (student healer) was foretelling what would happen to their observer in the future. When the student healer was shouting messages, the patient or observer was responding by saying “*Thobela Makgolo*,” “Yes grandmother!

The above activity also happens during the performance of *mpoho*. When *mpoho* is performed *Mabone* (*prophets*) shall be picking up some attendees to prophesy them about their future. The prophet shall be speaking in tongues proclaiming that he who speaks through him is the “God of Mount Zion” it seems like the way the spirit talks to *malopo*.

Both *mpoho* and *megobo* are, according to the researcher, classic poems. As mentioned before, both songs could be regarded as the primary songs from which all other types drew their influence. If one looks at the purpose and functions of songs rather than them being performed for leisure, they are both educative. Children and adults learn a lot from songs.

We have observed that these music traditions encourage endurance and resilience to both performers and spectators alike. The praises sung during performance bring those experiences of less fortune but the presiding praise that immediately follows, comes with an answer which brings hope and fortune to the challenge raised before. This was observed from *mpoho* performance recorded on (28 February 2021) by *Tsirima banna ba Tubatse*. *Megobo* was also noted to have the same elements during the burial of Mokgoma Matime Mafefe whereby the researcher was part of the ceremony.

Mr Manaka Ramaube a well-known *mpoho* expert around Sekhukhune said that *mpoho* also heals the sick. He said that he was suffering from foot pains but after performing /dancing *mpoho* the whole night his feet were healed the following day. An observation was made of the way dancers stomp with their feet, jumping forwards and backwards repeatedly appears to be a physical training of some kind and minor ailments could indeed heal.

Malopo dancer and Ngaka Makua also attests to the healing of feet through dancing while performing at GaRiba on 1st September 2020. He told his patients to accept the calling of his ancestors so that he be healed in his song “*korieng re sepeleng e a!*” prophecy and healing happen simultaneously. We can therefore conclude that the music traditions have an element of healing in them.



Figure: 7. Ngaka Makua at GaRiba foretelling his audience and clients what their gods were proclaiming.

Differences between dikoša tša Sepedi and dikoša tša sione

It has been noted that although the two music traditions had more in common, there is however other areas where differences are visible, and need attention for the purpose of this study. Drum beating accompanies almost all *dikoša tša Sepedi*, while on the other hand *dikoša tša Sione* do not have an accompaniment of drum. It is however noted that the ZCC brass band is the only exception.

Idioms recited in *dikoša tša Sepedi* are directed to praise *dingaka* (traditional doctors), warriors, heroes, chiefs as well as ancestors while in *dikoša tša Sione* praises are showered to God, biblical figures, and the leader of the Church only.

Sepedi songs express sincere thanks to the ancestors while *dikoša tša Sione* express thanks to God.

Ancestors are venerated through songs dedicated to that activity whereas the; leader of the Church is the only one who is venerated through the songs dedicated to him.

Language used in Sepedi songs is sometimes inappropriate because it is sometimes vulgar. Kiba malokwane (conductor) was heard saying, '*ntebelele gabotse, ge o ka se ntebelele gabotse ke tla go raga* somewhere boy!'. (Look at me correctly, should you not look at me correctly I will kick you somewhere boy!). The conductor is insulting

the performers that should they miss a step during performance he will kick them between their legs, which is an insult to them and the audience. Language used in *dikoša tša Sione* is suitable and appropriate to all ages.

Performers of *dikoša tša Sepedi* drink traditional beer at intervals of performances, which was prepared before for the activity in question whereas in *dikoša tša Sione*, *mogamolo* (warm water), and holy tea is consumed at intervals.

A general observation is that almost all *dikoša tša Sione* are sacred since they are performative prayers. On the other hand, *dikoša tša Sepedi* are mixed with those that are sung for pure enjoyment.

In the performance of *mantshegela* men and women just while away time by performing the song. They enjoy the singing and dancing and at the end of the performance they feel happy to have participated in the singing and dancing, which can last up to three hours. Those who were reprimanded through idioms shall then rectify their ways going forward.

Dikoša tša Sione; praises are based on the biblical idioms while *Dikoša tša Sepedi*, especially *Megobo* and *Mantshegela*, are based on heroes and their deeds. In *mpoho* dance there is however a dominating idiom that praises the leader of the Church St Engenas who is believed to be one of those mediators that links people with God.

Sekhukhune singer Ms Phala sings (personal interview, 05 May 2018) “*Koriyeng re yo mmona Phaswa Manaila, koriyeng re yo mmona kgomo ya mmala phatleng*”

“*Koriyeng ro mmona pogo la Israel.*”

“Come let’s go to see him Phaswa Manaila

Come let’s go to see him the cow that has colour on the forehead”!

Come let’s go to see the leopard of Israel.

The above idioms are praise poems that are showered to the leader of the Church for the important role he plays in the lives of the congregation. The singing becomes highly spiritual unlike those *dikoša tša Sepedi* which could be regarded as secular. During the performance of *megobo* song, only grown-up men and no women join in the singing, while *mpoho* allows everyone, baptised and non-baptised to join.

For the healing part of *dikoša tša Sepedi*, they are selective, ritual songs like *malopo* are healing songs but from *dikoša tša Sione* all of them do perform healing rituals.

A participant during *mogobo* chant, Mr. Mashupye Hans Ntwampe (06 June 2022), the only living son of the late Kgoši Nkwane Ntwampe 1 of Magakala a' Magadimane, has reiterated on different activities and participants in which *mogobo* is performed. He gave a clear distinction on these types of *mogobo* such as:

- *Mogobo* on return during hunting expedition.
- *Mogobo* during installation of a Chief.
- *Mogobo* during the arrival of the lamp (lebone) Queen.
- *Mogobo* during the burial of a Chief.

Only men participate in the chanting of *mogobo* which differ from what we have learned in *dikoša tša Sione*. Generally, GaSekhukhune does not have lions, only leopards and hyenas are in abundance. They terrorise cattle farmers by killing and eating their calves. That would be the time when the chief orders an expedition to go hunt either that leopard or hyena that is accused of tampering with their livestock. On return from that expedition, *mogobo* is sung with the one who had stabbed the beast first and the immediate assistants at the forefront of the singing. Cattle are slaughtered at the Chiefs kraal and that hero is rewarded with a portion (*serope*) of the meat as well as one cow as a token of appreciation. *Dikoša tša Sione* are on the other hand authorised by baruti (priests) being guided by *mabone* (prophets).

4.10.6 Installation of Chief (Narrative by Mashupye Ntwampe, 06 June 2022)

This is a ceremony that happens when the chief is installed. By the time he is supposed to come out of his house to go to the kraal where festivity is held, his peer group (*Moroto*), only men will accompany him to the masses while they sing *mogobo*; ululations, whistles as well as kudu horn decorate the harmony and melody of the singing. After the official opening of the programme, it is then that all types of singing will be allowed to show off talent.

4.3.2.2 Arrival of Mohumagadi (Lebone)

Lebone is the woman who is married through collection of money, cattle, and goats that come from all who reside in that community of chieftaincy. Her main duty is to

come and bear a future Chief for the community in question. During the celebration of the wedding ceremony, she will come to her new home accompanied by her closely related maidens at night. It is rituals of Bapedi that all lights or any form of light is extinguished until she reaches the chief's kraal, when a horn shall be blown to allow the community to then put their lights on to show that she is welcome. Men shall be singing *mogobo* to usher her to the kraal. This is one of those reasons why "*Mohumagadi*", Queen is called "*Timamello*", she who extinguishes fires.

4.3.2.3 Burial of chief

We are informed that the chiefs, like any other traditional healer (*ngaka*) have their own way of burial. They are buried secretly in their chosen area in the house immediately after their death. Only *bakgoma* (the chief's close relatives) know where and when he is buried. However, the community shall be informed later; normal funeral arrangements like any other deceased shall then take place. During that so-called burial day, *mogobo* is the only song that leads the procession to the graveyard.

The above activities about *mogobo* are also affirmed by Seraki Ntwampe, who is a member of the inner circle of *bogoši bja Ntwampe*. (08 July 2022). He added by saying the performance of *mogobo* builds unity and oneness to the community. He remembers idiom during the singing like those that discourages cowardice such as, "*Thethang ka noka mafšega*,

Marumo a e tla,

A tlagō a tlo le bolaya" use the river to flee, you cowards,

The war is coming,

Coming to kill you.

