



University of Venda

**A critical analysis of *dinaka*: a Moletjie Village case study**

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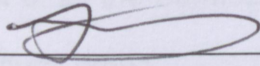
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**DECLARATION**

This study was made possible by the financial aid received from

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## Abstract

This study focuses on dance forms at the northern Sotho indigenous music/dance genres, as practiced by the *Mokgetle* near Polokwane in the Limpopo Province of South Africa. The history and origin of the people of Moletjie village

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in Moletjie village. However, the cultural practice is at risk of becoming extinct if not documented. Over and above the quest to document for posterity, it is envisaged that the findings of this study shall be used in music lessons in schools. The final research document will add to the much-needed relationship material on the music/dance subject and culture in general. Furthermore, this study will bring about awareness on issues pertinent to the preservation and promotion of a cultural heritage in Moletjie village.

*Keywords: Moletjie, dinaka, African music, Mmino wa setšo, African musicology*

## Abstract

This study focuses on *dinaka* — one of the Northern Sotho indigenous music/dance genres, as practiced by the people of Moletjie village, near Polokwane in the Limpopo Province of South Africa. The history and origin of the people of Moletjie village is discussed briefly, as a way of providing background information to the study. The study further explores the role of *dinaka* in promoting culture, particularly its inherent teachings. It also discusses concepts that are used in composition and performance of *dinaka*. As an Afrocentric inquiry, this study adopts a qualitative research approach with its associated methodologies to collect and interpret data. Preliminary findings suggest that *dinaka* practice, as a component of African culture, is still prevalent in Moletjie village. However, this cultural practice is at risk of becoming extinct if not documented. Over and above the quest to document for posterity, it is envisaged that the findings of this study could be used in music classes in schools. The final research documented will add to the much-needed reference material on the music/dance subject and culture in general. Furthermore, this study will bring about awareness on issues pertinent to the preservation and promotion of a cultural heritage in Moletjie village.

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## Chapter One

### Introduction of the Study

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#### 1.1 BACKGROUND OF THE STUDY

The study of *dinaka* implicates other socio-politico factors, without which proper perspective will not be achieved. This means, therefore, that this study cannot be conducted in isolation; it would have to be carried out with an appreciation of the broader understanding of the context. The study of Indigenous African Music, especially from an Afrocentric point of view, lies within the communities the study is conducted in, Ekwueme (1974) terms it 'African musicology'.

Studying African music without delimiting it presents a challenge of scope, since most African countries have many musical cultures and speak many different languages (Malcolm 1993: 53-43). It is a challenge to talk about African music and not mention indigenous African languages; be it spoken words or singing. This is because, as Mapaya (2010:50) puts it, "almost all songs are vocally based even though some may be performed as instrumental pieces". Mapaya (2013:130) further disputes that, "language, the spoken word, forms the basic structure of the music".

### 1.1.1 The concept *dinaka*

Galane (2003:5) defines *dinaka* as 'cultural song-dance'. The song-dance compound should, in fact, extend to include drama and visual arts, since both aspects of the arts are present in any single indigenous African music performance. This compound nature of meaning is further amplified by Nzewi's (2003:13) concept of *musical arts*, which reminds us that "in African cultures the performing arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance". He further asserts that, the music of the various ethnic groups exhibits different creative branches of 'musical arts' (Nzewi 2003:13).

As with the broader concept of indigenous African music, *dinaka* is an overarching construct whose all-inclusive nature could present a challenge of scoping, especially if it encompasses a multiplicity of genres that include *dinaka/kiba*, *sekgapa*, *mogobo*, *marāšia*, *tšhotšho*, *tumpu*, *kgantla*, 'waagoa', *tšhumamabone*, *lebowa*, *koša ya dikhuru*, *ditlabakelo*, *kgetse*, *makgakgasa* (Galane, 2003: 2 ). So far, *dinaka* has attracted critical inquiry from the likes of Mapaya and Galane. However Galane's (2003) elevation of *kiba* above *dinaka* is deceiving; in the opinion of the present researcher, *kiba* or *dinaka* should be seen as a genre within the broader scope of *dinaka*.