By this idiom the lead singer advises cowards to use the river, since in the river there would be no footprint to show where they ran to. In *dikoša tša Sione*, although the lead singer could mention wars, there is no physical fight that the Church is engaged in; it is a spiritual fight that is proclaimed by Ephesians 6:12, that says "for our struggle is not against flesh and blood, but against the rulers, against the authorities, against the powers of the dark world and against the spiritual forces of evil in the heavens' realms".

5.HOW MUCH OF THE PERFORMANCE CULTURE CORRELATE?

There are cultural practices that cut across both *Dikoša tša Sepedi* and *Dikoša tša Sione* which make them similar music genres. *Meila* (taboos) are dominating in both songs. It is an open secret that Zionist becomes unclean for a period of seven days after he/she has touched either a coffin or a corpse or have entered in the room where there is a corpse; Leviticus 11 :24-47. During such a period they cannot participate in performative prayers, *mpoho* included. It remains a culture and practice which is passed from generation to generation within the Church.

Performance Culture Correlation

In both music traditions it has become a culture that different songs are performed according to the age group of performers. *Mantshegela* was seen performed by only grown-up men and women. Church choirs are dominated mainly by the youth. Although *mpoho* does not discriminate an observation was made that grown-up men and women are the main performers of *mpoho*. When interviewed, the youth were not familiar with *mpoho* and described it as boring hence they joined the choirs.

An element of gender was also observed in the sense that there were music groups of women only, *mpepetlwane* and, *basadi ba setepe* are examples. In the ZCC such a culture is also observed in the sense that *mokhukhu* and *khakhi* are for males, and *makgarebe* for females. During performances of the above music groups an opportunity is provided that the groups perform selectively as such. Gender independence is given a priority.

All performative prayers have taboos to be observed. This was testified by Mr Manaka Ramaube, a *mpoho* dancer who said '*ge o tšhilafetše ga se wa swanelwa ke go tsena gare ga phuthego goba yona mpoho*' (06 July 2022). Seraki has also reiterated on the question of taboos when he explained how rain is called (08 July 2022).

The attire which is put on during performances is unique. White hand gloves, white sandals and peacock-coloured dresses were seen in female Sepedi music groups. On the other hand, their male groups or male dancers were seen with animals' skin on. The skin that dominates is baboon, leopard, antelope, and buck skin. During the performance of *dikoša tša Sione* especially *mpoho* and *nkedi* an observation of the same attire as in *dikoša tša Sepedi* was observed. Animals skin, buck horns, gourd instruments and big coloured spectacles are used during performances. Above all *ditlhwatlhwadi* (leg and hand rattles) are important music garments that enrich the

percussion as well as the rhythm of the songs in both *dikoša tša Sepedi* and *dikoša tša Sione*.

Reshoketšwe Phasha, an ordinary *mpoho* dancer has clarified that during *phuthego* (*mpoho* cross night) a fire should be made because it is a tool that attracts ancestors (angels). She said she was taught by the elders that even though she is economically affluent she should never forget to make an ordinary fire using wood because the gods come closer when they see the fire burning (16 August 2022). This is an observation made as a cultural correlation between the two music traditions that whenever there is a performance there would always be the fire at the backyard which has two main objectives namely: for cooking and attracting either ancestors or angels to come and bless the occasion.

Reshoketšwe further elaborated that the times in which angels or ancestors come to collect prayers are as follows: midnight, as well as very early in the morning around 3 a.m. That is according to her that time when all the prophets in the vicinity shall be filled with the holy spirit and start delivering messages to the people. (16 August 2022).

During the performance of the two music traditions, it is also noted that their formation is either a circle or a semi-circle. *Kiba*, *mantshegela*, *megobo*, *mpoho*, *mokhukhu*, and *nkedi* are examples where these forms were observed. All performers were serious and fully glued to the dancing with idioms that are rich with wisdom and strengthening of community bonds. We have also noted that when performance is not stationary the formation changes from either circle or semi-circle to straight lines in rows. Normally the opening songs are sung in such a formation. Figures: 1, 2, 3 and 9 attest to the above observation. When Seraki was asked about why the same age group normally perform together, he said that it comes from initiation (*moroto*) whereby same age groups were initiated at the same time and that pride stays with them for as long as they live. Their bond goes a long way in their lifetime.

During the performance of rainmaking rituals, which include singing, it is not everyone who can get to the core (sacred) place where mixtures of calling rain are concocted. Those women and men should have spent some time cleansing themselves before the actual day. Informant Mr. Seraki Ntwampe (08 July 2022) attested to their performance practice. When explaining about rain calling rituals he said:

“It starts around mid-September when the chief will order men to go cleanse the land. During that expedition they go collect every suspicious ornament which they find throughout their land and bring them back to the chief’s kraal. Men who did not adhere to the taboos of cleanliness are not allowed to participate, the just married men are also not allowed, those who have just experienced bereavement are also not allowed, they are still unclean for a certain period”.

The collected oracles (*dithokgola*, *dibeela*) are handed in to the chief and specific aunts together with the chiefs’ *ngaka* (traditional doctor) shall go at the backyard where rain pots are stored to actualise rainmaking activities. The masses would be in the kraal singing *mogobo* as alluded to by (Seraki Ntwampe 08 July 2022).

This culture is commonly happening when *mpoho* cross night is performed. *Baruti* (Priest) are the only ones who will be doing this and that to actualise what the performers are praying for. It is uncommon to find a person singing and dancing *mpoho* being alone. *Dikoša tša Sepedi* like *malopo*, *mantshegele*, *kiba*, and *mogobo* are also not singable for one person. It needs a group of people to complement each other during the performance.

It is also necessary to compare other secondary music genres that are common in both *dikoša* under research. Those shall be limited to:

Khakhi (young men’s guild), *khwaere* (Choir), and *mokhukhu*.

4.10.7 Khakhi

Khakhi is found in the St Engenas ZCC. They are men who wear *khakhi* suits, black shoes, sky blue shirt with a police-like cap on. They generally sing hymns and choruses that are composed in a four-pulse measure. That timing allows them to dance in a soldier or police march style. Dancers are in straight line of about a minimum of two rows packed according to four voice parts, with the conductor/ commander at the front. During the performance, a soldier, or police commands like salutes, about turns slow marches shall be interchangeably decorating the performance.

The *khakhi* are regarded as praying warriors who take care of all Church surroundings so that all congregants and attendees feel saved hence the attire that looks like that

of the police. Anyone with a strong capable voice may tune and lead the song. An observation noted is that almost all songs are in a call- and response style. A lead vocalist calls, and the choir follows while at intervals he enhances the song by adding decorating notes (ornaments) or phrases that catch the attention of the onlookers. The marching of the *khakhi* is not static but they march around the Church surroundings or even streets. It happens during Church service days. The uniform is only worn on Fridays and Sundays.

4.10.8 Khwaere (choir)



Figure: 8. Khwaere at GaMakanye. This choir sang a mixture of Western pieces as well as chorale to entertain audience.

Khwaere is another genre which is a mixture of young men and women; children and school going boys and girls are allowed to join the choir. Their songs are also sacred in the sense that they are praying songs. The choir resembles that form and shape of Western culture whereby a conductor with a baton in his hand directs the singing. Even though the choir do not have a prescribed uniform from the Church, they wear a uniform depending on the wishes of the branch where they come from. Figure: 8 shows the choir performing at GaMakanye at a wedding celebration. The researcher, as an active participant in the formation and launching of choirs, can confirm that in all

universities and public institutions of higher learning in the Republic of South Africa, there is a Church choir.

So far, the choir does not have an instrument accompaniment during the performance but almost all the Western musical dimensions do prevail during choir performances. Unlike in other music groups in the Church, the choir adheres to what the conductors tell them to do. African pieces like “*dinokeng tša Babilone, hosi Solomon, lefase la Kanana, ilngumalizo imisebenzi ya Thixo, mintirho ya vulavula*” and, many others are sung by choirs. Western pieces like “*Hallelujah chorus*”, “*Gloria in excelsis*”, “*For unto us a child is born*”, also do feature a lot during festivities in Moria. These days choirs have grown to an extent that in institutions of higher learning they even participate in ordinary music eisteddfods.

When choirs are invited, they adapt to the occasion and sing relevantly. At graduation ceremonies, choirs would be heard singing “*Ntate Nthekele Seana marena kobo ya thuto...*” in wedding celebrations one has heard the choir singing “*Se mo tšere tšere senatla.*”

Hey baby hey Hello my baby! Tšwang tšwang le mmone ngwana o swana le dinaledi.

Although the graduation and wedding examples of songs above are secular, they however are relevant and entertain everyone in attendance. Both Christians and non-Christians are accommodated during the musical renditions, like *mmimo wa setepe* performance, whenever they are, spectators do enjoy those marked time movements they make in their performances.

We therefore have noted that despite both *dikoša tša Sepedi* and those of *Sione* being religious and spiritual, they also correlate in terms of entertaining the masses or spectators. *Malopo* are performed during the night, *mantshegela* is performed either during the day or night, and they form a circle during performance. They all have lead singers (*naka*) and backup singer although *mantshegela* has a drum accompaniment. That performative correlation is once more observed.

South Africa as a British colony drew its influence of music and traditional dancing thereof; that is why *kiba* dance wear Scottish skirts and white sandals. *Nkedi* dancers (music genre in ZCC) also wear Scottish skirts and brown soldiers’ lumber jackets and

brown boots that resemble the “Union Jack” soldiers. Figure: 9 shows fully dressed *nkedi* dancers in action.



Figure: 9. *Nkedi* with its Scottish attire. There is a debate within the Church that this type of music should be discontinued.

4.11 DISCUSSION

From the above observations and details, both *dikoša tša Sepedi* and *dikoša tša Sione* are almost of similar origins. We can thus far say, because Bapedi Kingdom was formed before the founding of the ZCC, therefore the songs of the Church are influenced by those of Sepedi. The researcher also noted by that there is tremendous growth and popularity of *dikoša tša Sione* was and is influenced by the accommodation of different ethnic cultures, rituals as well as songs within the Church itself. The element of mediators dominates in both songs in the sense that in *dikoša tša Sepedi*, ancestors serve the purpose of mediation while in *dikoša tša Sione* both the leader of the Church, St Engenas and the ancestors do occupy that space of mediation. It has also been found that Bapedi are able to use their different music genres to impact the morals and ethical values within their society. They are successful in sustaining and retaining a high standard of living dominated by respect in their hierarchical order.

Respect in this case is reciprocal; the young respect the old and the old also respect the young. In his argument Mbaegbu (2015, p.182) says that” in traditional African society, peoples’ notion of morality goes a long way to influence the music”. He further elaborates that African music upholds African morality with some elements that derogate or instil bad morals in the societies themselves.

Another observation is made by Gregory (1997), that in some societies, religion has been the main force behind the development of music while other religions do not use music to an extent that they disapprove of it. From the researcher’s point of view in relation to this study, we still maintain that the growth of *dikoša tša Sione* as well as the growth of the Church itself in GaSekhukhune happens because of accommodating *dikoša tša Sepedi* unlike in other Churches where the traditional Sepedi music is looked down upon and ridiculed as “*bohetene*” (heathen).

Dikoša tša Sione on the other hand carry those elements of prayer, obedience to God and the laws of the country and of preaching for peace across the four cardinal points of the world hence ‘*kgotso e be le lena*’ (peace be with you). When a Zionist greets, the phrase,” kgotsong!” peace is used, and the reply expected is “*a e ate*” (let it spread) meaning that the peace we are aspiring for should spread all over the world. Where there is peace there would be a good life.

Results yielded by the study further proved that both music traditions have those characteristics that cut across such as entertainment, culture, communication, healing as well as social cohesion. These songs serve as powerful medium of communication that go beyond words and promote oneness within the performers as well as the community.

The unwritten history and miracles which have happened in the ZCC are found in their songs. A good ear would detect the above from the idioms recited by lead singers during performances. There is however those parables and other figures of speech that dominate the performance and will require a fair interpretation before one could make conclusions.

It is noted that *dikoša tša Sepedi* and *dikoša tša Sione* are performed for various relevant functions. The study confirms that these songs are not only sung for pure enjoyment and entertainment but for other purposes. The literature that has been

reviewed has shown that both music traditions have many different functions that fit into every occasion of either Bapedi or Masiene.

CHAPTER FIVE

CONCLUSIONS, FINDINGS AND RECOMMENDATIONS

5.10 INTRODUCTION

This chapter deals with conclusions from the findings and observations made by the researcher during the course of the study.

Key areas which were investigated during the course of this study are as follows:

- Similarities and differences between *dikoša tša Sepedi* as versus *to dikoša tša Sione*.
- Functional correlation between the two music traditions.
- How much of the performance culture correlates.

5.11 CONCLUSIONS

From the observations, findings and discussions made from the previous chapter, one could deduce that there are more similarities than differences between the two songs under investigation. One remarkable and obvious difference is that in *dikoša tša Sepedi* heroes and heroines are praised; ancestors are venerated, and the language use is inappropriate to the Christians.

Functions of these songs are also the same with the slightest difference as mentioned above that for Sepedi songs they are used for rituals such as go *phasa*, initiation songs, reprimanding songs, songs dedicated to newly wedded as well as songs for pure enjoyment and entertainment. For *dikoša tša Sione* praises are showered to the leader of the Church and God irrespective of the genre of such songs.

This is an oral comparative study which investigated *dikoša tša Sepedi* and *dikoša tša Sione* which according to the researcher the latter came first and gave birth to another. The argument put forth by the researcher that *dikoša tša setšo* (Sepedi) came first is supported by Lebaka (2007) when he points out that Bapedi society and in Africa in general, music in healing is an age-old tradition which has been in existence for centuries before the infiltration of missionaries, colonisation, and Western political expeditions on the African continent. As a knowledge system it plays a pivotal role in many aspects of Bapedi s' lives. We can therefore summarise that, functions which

were compared are social, cultural, entertainment, communication, and religious functions. Similarities and differences were also explored and finally the performative practices of the two music traditions were also observed.

Data collected and analysed from the two music traditions has proven that singing and dancing is part of life of Bapedi; without it Bapedi nation would not be complete. As already pointed out, the songs under investigation are not only for happiness and entertainment; they cover all aspects of human life. Generally, songs for entertainment are wedding songs whose messages strive to strengthen the new relationship, perseverance, and the value of marriage as a sacred union. Songs build moral and ethical values; idioms, proverbs, metaphors that are found in the singing of the songs under discussion promote oneness and sharpen one to think quickly and make correct decisions within the shortest possible time. Ramadani (2017, p.249) asserts that, “music plays an important role in everyday life, and through music, communication is as natural as conservatory, and as ideal as the mobilisation”. Their rituals, which include among others, veneration of ancestors, celebration of festive seasons, initiation schools, wedding ceremonies, shall never be complete without singing and dancing. It was further noted that almost all *dikoša tša Sepedi* which were observed do not have a recognised composer, instead, are passed from generation to generation by word of mouth. Performers are just learning in the process of performance. Much of this rich method of learning through participation happens subconsciously at a level where certain acceptable verbal patterns and similar musical patterns coexist.

The gap which was created by the colonisers of undermining African songs as well as their culture is gradually narrowing to an extent that *dikoša tša Sepedi* and *dikoša tša Sione* could be sung openly with pride unlike previously when these songs were associated with heathen practices. As Anderson (1999) notes, a sympathetic approach to African life and culture, fears and uncertainties and an engagement with the African world of invisible forces have been major attractions of people with black South African cultural identities. Shorn of negative overtones, the musicality of black South African cultural groups now constitutes the texture of ZCC spiritual life. This is why Mafuta (2010) describes the ZCC as a social terrain where boots are used in a stamping ritual known as praising with feet...where evil is stamped underfoot.

The circle and or semi-circle formations during performance of *dikoša tša Sepedi* appear to be one of the characteristics with which we can recognise this genre. Above all, they are dominated by call-and-response style of singing whereby the leading singer shall sing whatever phrase she sings, and the choir would then follow. Sometimes there would be two lead singers who complement each other like it was observed in both *mpoho* and *mantshhegela*. Complimenting each other gives the leading singer the chance to quickly think about the next idiom or proverb to coin during the singing. Such was executed artistically as if the idioms are prepared upfront, and it becomes a beautiful piece of rendition.

There are however, those songs from both genres that are exceptional because of the influence of the Western music that nearly disorganised the originality of African music. Even though they are of Sepedi origin, those songs, their style of singing was influenced by Western Church music whereby singers sing without any movement and project phrases simultaneously. Elements of music like melody, harmony, texture, form, and expression or dynamics are over-emphasised than the singing itself. We have observed that the above elements are rules that always restrict an African performer to reserve his innermost expression during performance; as a result, it hides that connectivity between both the performer and the song.