### 1.1.2 Demographics

Moletjie village is situated in the Capricorn District of the Limpopo Province, South Africa. It comprises sub-villages such as *Mmotong wa Perekise*, *Sengatane*, *Chebeng*, *Ga-Komape*, *Ga-Ramphela*, and *Moletjie village Mošate*. *Mabokelele*, one of the two research sites, is situated 27, 4 km in the north-western side of Polokwane city centre. *Mabokelele* is about 30 minutes from the city centre of Polokwane. The second research site, *Mmotong wa Perekise*, is about 18, 3 km (22 minutes' drive) from the Polokwane city centre. It comprises the following sections namely, *Kgotlhwane*, *Makgofe*, and *Dairing*. These sections are further divided into subsections such as *Ranoto*, *Mabotja* and *Mokgokong*.

*Moletjie* village is famous for its mountain range, in particular *Madikoti* Mountain, which is characteristically inhabited by *manong* (vultures). The mountain, *Madikoti*, has over the years turned white due to the excretions of these *manong*. Due to this phenomenon the people of *Moletjie village* have come to refer to it as *thaba ya manong* (mountain of vultures).



Figure 1 Map of Limpopo Province, Aganang Municipality

### 1.1.3 The history of Moletjie

In this section I will give a brief history of the people of *Moletjie* and the *Moloto* family presiding over *Moletjie* village. They are originally from *Botswana* and as cattle farmers relocated in search of grazing for their herds. They were nomadic cattle farmers constantly in search for land with good grazing for their herds. It was after they arrived at the river *Mmamolemane* in *Botswana* that they praised themselves saying, "*re bašita meetse a mmamolemane a thase*" we private of the water of the river *mmamolemane* says (Moloto 07-10-2012 interview at *Moletjie mošate* 10:00 Am). While in search for grazing they landed in *Ga-Mashashane* on the *Boetsi*

mountain and stayed there for a long time until they moved to *Ga-Legodi* to a mountain called *thabana ya Kgabo wa Moloto*. From there they went to a place called *Ga-Matamanyane* and stayed there for a while and then they came back here to the mountains, this was around the fifteenth century (Moloto 07-10-2012 interview at Moletjie mošate 10:00 Am).

#### 7. Kgoši Kgabo Moloto wa boram

The royal family speaks a language which reflects the Setswana heritage. The influence on the language came about as a result of the schools curriculums which did not teach *Setswana* but Northern Sotho.

There are currently about 110 chiefs in *Moletjie* who like in mošate (royal family) the first born son is always the one to seat on the father's throne. Some of them are the *Moloto's* and some were appointed by the king. When new settlements are created the king appoints an *Ntenna* (headman) to run it. Once appointed, the family will be *dintona* even if they are not of the royal blood/family. There are monthly meetings between *kgoši* and *dintona* (kings and headman) to ensure peace within *Moletjie* village. These meetings also serve as a consultation for any matters that concern the community. Ten names are recorded as previous kings of *Moletjie*. There were those who were appointed as acting kings in especially after the passing away of the king, while the heir is still too young to ascend the throne.

*Names of previous magoši (the Kings) of Moletjie:*

1. Kgoši Moloto wa pele (first)

2. Kgoši Moloto wa bobedi (second)
3. Kgoši Seshego
4. Kgoši Makgoba
5. Kgoši Kwena
6. Kgoši Karabi
7. Kgoši kgabo Moloto wa boraro
8. Kgoši Bo-Mainamela
9. Kgoši kgabo Moloto wa mathomo
10. Kgoši Kgabo Moloto wa bobedi

The people of Moletjie identify themselves with *kwena* (crocodile) and when they praise themselves they say "*re ba ena bakwena baila lehlaka bo moroka a meetse a pula*". When crossing crocodile infested rivers from Botswana to South Africa, the crocodiles did not kill them and the people of *Moletjie* felt that *dikwena* (crocodiles) regarded them as one of their own. They believe "*dikwena* cannot eat one of their own" hence the self-praise phrase "*bašita meetse*" (difficult to kill in water). *Kwena* is important to them and it appears repeatedly in their *sereto* (self-praise/totem) and in other things found in *Moletjie* such as schools, mountains and *Moletjie* taxi associations. When the Moloto (royal family) praise themselves they use the names of all their previous kings as a way of honouring them proclaiming, "*re bašita meetse a mmamolemane a thase kwena semetja matebele makubu a ba selalelo*". In addition; there are words of praise for the people of *Moletjie* and this is what they say when they are happy and they praise themselves:

*"ke rena bantlhomana wa marumo  
bomoletjje wa mabokanya ba gona ke phefo le tlala  
ge ele marumo ona a tlakane le ge gosena  
mabele seshungkwane se gona sehlašana  
sa modinkwane re ka dikela ka sona".*

The name *Moletjje* has two meanings it, one of which comes from the battles they fought (*lwela*) over the land against other nationalities whom they defeated and as a way of celebrating the defeated they praised themselves by saying, "*e Moletjje a ntloma le maruma o gona ke phefo le tlala*". The second meaning of the name *Moletjje* is that nations used to cry over the land "*e letsa batho ke Moletjje ya mabokanyana e gona ke phefo le tlala ge ele marumo gona ga o tlakane*". The area of *Moletjje* had a beautiful landscape with large land for their herds to graze and other tribes fought them because of that. Additionally, they say if you wanted to be in good terms with *batho ba Moletjje* (the people of *Moletjje*) do not fight because if you fight they will make you cry (*ke bomolitjje*).

*Moletjje mošate* is surrounded by mountains which are believed to have been of great help to the people of *Moletjje* during battles for the land. Hence they bear names of former kings and schools. The following chart outlines the names of the mountains and where they are found within *Moletjje* village as narrated by Mr Molo- to during an interview on the 07-10-2012 in *Moletjje mošate* 10:00 Am.

Mountain names	Locations within Moletjie
Nyaku	Ga-Komape
Makgoka	Ga-Ngwetjana
Nong	Ga-Nong
Maleka	Ga-Maleka
Thotše	Mašemong Ga- Moeti
Setwaba	Moletjie next to the clinic

#### 1.1.4 Cultural cuisine

People of Moletjie village are also famous for their unique diet. *Letlametlo* (trout) dish stands out and *Matlametlo* (plural of *letlametlo*) are mostly found after a heavy storm. Preparing a *letlametlo* for cooking involves disembowelling it. The bowels are usually buried for fear of lightning. It is believed that if they are left unburied lightning will strike at the spot they were found. *Letlametlo* is not easy to kill. Even after it has been disembowelled, its heart continues to beat. So tough is *letlametlo* that when it is cooked the lid of the pot needs to be secured by bricks lest it knocks the pot open.

As in other African communities, cattle, sheep, goats and donkeys are still perceived as signs of wealth. Stock and subsistence farming are still an important means of sustenance for the people of *Moletjie*.

## 1.2 RESEARCH AIMS

This study seeks to critically and musicologically analyse *dinaka* both as a musical style and as a cultural activity by:

- Delineating stylistic and compositional structures of *dinaka*.
- Identifying other organisational elements of *dinaka*.
- Testing the social function attributable to *dinaka*.

The data collected was used to test the above.

## 1.3 RESEARCH QUESTIONS

*Dinaka*, despite it being an established and a visible feature of the cultural life, is in discursive terms, less talked about among the communities around *Moletjie village*.

This is a challenge, and the following will be used to initiate or facilitate a discussion of *dinaka*:

- What compositional structures are used in *dinaka*?
- What are the stylistic features of *dinaka* from *Moletjie village*?
- What are the organisational elements of *dinaka*?
- What role does *dinaka* play in the community of *Moletjie village*?

These questions form the basis of unstructured interviews. Stemming from the questions, it is expected that the interview process will evolve as it follows the narrative of *dinaka* practitioners.

#### **1.4 SIGNIFICANCE OF THE STUDY**

Researchers such as James (1990), Galane (2003), Lebaka (2008), Joubert (2009) and Mapaya (2010) have documented *dinaka*, analysed its structures, tuning system and, in other instances, commented on its implication on the socio-politico-economic status of the village where it is practiced. It would seem, however, that a critical analysis of *dinaka* in *Moletjie village* still has not been undertaken, hence the appropriateness of this study. The results of this study could reveal Moletjie-specific tendencies which may be of interest to researcher of indigenous African music in general.

#### **1.5 METHODOLOGY**

This section is divided to in to subsection that deals with specific aspects of research methods used in this study. Moreover, they also describe tools used during data collection.