From *dikoša tša Sione* we have observed that they can easily adapt to the situation at hand. All their songs are prayer songs in one-way or another. Anderson (1999) points out that the predominance of black cultural music within the ZCC makes Church members spend several hours in community fellowship, singing and dancing. This is of course another characteristic found even in *dikoša tša Sepedi* whereby social gatherings are celebrated through abundance of music. As Church songs, *dikoša tša Sione* are the hardest hit by the influence of Western Churches. *Khwaere* (choir), *khakhi*, *Mokhukhu*, and *makgarebe* are those which are influenced by the West. Particularly, choirs have adopted the characteristics of the European style of singing. Tonic sol-fa and staff notation are used during rehearsals hence this type of music is no longer passed on orally, instead it is learned by reading and studying the music scores provided. There are however, those songs that stood the test of time and survived the attacks of the so-called music civilisation. *Mpoho* serves as a good example. Although creative variations of *mpoho* came because of modernisation, stringent measures are still taken into consideration to maintain its originality.

Maahlamela (2017) argues that there are more than twenty *mpoho* variations, but autonomy is granted to the original version. *Mpoho*, *mantshegela*, *makgakgasa*, *kiba* as well as *megobo* still maintain what constitutes primary songs of *dikoša tša Sepedi*.

The study has yielded similarities, differences, and functions of both music traditions. Closer investigation and findings of the study indicated that the main similarity between the two music traditions is that all their religious songs had one thing in common: veneration of intermediaries. In *dikoša tša Sepedi*, ancestors are venerated; and in *dikoša tša Sione*, the leader of the Church St Engenas is highly praised. The belief that there must be a mediator between God and the people is common in both Bapedi and Masione (Zionists).

We have noted that music plays a critical role in connecting people with God. When *dingaka* (traditional doctors) perform their healing rituals they sing. When prophets invite God to speak through them, they also sing. Biblically in Joshua 6:1-27, it is read that the walls of Jericho were brought down through music Mabone (prophets) and *dingaka* invoke the spirits through singing and drumming which play an important role in the lives of Africans. When the spirit is working, people are prophesied and guided with their day-to-day challenges.

From the participants of this study, Mr Manaka, and Mr Ntwampe (06 July 2022, 06 June 2022) a narrative that says music is the doctor cannot be ignored. When asked about healing through singing and dancing, the two participants compliment each other by saying that music can indeed heal some sicknesses. Examples given for such type of music are: *malopo*, *mpoho* and *mokhukhu*. All these music traditions are used as remedy for sicknesses and other minor ailments as discussed in the previous chapters. *Mpoho* heals swollen legs which are usually painful but when one chants and dances *mpoho*, he heals (personal interview, Manaka; 06 July 2022). Gregory (1997) supports claims made by Mr Manaka and Mr Ntwampe about healing through songs by saying in many traditional societies; music has a healing function, and a sacred leading role both for the individual and for the society and is believed to facilitate communication with ancestors and to harmonise the forces of the visible and the invisible world.

5.12 RECOMMENDATIONS

Results from this study indicate that there is an urgent need to collect and preserve the primary songs of both *dikoša tša Sepedi* as well as *dikoša tša Sione* so that their originality is kept for future performances and references. The above argument is brought about by the fact that the fast-growing use of technological devices that infiltrated the composition and production of today's music gradually erodes the originality of songs. An artist can be recorded in different voices and music instruments to produce music which was supposed to be done by many participants.

In view of the findings of this study it is therefore recommended that further investigation should be conducted regarding the collection, retention, and transmission of the two music traditions for the purposes of their cultural and heritage preservation.

The rich wealth of information emanating from the two, particularly their primary songs in which the performers narrate miracles and legends of the past should be documented and kept safely for future use.

Further research into only the functions of *dikoša tša Sepedi* and *dikoša tša Sione* can strengthen the faith and religious being of both Bapedi and Masiona. Those songs which are composed to address societal issues as well as moral and ethical values should be reinforced and taught at the early ages of child development so that they grow as full members of their communities who obey all taboos and customs from a young age.

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- Mashupye Ntwampe, 2022. Mokgomamogolo wa mošate, Magakala, 6 June.
- Maamone Thobejane, 2022. Khwaere, Moroke-Magakala, 11 June.
- Ramaube Manaka, 2022. Mpoho and mantshegela expert, Magobading, 12 July.
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- Seraki Ntwampe, 2022. Mokgoma wa mošate, megobo le meila, Morapaneng, 8 July.
- Seremi Koma, 2022. Kiba ensemble, GaMathule, 30 December.
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APPENDIXES:

RESEARCH ETHICS COMMITTEE

UNIVEN Informed Consent

Appendix B

LETTER OF INFORMATION

Title of the Research Study : Dikoša tša Sepedi versus Dikoša tša Sione: A comparative study.

Principal Investigator/s/ researcher: Phasha Ramaube Lazarus – master's degree in African languages.

Co-Investigator/s/supervisor/s : Prof Geoff Mapaya & Dr Zulu T.G.

Brief introduction and purpose of the study:

This is an attempt to investigate dikoša tša Sepedi and those of Sione in a comparative way. Their functions, Similarities and differences are given more attention because they seem to be originating from the same music genre of most importance the religious attachments of the two music traditions. The religious importance of Dikoša tša Sepedi as well as the religious importance of Dikoša tša Sione shall be compared in order to see the latters' contribution towards the growth and acceptance by Bapedi of GaSekhukhune of African Initiated churches like the ZCC of St Engenas. The acceptance by St Engenas of many cultural activities of the Bapedi of GaSekhukhune, *dikoša* included, let to the rapid growth of his Church. Although various research methods were considered, the study employed a qualitative research approach, which is ethnographic in nature. It is envisaged that, through the analysis of music performances in both spaces, this research will contribute to a better understanding of the symbiotic relationship between black African religions and culture. By doing so, the present Christian mindset that God hears only those who worship in Western ways will be dispelled. It will also show that God has long had messengers through whom our prayers go. This is typical in black African cultural practices where; to get to *Kgoši*, one has to go through *bakgoma* (councillors).

Outline of the Procedures: Responsibilities of the participants are to contribute to the existing knowledge and information about the two music traditions which seem to be

interrelated in terms of their origins, forms, and functions. Their role is to answer questions fairly to the best of their knowledge when both songs are put on comparative perspective. The interviews will be conducted physically whereby the researcher shall meet participants in person. Selection criteria are mainly focused on participants with interest, knowledge, and experiences about the songs under investigation moreover, those who can add more value to this study. The outbreak of the World pandemic Covid 19 put restrictions to access live performances of some music groups hence we relied heavily on data obtained from the social media, YouTube, TikTok, Facebook or internet activities. Participants will require a maximum of thirty minutes to answer questions which are normally open-ended and need the experienced person in that type of songs. Participants in the study will contribute individually, as well as those representing of organised music groups.

Risks or Discomforts to the Participant: No foreseeable risks the study can pose to participants. Music groups shall be visited and observed during their performances at weddings, funerals, Ancestral veneration ceremonies as well as open rituals that take place at royal houses.

Benefits: Participants will benefit from the study by adding value and contributing to the two important music traditions as a way in which black African interact with their gods and their Mighty God as well the researcher by conducting the study will shape problem-solving skills. Moreover, make a positive impact on the study, and demonstrates the contribution of research to knowledge. Lastly, the opportunity to publish on various journal platforms.

Reason/s why the participant may be withdrawn from the study: There will be no adverse consequences for participants withdrawal. Only those failing to cooperate and affecting the study progress will be informed timeously and decently that their participation has been withdrawn.

Remuneration: There will be no form of compensation for participants.

Costs of the study: The researcher will be liable for internet connection costs (data).

Confidentiality: Participants confidentiality will be maintained through anonymisation. The process of anonymity will assist with concealing their identities in the study. Their contribution will be encrypted for digitalised files. Signed consent forms will be locked in the file cabinet and personal identities from files will be removed as soon as possible.

Research-related Injury: There is fewer research-related injuries due to the study's methodology.

Persons to contact in the event of any problems or queries:

Supervisor and details: Prof Geoff Mapaya. Please contact the researcher: Phasha Ramaube Lazarus Tel no.0828088178 or the University Research Ethics Committee Secretariat on 015 962 9058. Complaints can be reported to the Director: Research

and Innovation, Prof GE Ekosse on 015 962 8313 or Georges Ivo.Ekosse@univen.ac.za

General:

Potential participants must be assured that participation is voluntary and the approximate number of participants to be included should be disclosed. A copy of the information letter should be issued to participants. The information letter and consent form must be translated and provided in the primary spoken language of the research population.

CONSENT

Statement of Agreement to Participate in the Research Study:

- I hereby confirm that I have been informed by the researcher, Mr. **Phasha Ramaube Lazarus**, about the nature, conduct, benefits, and risks of this study - Research Ethics Clearance Number: _____,
- I have also received, read, and understood the above written information (*Participant Letter of Information*) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials, and diagnosis will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during this research that may relate to my participation will be made available to me.

Full Name of Participant

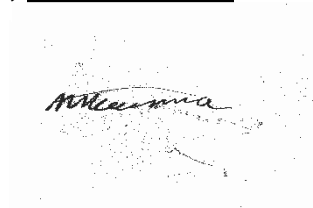
Date

Time

I, **Mokwena H.P**

14 November 2022

15h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **14 November 2022**

Signature.....


Full Name of Witness (If applicable)

.....
Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Full Name of Participant

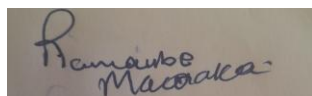
Date

Time

I, Manaka R.J.

14 November 2022

15h20



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: 14 November 2022

Signature.....


Full Name of Witness (If applicable)

..... Date

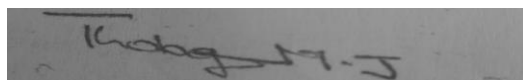
Signature.....

Full Name of Legal Guardian (If applicable)

..... Date.....

Signature.....

Full Name of Participant	Date	Time
I, Thobejane M	14 November 2022	16h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus.....Date: 14 November 2022


Signature.....

Full Name of Witness (If applicable)

..... Date

Signature.....

Full Name of Legal Guardian (If applicable)

..... Date.....

Signature.....

Full Name of Participant

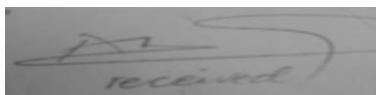
Date

Time

I, Moyane TA

14 November 2022

16h20



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **14 November 2022**


Signature.....

Full Name of Witness (If applicable)

.....
Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Full Name of Participant

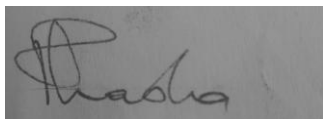
Date

Time

I, Phasha R

15 November 2022

15h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **15 November 2022**



Signature.....

Full Name of Witness (If applicable)

.....

Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Full Name of Participant

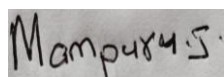
Date

Time

I, Mampuru J

15 November 2022

15h20



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **15 November 2022**

Signature.....


Full Name of Witness (If applicable)

.....
Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Full Name of Participant

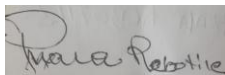
Date

Time

I, Phala MR

15 November 2022

16h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **15 November 2022**



Signature.....

Full Name of Witness (If applicable)

.....

Date

Signature.....

Full Name of Legal Guardian (If applicable)

.....

Date.....

Signature.....

Full Name of Participant

Date

Time

I, Ntwampe M

15 November 2022

18h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **15 November 2022**



Signature.....

Full Name of Witness (If applicable)

.....
Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Full Name of Participant

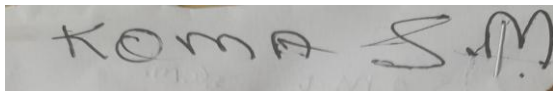
Date

Time

I, Koma S

16 November 2022

15h00



Signature

Phasha Ramaube Lazarus herewith confirms that the above participant has been fully Informed about the nature, conduct, and risks of the above study.

Full Name of Researcher

Phasha Ramaube Lazarus

Date: **16 November 2022**



Signature.....

Full Name of Witness (If applicable)

.....
Signature.....

Date

Full Name of Legal Guardian (If applicable)

.....
Signature.....

Date.....

Please note the following:

Research details must be provided in a clear, simple, and culturally appropriate manner and prospective participants should be helped to arrive at an informed decision by use of appropriate language (grade 10 level- use Flesch Reading Ease Scores on Microsoft Word), selecting a non-threatening environment for interaction and the availability of peer counseling (Department of Health, 2004)

If the potential participant is unable to read/illiterate, then a right thumb print is required and an impartial witness, who is literate and knows the participant e.g. parent, sibling, friend, pastor, etc. should verify in writing, duly signed that informed verbal consent was obtained (Department of Health, 2004).

If anyone makes a mistake completing this document such as. wrong date or spelling mistake, a new document has to be completed. The incomplete original document has to be kept in the participant's file and not thrown away, and copies thereof must be issued to the participant.

References:

Department of Health: 2004. *Ethics in Health Research: Principles, Structures and Processes*

<http://www.doh.gov.za/docs/factsheets/guidelines/ethnics/>

Department of Health. 2006. *South African Good Clinical Practice Guidelines*. 2nd Ed.
Available at:

http://www.nhrec.org.za/?page_id=14



University of Venda

RESEARCH ETHICS PROTOCOL

Any project in which humans are the subject of research requires completion of this form and submission, for approval, to the appropriate School, Health, Safety and Research Ethics Committee which shall recommend the application to the University Health, Safety and Research Ethics Committee (HSREC).

INITIATING DEPARTMENT:

SCHOOL (HSREC)	Submitted	Day	Month	Year
				
	Recommended			

	Authorised by: (School Deputy Dean)			
UNIVERSITY (HSREC)	Submitted	Day	Month	Year
	 Approved			
		Authorised by: (Chairperson: HSREC)		

1. GENERAL PARTICULARS

(a) Name of Principal Investigator

Name/Address/Telephone number of Principal Investigator:

Name : Phasha R.L

Address : Marone Street, 129 Burgersfort, 1150

Telephone : 015 619 0112 (0828088178)

Signature :



- (b) **Title of Research:**
Dikoša tša Sepedi Versus Dikoša tša ZCC: A
comparative Study.

- (c) **Type of Research:**

Staff Researcher	
Student Researcher	X

Human and Clinical		Social Sciences	
Indicate Category (<i>Tick relevant box</i>)			
1	Exempt from Ethics and Biosafety Research (<i>straightforward research without ethical problems</i>)		
2.	Expedited review (<i>minimal risk to humans, animals, or environment</i>)		
2.1.	Expedited review: External Factors (<i>Attach Motivation</i>)		x
3	Full Ethics review required (<i>risk to humans, animals, environment, or a sensitive research area</i>)		

- (d) **Funding**

- (i) UNIVEN Research Grant (R).
External Grant

- (e) **Summary of Research**

- (i) The purpose of the Research:

Is to appraise *dikoša tša Sepedi* and those of ZCC as a way of communication with God, and further show that Western way of worshipping God cannot be the only true way of praying.

Briefly state the methodology and the procedures in which subjects will be asked to participate.

Methodology.

(ii) (Attach protocol)

This is a comparative study between *dikoša tša kereke* and *dikoša tša setšo* which is based on primary oral traditions. All three qualitative methods shall be employed. Observations from the performances shall be made. (Video clips, audio clips as well as live performances)

(f) **Name(s) of the Investigator(s)/Researcher(s) (Whether student or staff member) most involved in this project or study**

Principal investigator:

Name	Institution and Department	Role
Phasha R. L	University of Venda Faculty of Humanities, Social Sciences and Education	Student Researcher

Other investigators:

Name	Institution and Department	Role
N/A		

(f) **Names of Co-Investigators/Assistant Researchers**

2. INFORMATION TO SUBJECT

- (a) What information will be afforded to subjects before they consent to participate?

Research serves to broaden knowledge and information. As an academic undertaking, it will not yield any material benefit for both the researcher and the subjects(respondents).

- (b) Who will provide this information?

Researcher will provide the information to the subject. Subjects will participate in interviews and performances while the researcher shall be observing, analysing, and drawing conclusions.

- (c) Will the information provided be complete and accurate?

Information will be put to test and based on primary and secondary sources hence to a large extent be complete and accurate.

3. TARGET SUBJECT GROUP:

	Answer Yes/No	If necessary, explain in space provided or attached appendix.
Are particular characteristics of any kind required in the target group,	Yes	-Dikoša tša Sepedi Mantshegele dancers. - Mpoho Dancers and choirs,

age, cultural derivation, background, physical characteristics, as well as diseases		
Are Subjects drawn from UNIVEN students at large?	No	- GaSekhukhune - From ZCC
Are Subjects drawn from specific groups of UNIVEN students?	No	No
Are subjects drawn from a School Population?	NO	
Are subjects drawn from an institutional population? (e.g., Hospital, Prison,	Yes	-ZCC - Traditional dancers, malopo dancers and Basadi ba setepe. (Choreography women)
Are the subjects drawn from within local community or outside local community	No	GaSekhukhune (Morapaneng, Serafa, Moshira, GaMashabela, Moroke, Praktiseer and Mamone)
Will any records be consulted for information?	Yes	-Music journals, papers -Thesis and other relevant materials.
Will individual subjects know their records are being consulted?	Yes	-They shall be informed on their letters of consent. References shall also be clearly written at the end of this study'
Are all subjects over 18 years of age?	Yes	

State the minimum and maximum	minimum	10
Number of Subjects involved:	maximum	15

(Minimum number should reflect the number of subjects necessary to make the study statistically viable).