##### **1.5.1 Theoretical framework**

The study adopted an Afrocentric research approach (Cobb, 1997; McPhail, 1998 and Milam, 1992). This approach relates well to qualitative research methods. The

Afrocentric research design derives from a paradigm that deals with an array of social questions, among them, issues of African identity from the perspective of the African people. Such an approach should be centred, located, oriented, and grounded on the principles of African peoples' experiences (Asante 1987:76). However, being Afrocentric does not mean denigrating western methodologies; rather, it means being able to (re) examine any thinking that is attributable to undue western superiority at the expense of African thought and opinion. Furthermore, qualitative Afrocentric methods assume that people employ interpretive schemes which must be understood within the character of the local context (Mkabela 2005). Smith (2008) further asserts that the Afrocentric research method serves as a personal narrative, illustrating the sustainability of an intellectual praxis which has yet to reach its full potential, Milam (1992) points out that in Afrocentric research method, researchers pay attention to symbols, affect, instinct, intuition and imagery as a multiple way of knowing.

This section discusses the methodological framework within which the study was conducted. Furthermore, it describes the research techniques and methods used during data collection. Moreover; information about research areas and the methods adopted for data collection are discussed. This includes ethical concerns and the freedom of the participants to delineate in this study.

It was difficult for me to select a research site within *Moletjie*, simply because there are few places in *Moletjie* village where *mmino wa dinaka* is still practiced. I had to

consider other factors like distance, accessibility of the people in their areas and the years in which the group members had been performing *dinaka* and lastly the age of the participants. I was practically looking for old people with more experience and knowledge of *dinaka* in *Moletjje* and how it has been practiced over the years. While in the process of selecting groups; I contacted people who work for the *Department of Sports, Arts and Culture* where I was once contracted in an internship under performing arts; then I got a list of groups from around *Moletjje* where *dinaka* music is still the order of the day. After having located and selected the groups I made an appointment with the royal family to request approval for the study to take place within their land. Moreover, from the list of about eight groups, I chose one which was available for participation and interviews. However, amongst those who were interviewed one was a bomalokwane (conductors), mongwaledi (secretary), *motswaramatlotlo* (treasurer) and one elderly person who has been performing *dinaka* for the past 50 years. In addition, all participants were chosen because of their special responsibility in the organisation and for the functioning of the groups. Arrangements for interviews were done telephonically and appointments were made to meet and explain the study to participants.

After I was granted permission, I then structured how data be collected. Furthermore, I managed to interview 3 people from different *dinaka* groups and one who is a spokesperson for the royal family. All the interviews were conducted during weekends, because the participants had other commitments during the week. The first data collection session lasted the whole day because the group I chose had a

wedding performance in the area they are staying in. I had to be there with them so that I could observe and take both pictures and videos of the performances and interviews.

Furthermore, it was arranged that one on one interviews take place only during their performances breaks. Each participant had an hour to explain their role in the group before being interviewed. In addition, if the participant would forget to mention something that he felt was important during the interview session, he would be given an opportunity before the beginning of the next interview. Interviews were conducted at *Moletjje mošate* and *Moletjje ceris* also known as *Ga-ngwejana*.

In order to gain an understanding of *dinaka* as a style and art form, qualitative and Afrocentric research methods were used. Moreover, these methods were used in order to have the participants talk without being interrupted. A semi-structured interview method was used during the interviews, with an interview guide to address research questions. Northern Sotho was used during the interviews as it is a preferred language of communication between the researcher and the participants to ensure that the participants understood what was expected of them. In addition, based on the literacy level of the respondents, no questionnaires were administered; instead, questions relating to and emanating from observations were asked. Karanja (2008:08) states that, the relationship between a researcher's worldview and their particular research methodology is of extreme importance, especially when they are attempting to investigate culturally specific phenomenon.

### 1.5.2 Data collection

The study of *dinaka* being a social phenomenon, qualitative method was used as it was appropriate for the study. Furthermore, data collection for this study focused only on the primary sources. The interviews were used as the primary data collection method with four different people from *dinaka* groups and one person from the royal family. All four participants were *dinaka* players and they also played important/special roles of being *malokwane* (conductors) in their groups. An oral interview was used to interview the participants using a video and camera recorder to capture the moment. In addition, an observation on the grouping of *dinaka* instruments and the performers as they get ready to start performing was made during data collection.