4. RISKS AND BENEFITS OF PROJECT

	Answer Yes/No	If Yes, specify:
Are all risks reversible?	<i>None</i>	If No, specify:
Are remedial measures available?	<i>NO</i>	
Are alternative procedures available?	<i>NO</i>	
Has the person administering the project previous experience with the particular risk factors involved?	<i>NO</i>	
Are any benefits expected to accrue to the Subject personally?	<i>NO</i>	If Yes, specify:

(e.g), improved health, mental state, financial, etc.		
Will you be using equipment of any sort?	YES	<i>Video, Recorder, Audio etc. Voice Recorders</i>
Will any article of property, personal or cultural, be collected in the course of this project?	NO	If Yes, specify:

5. CONSENT OF SUBJECTS

Is consent to be given in writing?	Yes	<i>Subjects are recruited based on Age, Expertise in traditional songs and belonging to music groups, either ZCC or community.</i>
Do any subjects suffer from a legal disability preventing them from giving effective informed consent (e.g., under 18 years, declared insane by a court of law, unconscious, etc)	Yes	<i>The researcher belongs to one of the ZCC Church, meaning that subjects drawn from the Church will be having the same religious understanding.</i>

Do any subjects operate in an institutional environment which may cast doubt on the voluntary aspect of consent?	No	<i>As a broad Church we did not even know each other before the commencement of the study.</i>
Will subjects receive remuneration for their participation?	No	N/A
Do you require consent of an institutional authority for this project?	Yes/No	<i>Perhaps the ZCC shall be alerted about the project.</i>
Will the subject be informed of their rights to withdraw from the project at any time, even after the consent is given and the project commences?	Yes	<i>The letter states that participation is voluntary and the opt out option is available all the time.</i>
Will the subjects be fully aware if a foreseeable risk exists, and will they be required to give a waiver if any claim arise from the research?	N/A	<i>No risk is envisaged.</i>

--	--	--

6. PRIVACY, ANONYMITY AND CONFIDENTIALITY OF DATA

	Answer Yes/No	If necessary, explain in the space provided or attach appendix
Are provision made to protect subject's rights to privacy and anonymity and to preserve confidentiality with respect to data?	Yes	<i>The questionnaire will be blinded.</i>
Will mechanical methods of observation be used? (e.g., one-way mirrors, recordings, videos, etc)	Yes	<i>Video and voice recording will be used.</i>
Will subjects' consent to such mechanical methods of observation be obtained?	Yes	If no, give reasons

Will data collected be stored in any way?	Yes	<i>Soft copy and hard copy storage.</i>
Will stored data be made available for re-use?		<i>Three years</i>
Will any part of the project be conducted on private property (includes shopping centre)?	Yes	<i>It is a comparative study based on performance of dikoša which normally take place in private homes, public spaces etc. A letter of consent shall be obtained from owner. In other instances, participants homes shall be used.</i>

7. FEEDBACK

	Answer Yes/No	If necessary, explain in space provided or attach appendix
Will feedback be given to subjects?		If Yes, describe whether this is to be given to everyone immediately after participation; to each subject after the entire projects complete; to all subjects in a group setting; or other manner and specify whether feedback will be written, oral or by other means. (Append your debriefing/feedback information)
If you are working in a school or other institutional setting, will you be providing teachers, parents,		Specify:

school authorities or equivalent a copy of your results?		
--	--	--

DECLARATION: IF ANY CHANGES ARE MADE TO THE ABOVE ARRANGEMENTS OR PROCEDURES, WE WILL BRING THESE TO THE ATTENTION OF THE CHAIRPERSON OF THE UNIVERSITY HEALTH, SAFETY AND RESEARCH ETHICS COMMITTEE OR APPROPRIATE SCHOOL (HSREC

THE UNDERSIGNED DECLARE THEMSELVES ACCOUNTABLE TO THE UNIVERSITY HSREC FOR CONDUCTING THIS RESEARCH PROJECT IN THE MANNER HEREIN DESCRIBED AND IN ACCORDANCE WITH THE spirit OF THE ETHICAL GUIDELINES OF THIS UNIVERSITY. WE UNDERTAKE TO ASSUME RESPONSIBILITY TO ADVISE THE ETHICAL COMMITTEE PROMPTLY OF ANY DEVIATIONS OR IRREGULARITIES OCCURRING DURING THE CONDUCT OF THIS RESEARC PROJECT.

Signatures of other Researchers involved in this Project:

<u>Ramaube Phasha</u>		<u>27.10.2022</u>
Name and Surname	Signature	Date

SIGNATURE OF PROJECT SUPERVISOR	DATE



University of Venda

Year:	2022
-------	-------------

R.1

APPLICATION FOR REGISTRATION OF A RESEARCH PROJECT

INSTRUCTIONS

- The application must be typed
- The following documents must be attached:
 - Brief abstract of the Proposed Project: Yes/No
 - Recommendations (All signatures):

1. PERSONAL DETAILS

- 1.1 Title: **_Mr._** Staff/Student Number **18023071**
- 1.2 Name of Applicant (Project Leader): **Phasha Ramaube Lazarus**
- 1.3 Academic Qualifications: **STD (History, Sepedi), BA (History, Sepedi), BA (Hons, Sepedi), Grade 5 Theory of music, Leadership Diploma in South African Schools.**
- 1.4 Department: African Studies School: **Human and Social Sciences.**
- 1.5 Position: **Master's in African studies student.**
- 1.6 Email: **lazzyphasha1@gmail.com** Contact Number: **0828088178**

2. PROJECT LEADER(S) AND CO-WORKERS

Initials	Surname	Qualification	Mark Appropriate Block				
R. L	Phasha	MAAS	L*	C	P	S	O
			X			X	

*L= Leader; C= Co-workers; P= Staff member; S= Students; O= Outside person

3. Title of Project: Dikoša tša Sepedi versus Dikoša tša Sione: A comparative study.

Keywords: Dikoša, Sepedi, Sione, Comparison.

4. Field of Study: **HUMAN AND SOCIAL SCIENCES**

(ATTACH ABSTRACT OF THE PROPOSED RESEARCH PROJECT)

5. Starting Date: 2018 **End Date** 2022

6. FUNDING

INSTITUTION	AMOUNT (R)	
	Applied for	Available
Self-funded		

Project Leader



Phasha R.L

10.11.2022

Surname and initials

signature

date

7. RECOMMENDATIONS:

7.1 HOD:

Comments: _____

Surname and Initials

Signature

Date

7.2 Dean:

Comments: _____

Surname and Initials

Signature

Date

8. CHECK LIST: (Research Office)

8.1 All signatures: Yes/No

8.2 Brief abstract of the Proposed Project: Yes/No

9. Director of Research: Forwarded to RPC/Returned to the applicant

Comments: _____

_____	_____	_____
Surname and Initials	Signature	Date

5.12.4 9.1 Research and Publications Committee resolution:

5.12.5 Chairperson, Research & Pub Committee: _____

TOOLS:

ANNEXURE A

Box 152
BURGERSFORT
1150
10 June 2022

Mr/MS: _____

MAGAKALA

Dear Sir/Madam

REQUEST FOR YOUR PARTICIPATION IN A RESEARCH STUDY

1. I the undersigned Mr Phasha R.L student number: 18023071 request you to participate in the following study ***Dikoša tša Sepedi viz Dikoša tša Sione (Star & Dove)***. A comparative study.
 -
2. The results of this study shall be made available to the public and all participants after completion of the research.
 -
3. Thank you in advance.
 -

Yours faithfully



Phasha R.L

ANNEXURE B

QUESTIONNAIRE FOR RESPONDENTS (MPOHO, MANTSHEGELA, MOGOBO, CHOIRS & MOKHUKHU)

The respondents or participants responded to the questionnaire shown below:

Please answer the question by marking with a tick and an answer in the correct place where is required.