Data collection was divided into two phases; the first phase of data collection was conducted using unstructured interview method and observations of performances of *dinaka*. I used three methods of data collection namely photographs, video recording and interviews:

- A digital photo camera was used to capture photographic evidence
- Both the performances and interviews with participants were photographed.
- A video camera was used to capture conversations and musical sound/performances
- Both the interviews and *dinaka* performances were recorded
- A journal of responses and incidents was kept

- The lyrics of *dinaka* songs and the interview were captured in the journal

### 1.5.3 Photographs

It is only through photographs that special moments and expressions are captured for further analysis. Since my study analyses *dinaka* as a performance and as a word used to describe an indigenous way of celebrating events through music, pictures help to depict expressions beyond happiness when performances are taking place. During data collection and *dinaka* performances a man who was conducting a song performed a ritual called *go phasa* (paying respect to the ancestors). In this case, the photos present tangible evidence that a *dinaka* performance consists of spiritual and emotional acts.

### 1.5.4 Video recording

A video recorder was used to capture both interviews and the performances. A photo camera was used to capture pictures of both the participants and *dinaka* instruments. In addition; all the participants were made aware that they will be captured in photos and video visuals. This was done to help keep the data as raw as possible coming from the participants themselves. The other thing I found important was that with the video recorder I was able to capture the audio, instruments and the participants with their facial, emotional expressions through body language during both the performance and interviews. Moreover, it is easy transcribing video recordings because some of the things that I might not hear well during

ing interviews will have been captured on a video recording. As a way of double checking the transcribed information I played the recordings over and over again. This helps to capture information that I might have omitted when transcribing and doing data analysis.

### 1.5.5 Oral interviews

Northern Sotho was used to communicate with the participants; because of their literacy level and few of them had formal tertiary or high school education. Therefore it was only appropriate to use oral interviews instead of questionnaires, which helped them to explain what they know about *dinaka* without having to worry about the language on paper and what the question required of them. One on one interviews helped me to develop a method to structure follow up questions, which in turn probed more information from the participants.

In addition comments from participants would introduce new ideas or information that I did not know and was not going to ask. In *dinaka* music or groups, there are a lot of people participating, so choosing the few that I interviewed was a great idea since if I were to interview the whole group, I would have had to deal with controlling them from talking simultaneously. Furthermore, while the interviews were taking place, I could still hear some of the group members giving remarks on the questions not directed to them. According to Cannell and Kahn (1968), a research interview is a conversation between two people for the specific purpose of obtaining research-relevant information. Although the interviewer has a list of themes or

questions that are to be covered, semi-structured interviews allow the respondents considerable freedom in their responses. The aim of an unstructured interview is for respondents to describe their observation of the situation, without any set questions or interview schedules (Robson 2002).

### 1.5.6 Ethical issues in data collection

Procedures concerning ethical issues were made familiar to all the participants and the aims, methods, and the anticipated benefits of the research were also cleared out before we started with the interviews. Furthermore, since this study was more focused on older people, it was easy for me to explain to them about the ethical considerations for this study. I ensured them that my research activities within the villages were known to *ba mošate* (the royal family) by first seeking written permission before commencement. The right to abstain from participation in the research and the right to withdraw participating at any time were also made clear to the participants so as to make them feel free to participate knowing that no pressure was put on them. Reviere (2001) states that new Afrocentric orientations to data, or Afrocentric research methodologies, will push the inquiry into a higher realm where the methodology and the process of knowledge construction cease to take precedence over the well-being of the people being researched.

## 1.6 LIMITATIONS OF THE STUDY

There were some challenges during data collection which I also felt made me grow both as a scholar and a researcher. There were times when during data collection people who were not asked questions would answer as if it was addressed to them and this helped me learn about how to deal with elders when doing a study involving them. Being prepared with questions is good, but I learned that sometimes one can leave out very important information about their studies because they had channelled the people they were interviewing. I am not saying that having prepared questions is a bad thing, but that it can hinder one from achieving their purpose if they let their interview questions channel them. In addition, more time with the elders was needed to fully understand their everyday existence in music and their world view in terms of music making.

## Chapter Two

### Literature Review

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#### 2.1 INTRODUCTION

The logic of this section follows a sequence that outlines literature on African indigenous music, forming small subsections of literature on mmino wa setšo. The literature then branches out to contributions of local researchers and covers literature for research methods. Research in African indigenous music has come of age since the 1900s, when early European travellers and missionaries documented their encounters with Africa. Farmer's (1939) *Early References to Music in the Western Sudan* and Amnon's (1900) *The Theory of Music in Arabic Writings* are some of the many African early research work done in the early 1900. Other European scholars to focus on African music, included, among others, Reinecke (1976) and Hornbostel (1928). Among these is Ward's (1927) *Music in the Gold Coast*, which is considered one of the few best research studies to be published from the same era. But it was Reverend Jones's (1959) research that resulted in a two-volume book entitled *Study in African music* that broke new grounds for the study of African indigenous music. His approach was more musicological than his peers', and obviously his predecessors. Before him, African music was an object of fields of study such as anthropology and sociology. Hirschberg's (1969) research on the

*Early Historical Illustrations of West and Central African Music* was rather historical. many African researchers whose works have contributed to the growth of research in indigenous African music.

African music is now a fully-fledged area of study which has seen a rise in prominence among scholars such as Nketia (1975). Furthermore, ethnomusicology saw a legion of scholars, who took indigenous African music research to a higher level: Nettl's (1983) proffers a study of ethnomusicology converging on the twenty-nine issue concepts around ethnomusicology. Perhaps, Blacking (1928–1990) is one of the many major and influential figures in the fields of indigenous African music study and ethnomusicology focused on the southern part of Africa. Furthermore, some of his research includes his book, *How Musical Is Man?*. According to Agawu (1997), the study of musicology concerns itself with the nature of musicality, learning, and the role of music in society and musical discourse of the Vha-Venda people of South Africa.

Mapaya (2004) researched on aspects of musicology. Transmission of Zaped Mapaya (2013:31) ascertains that, "a close reading of Rhodes (1956); Thieme (1963); Agawu (1992); Djedje (1992); Paxinos (1986); Akrofi (2002) and Mugovhani (2008) gives one an idea of the trajectory of developments and the current state of African musicology. To state the obvious, however, *mmimo wa setšo* is relatively an unexplored study area. This assertion is confirmed by the small amount of literature available on it". Nzwewi's (2003) *Acquiring Knowledge of the Musical arts in Traditional Society*, Okumu's (2000) *Africa awake: Celebrating a Coming of Age of African Music in the Millennium* and Simha's (1991) *African Po-*

*lyphony and Polyrhythm: Musical Structure and Methodology*, these are some of the many African researchers whose works have contributed to the growth of research in indigenous African music.

James (1990) writes about *Musical Form and Social History: Research Perspectives*

Fewer African researchers from the southern part of Africa have, owing to the late arrival of liberation and the troubled access to musicological training and publishing, opportunities feature in the study of African music. Locally (Limpopo province), there are a number of articles written on *dinaka*, this includes works by scholars such as Galane (2003 and 2009), Mapaya (2004, 2010a, 2010b and 2011), James (1990, 1991, 1995, 1997, 1999a, 1999b) and Masoga (2006a, 2006b, 2008a, 2008b).

Galane and Identity of the Women in South Africa. Besides Galane (2003),

Galane's research is a critical analysis of kiba. In his masters dissertation he covers interviews with some people from Moletjie village. A greater emphasis is on the culture of the people in Ga-Sekhukhune. His second contribution comes in the form of a doctoral thesis on the music of Philip Tabane.

Memory Embroidered: Craft Art as Intergenerational Space of Transmission. In his book

Mapaya (2004) researched on *Aspects of Contemporary Transmission of Sepedi Culture through Music and its Perpetuation* within and beyond the region of Ga-Mmalehogo. His second contribution is *Dinaka: Concept, Structures and Dinaka as Representation of the Tonal System of Instrumental Music of Bahananwa*. Mapaya (2010b) further writes about *dinaka, a representation of the tonal system of the instrumental music of Bahananwa* (2010a). *Dipela tša Harepa*, Mapaya's (2011) third contribution, looks into a possible transition from an African solo performance to a state of professional musicianship. *Maila-go-fenywa, Rangwato Magoro and*

*Mmino wa koša*, which is a masters dissertation, focuses on the perspectives of *mmino wa koša* as theory and practiced (Masoga 2006).