A. BIOGRAPHIC INFORMATION

1. What is your gender?	Male	
	Female	
2. What is your Age band?	21-30	
	31-40	
	41-50	
	51-Above	
3. What is your designation in music group above?	Malokwane	
•	Lead singer	
•	Ordinary dancer	
•	Conductor	
•		
4. What is your highest qualification?	Matric certificate	
•	BA	
•	BA Hon	
•	MA	
•	Doctorate	

ANNEXURE C

INTERVIEW FOR MPOHO

- I. Who composed Mpoho?
 - _____
- II. Why do you perform/ chant Mpoho in your Church?
 - _____
- III. Have leads and control the performance of Mpoho band why?
 - _____
- IV. How did you learn Mpoho dance?
 - _____
- V. During Mpoho performance women stand on the other side of men why don't they just mix with one another?
 - _____
- VI. Is it permissible for one to can sing (perform) Mpoho alone?
 - _____
- VII. Why is the Mpoho performance happening throughout the night?
 - _____
- VIII. Are the non-Church members allowed to join in the performance of Mpoho?
 - _____
- IX. People around Mpoho performance are sometimes picked up to secluded place and told about what would happen to their lives, why such activities happen frequently during performance?
 - _____
- X. Why is Mpoho not having a uniform?
 - _____
- XI. Why do you normally only recite praises geared towards the leader of the Church?
 - _____
- XII. Mention a minimum of three restrictions during the mpoho performance.
- XIII. Why are performers sometimes blowing kudu horn at intervals?

- _____
- XIV. There is a huge cloud of dust during performance, does it not pose health hazard to the performers?
- _____
- XV. According to you, what is the religious importance of Mpoho? Performance especially cross night performance?
- _____

ANNEXURE D

MANTSHEGELA

- I. How did you learn Mantshegela?
 - _____
- II. Are there any restrictions during Mantshegela Performance?
 - _____
- III. What is the importance of Mantshegela performance?
 - _____
- IV. How long does performance last?
 - _____
- V. When and where does the performance happen?
 - _____
- VI. Do Mantshekgela performers have a uniform attire?
 - _____
- VII. Is there any chosen conductor during performance?
 - _____
- VIII. There is dust during performance, how do you deal with health-related challenges?
 - _____
- IX. According to you, does Mantshegela have any religious attachments to it?
 - _____
- X. Who composed this song?
 - _____

ANNEXURE E

MOGOBO

- I. Who composed Mogobo?
 - _____
- II. Why only men join the performance of Mogobo?
 - _____
- III. Who is the conductor of Mogobo?
 - _____
- IV. Kudu horn is blown in the intervals why?
 - _____
- V. Can one sing / perform Mogobo being alone?
 - _____
- VI. How long does Mogobo last?
 - _____
- VII. Where and when is Mogobo performed?
 - _____
- VIII. Is there any religious attachment of Mogobo performance?
 - _____
- IX. Are there any taboos or restrictions during Performance?
 - _____

ANNEXURE F

MOKHUKHU

- I. Who started Mokhukhu dance?
 - _____
- II. Why do you wear a khakhi uniform, police cap and white boots?
 - _____
- III. Only Men/ Males join in the performance of Mokhukhu, why?
 - _____
- IV. There is a whip and knop kiere during performance, why?
 - _____
- V. Does this semi-circle formation have any special meaning?
 - _____
- VI. I guess the conductor is the one in the middle with a whip and rod is it true?
 - _____
- VII. Who composes Mokhukhu songs?
 - _____
- VIII. How long does Mokhukhu dance last during performance?
 - _____
- IX. Is there any religious attachments to the Mokhukhu dance?
 - _____

ANNEXURE G

PARTICIPANTS

NAMES	GENDER	DESIGNATION	AGE GROUP	EDUCATION	VILLAGE
Mashupye Ntwampe	Male	Mokgoma e mogolo-Senior royal member	50 and above	Below matric	Madifahlane

Seraki Ntwampe	Male	Royal family member	50 and above	Matric +	Morapaneng
Nkahloleng Tšihlo	Male	Royal member	50 and above	Below matric	Dikgopheng
Ramaube Manaka	Male	Mpoho dancer	50 and above	Below matric	Magobading
Rebotile Phala	Female	Mpoho dancer	50 and above	Below matric	Moroke
Reshoketšwe Phasha	Female	Mpoho dancer	50 and above	Matric	Moroke
Dinao Thobejane	Female	Mpoho dancer	50 and above	Below matric	Morapaneng
Tšhipa Mmoyane	Male	Choir conductor	50 and above	Matric+	Moroke
Labong Mashabela	Female	Retired chorister	50 and above	Below matric	GaMashabela
Maamone Thobejane	Female	Chorister	40 -50	Matric +	Moroke
Hlabishi Mokwena	Male	Mokhukhu dancer	50 and above	Matric+	Bogwaša
William Mampuru	Male	Mokhukhu dancer	50 and above	Matric+	GaMalapane
Ramolamo Mahlakwana	Male	Mokhukhu dancer	50 and above	Below matric	Dipururung
Ramaube Manaka	Male	Kiba dancer	50 and above	Below matric	Magobading
Mashupye Ntwampe	Male	Kiba dancer Malokwane	50 and above	Below matric	Madifahlane
Seremi Koma	Male	Kiba dancer	50 and above	Matric+	GaMathule

CONFLICT OF INTEREST

Conflict of interest is when an individual's private or personal interests and professional obligations are divergent to such an extent that an independent observer may have doubt as to whether or not the individual's professional actions are influenced by personal considerations, financial or otherwise.

I, **Phasha Ramaube Lazarus** (Staff / student number :**18023071**) would like to disclose the following conflict of interests:

Indicate YES or NO and state the nature of the conflict and explain how it will affect the integrity of the research.

There is a conflict of interest due to either me or a close family member benefiting in terms of:	YES	NO
Funds or research sponsorship Explain:		NO
Use of UNIVEN facilities Explain:		NO
Purchasing of major equipment by the University for this project Explain:		NO
Delay of dissemination of the results resulting in benefit Explain:		NO
Discounts or concessions Explain:		NO
Employment Explain:		NO
Other Explain:		NO



Principal Investigator/Researcher

17.04.2023

Date

HOD

Date

RESEARCH ETHICS PROTOCOL APPLICATION

Any project in which humans are the subject of research requires completion of this form and submission, for approval, to the appropriate Research Ethics Committee which shall recommend the application to the University Research Ethics Committee (UREC).

INSTRUCTIONS

- The application must be typed
- The following documents must be attached:
 - Proof of Registration (If applicable)
 - Registration of the Project (**R1**)
 - Approved Project Proposal (**Including Tools e.g. Questionnaire**)
 - UHDC Approval letter
 - Letter of information and consent (Appendix **B**)
 - Conflict of interest form (Appendix **C**)
 - Other information being supplied to participants
 - Other documentation necessary for the UREC to make an informed decision regarding the research.
 - Recommendations (With all relevant signatures)

INITIATING DEPARTMENT:

DEPARTMENT		Day	Month	Year
	Submitted			
	 Recommended			
	Authorised by: Head of Department			
		Day	Month	Year

Faculty	Submitted			
	 Approved			
	Authorised by: (Faculty Dean)			

2. PERSONAL DETAILS

- 2.1 Title: Mr Staff / Student Number: 18023071
- 2.2 Name of Applicant (Project Leader): PHASHA R.L
- 2.3 Academic Qualifications: STD(History)BA (History & Sepedi) BA Hons (Sepedi),
- 2.4 Department: Arts and Social Sciences
- 2.5 Position: Student
- 2.6 Email: lazzyphasha1@gmail.com Telephone: 0156190112

(b) Title of Research:

Dikoša tša Sepedi Versus Dikoša tša ZCC: A comparative Study.

(c) Type of Research and Classification *(Tick relevant box)*

Staff Researcher	
Student Researcher	X

Human and Clinical			Social Sciences	
Indicate Category (<i>Tick relevant box</i>)				
1	Exempt from Ethics and Biosafety Research (<i>straightforward research without ethical problems</i>)			
2.	Expedited review (<i>minimal risk to humans, animals or environment</i>)			
2.1.	Expedited review: External Factors (Attach Motivation)			x
3	Full Ethics review required (<i>risk to humans, animals, environment, or a sensitive research area</i>)			

(d) Funding

	Tick	Cost Centre
UNIVEN Research Grant (R).		
External Grant	x	
Other Grant		

(e) Summary of Research

(i) The purpose of the Research

Is to appraise *dikoša tša Sepedi* and those of ZCC as a way of communication with God, and further show that Western way of worshipping God cannot be the only true way of praying.

(ii) Methodology (Attach Protocol): Briefly state the methodology and the procedures in which subjects will be asked to participate.

This is a literature study which is based on primary oral traditions. All three qualitative methods shall be employed. Observations from the performances shall be made. (Video clips, audio clips as well as live performances)

- (f) **Name(s) of the Investigator(s)/Researcher(s) (Whether student or staff member) involved in this project or study**

Principal investigator:

Name	Institution and Department	Role
Phasha R. L	University of Venda Faculty of Humanities, Social Sciences and Education	Student Researcher

Other investigators:

Name	Institution and Department	Role
N/A		

2. INFORMATION TO SUBJECT

- (d) What information will be afforded to subjects before they consent to participate?

Research serves to broaden knowledge and information. As an academic undertaking, it will not yield any material benefit for both the researcher and the subjects(respondents).

- (e) Who will provide this information?

Researcher will provide the information to the subject. Subjects will participate in interviews and performances while the researcher shall be observing, analysing, and drawing conclusions.

- (f) Will the information provided be complete and accurate?

Information will be put to test and based on primary and secondary sources hence to a large extent be complete and accurate.

3. TARGET SUBJECT GROUP:

		Answer Yes/No	Explain in space provided
3.1	Are particular characteristics of any kind required in the target group (e.g. age, cultural derivation, background, physical characteristics, disease states, etc.)? Specify the characteristics:	Yes	- <i>Dikoša tša Sepedi Mantshegele dancers.</i> - <i>Mpoho Dancers and choirs,</i>
3.2	Are subjects drawn from UNIVEN students at large? Identify	No	- <i>GaSekhukhune</i> - <i>From ZCC</i>
3.3	Are subjects drawn from specific groups of UNIVEN students? Identify	No	No
3.4	Are subjects drawn from a school population? Identify	NO	
3.5	Are subjects drawn from an institutional population? (e.g., (Hospital, Prison) Identify	Yes	-ZCC - <i>Tradional dancers, malopo dancers and Basadi ba setepe.(Choreography women)</i>
3.6	Are the subjects drawn from within local community or outside local community? State clearly where:	No	<i>GaSekhukhune (Morapaneng, Serafa, Moshira, GaMashabela, Moroke, Praktiseer and Mamone)</i>

3.7	Will any records be consulted for information? Specify Source of Records	Yes	-Music journals,papers -Thesis ,and many others.
3.8	Will individual subjects know their records are being consulted?	Yes	-They shall be informed on their letters of consent. References shall also be clearly written at the end of this study'
3.9	Are all subjects over 18 years of age?	yes	

State the minimum and maximum

minimum

10

Number of Subjects involved:

maximum

15

(Minimum number should reflect the number of subjects necessary to make the study statistically viable).

4. RISKS AND BENEFITS OF PROJECT

		Answer Yes/No	Explain in the space provided
4.1	What risks are involved in this project? If yes, specify:	<i>None</i>	
4.2	Are all risks reversible? If no, specify:	<i>NO</i>	
4.3	Are remedial measures available? specify:	<i>NO</i>	
4.4	Are alternative procedures available? specify:	<i>NO</i>	
4.5	Has the person administering the project previous experience with the particular risk factors involved? If yes, specify:	<i>NO</i>	
4.6	Are any benefits expected to accrue to the Subject personally? (e.g., improved health, mental state, financial, etc.)	<i>NO</i>	

4.7	Will you be using equipment of any sort? If yes, specify:	YES	<i>Video, Recorder, Audio etc. Voice Recorders</i>
4.8	Will any article of property, personal or cultural, be collected in the course of this project? If yes, specify:	No	

5. RECRUITMENT AND CONSENT OF SUBJECTS

		Answer Yes/No	Explain in the space provided
5.1	Explain the recruitment process	Yes	<i>Subjects are recruited on the basis of Age, Expertise in traditional songs and belonging to music groups, either ZCC or community.</i>
5.2	Are participants linked to the researcher in a particular relationship, for example employees, students, family? If Yes Specify how	Yes	<i>The researcher belongs to one of the ZCC Church, meaning that subjects drawn from the Church will be having the same religious understanding.</i>
5.3	If Yes to the above, is there any pressure from researchers or others that might influence the potential participants to enrol? Specify	No	<i>As a broad Church we did not even know each other before the commencement of the study.</i>
5.4	Is consent to be given in writing? If necessary, explain in space provided or attached appendix	Yes	<i>The researcher will devise a form with space allocated for participate signatures of consent.</i>
5.5	Do any subjects suffer from a legal disability preventing them from giving effective informed consent (e.g., under 18 years, declared insane by a court of law, unconscious, etc.)? If yes, specify:	No	<i>N/A</i>
5.6	Do any subjects operate in an institutional environment which may cast doubt on the voluntary aspect of consent? If yes, state what special precautions will be taken to obtain a legally effective informed consent:	No	<i>N/A</i>

5.7	Will subjects receive remuneration for their participation? If yes, state on what basis the remuneration is calculated:	No	N/A
5.8	Do you require consent of an institutional authority for this project? If yes, specify:	Yes/No	<i>Perhaps the ZCC shall be alerted about the project.</i>
5.9	Will the subject be informed of their rights to withdraw from the project at any time, even after the consent is given and the project commences?	Yes	<i>The letter states that participation is voluntary and the opt out option is available all the time.</i>
5.10	Will the subjects be fully aware if a foreseeable risk exists, and will they be required to give a waiver if any claim arises from the research? If yes, append consent form.	N/A	<i>No risk is envisaged.</i>

6. **PRIVACY, ANONYMITY AND CONFIDENTIALITY OF DATA**

		Answer Yes/No	Explain in the space provided
6.1	Are provisions made to protect subject's rights to privacy and anonymity and to preserve confidentiality with respect to data? Specify:	Yes	<i>The questionnaire will be blinded.</i>
6.2	Will mechanical methods of observation be used? (e.g., one-way mirrors, recordings, videos, etc.) Specify:	yes	<i>Video and voice recording will be used.</i>
6.3	Will subjects' consent to such mechanical methods of observation be obtained? If no, give reasons	Yes	
6.4	Will data collected be stored in any way? Specify how:	Yes	<i>Soft copy and hard copy storage.</i>
	(a) For how long:		<i>Three years</i>
	(b) For what reasons:		<i>To ensure validity</i>
	(c) How will the subject's anonymity be protected:		<i>No space will be provided for the name on the questionnaire</i>

6.5	Will stored data be made available for re-use?	Yes	
6.6	How will subjects consent be obtained for such re-usage:	<i>Through a letter of request</i>	
6.7	Will any part of the project be conducted on private property (includes shopping centre)? If yes, specify and state how consent of property owner is to be obtained:	Yes	<i>It is a comparative study based on performance of dikoša which normally take place in private homes, public spaces etc. A letter of consent shall be obtained from owner. In other instances, participants homes shall be used.</i>

7. FEEDBACK

		Answer Yes/No	Explain in space provided
7.1	Will feedback be given to subjects? If yes, describe whether this is to be given to everyone immediately after participation; to each subject after the entire projects complete; to all subjects in a group setting; or other manner and specify whether feedback will be written, oral or by other means. (Append your debriefing/feedback information)	No	<i>The information would have no relevance to the participants, instead it will help scholars in future research.</i>
7.2	If you are working in a school or other institutional setting, will you be providing teachers, parents, school authorities or equivalent a copy of your results? Specify:	Yes	<i>Only group leaders who participated in questionnaire shall receive copy if they so wish.</i>

DECLARATION

If any changes are made to the above arrangements or procedures, we will bring these to the attention of the chairperson of the University Research Ethics Committee or appropriate school (REC) and Research Ethics Committee

The undersigned declare themselves accountable to the University Research Ethics Committee for conducting this research project in the manner herein described and in accordance with the spirit of the ethical guidelines of this university. We undertake to assume responsibility to advise the ethical committee promptly of any deviations or irregularities occurring during the conduct of this research project.

(i) Signature of project leader

<u>Ramaube Phasha</u>		<u>27.10.2022</u>
Name and Surname	Signature	Date

(ii) Signatures of other Researchers involved in this Project:

<u>Ramaube Phasha</u>		<u>27.10.2022</u>
Name and Surname	Signature	Date

_____	_____	_____
Name and Surname	Signature	Date

_____	_____	_____
Name and Surname	Signature	Date

(iii) Signature of Project Supervisor *(Applicable for Student Projects)*



Prof M.G. Mapaya

Name and Surname

Signature

28/10/2022

Date

Research Ethics Committee resolution:

Approved	
Not Approved	

Name and Surname

Chairperson, REC

Signature

Date