James (1990) writes about *Musical Form and Social History: Research Perspectives on Black South African Music*. James (1991) based her study on *Songs of Town and Country: An Analyses of the Life and Experience of Migrant Men and Women from the Northern Transvaal*, living at hostels in Johannesburg and surrounding areas. *Black Background: Life Hstory and Migrant Women's Music in South Africa* (James 1995). James (1999a) *Songs of the Women Migrants; Performance and Identity of the Women in South Africa*. Besides Galane (2003), James (1997) also contributed to the study of kiba. In her article, *Music of Origin: Class, Social Category and the Performers and Audience of "Kiba"*. Joubert (2009) writes about the Mogalakwena Craft Art Development Foundation (MCADF), women only organisation, founded in 1994 by Elbé Coetsee in her article entitled *Memory Embroidered: Craft Art as Intermedial Space of Expression*. In his book titled, *Pedi Ritual Songs: A Motivation for African Ethics Lebaka* (2008) writes from a theological perspective.

Denzin (1994), Patton (2002), Mannen (1990) and Savenye (2003) are a few qualitative researchers whose approach has been adopted for this study. This includes their interview methods. Denzin's (1994) handbook of qualitative research method titled *Introduction: Entering the Field of Qualitative Research*, Savenye's (2003) *Qualitative Research Issues and Methods: An Introduction for Educational Tech-*

nologists and Mannen's (1990) *Hermeneutic Phenomenological Reflection: In Researching Lived Experiences*. Patton (2002) discusses qualitative evaluation and research methods as being a naturalistic approach that seeks to understand phenomena in context-specific setting. Furthermore, this study adopts an Afrocentric research approach in data collection data, by following theories of researchers such as Mkabela (2005), Milam (1992) and Smith (2008). Milam's (1992) work on The emerging paradigm of Afrocentric research methods, Mkabela's (2005) research titled *Using the Afrocentric Method in Researching Indigenous African Culture* and Smith's (2008) book review: an Afrocentric manifest, are some of the many Afrocentric research methods adopted.

### **2.1.1 Theoretical framework**

The study will adopt an Afrocentric research approach (Cobb, 1997; McPhail, 1998 and Milam, 1992). This approach relates well to qualitative research methods. The Afrocentric research design derives from a paradigm that deals with an array of social questions, among them, issues of African identity from the perspective of the African people. Such an approach should be centred, located, oriented, and grounded on the principles of African peoples' experiences (Asante1987:168). However, being Afrocentric does not mean denigrating western methodologies; rather, it means being able to (re) examine any thinking that is attributable to undue western superiority at the expense of African thought and opinion. Furthermore, qualitative Afrocentric methods assume that people employ interpretive schemes

which must be understood within the character of the local context (Mkabela 2005:178). Whereas Asante (2008:87) asserts that the Afrocentric research method serves as a personal narrative, illustrating the sustainability of an intellectual praxis which has yet to reach its full potential. Mapaya (2013:41) asserts that, “although mmino wa setšo is multi-artistic, it is still fundamentally musical in nature and as such, a musicological or ethnomusicological research approach forms part of a smorgasbord of methodologies required to study it”. He further states that:

The study of mmino wa setšo would best be served by experiential methodologies, which are still to come into existence. Whereas musicologists and ethnomusicologists can afford a positivist approach in what they do, scholars of indigenous African music need to also capture elements of heightened experiential sensibilities and aesthetics that call for an interpretivist approach. In other words, mmino wa setšo could be better served by a methodology, which stems from, and/or allows the resident culture to manifest and permeate in such a methodology.

(Mapaya 2013:42)

### **2.1.2 Conceptual framework**

In this study, I try to explore mmino wa setšo with its aspects not concentrating on what previous writers wrote about it. Reviere (2001) states that, Afrocentrism is the scholar's assuming the right and the responsibility to describe reality from his or her own perspective. Mapaya (2013:35) declares that, “indeed, Afrocentricity cannot be bias free, and it cannot afford not to promote an African perspective”. Asante (1990), asserts that, the basic Afrocentric beliefs are that the researcher must

- hold themselves responsible for uncovering hidden, subtle, racist theories that may be embedded in current methodologies
- work to legitimize the centrality of African ideals and values as a valid frame of reference for acquiring and examining data
- maintain inquiry rooted in a strict interpretation of place

### 2.1.3 Choice of location

Reviere (2001:712) states that, “an Afrocentric inquiry must be executed from a clearly defined Afrocentric place and must include a clear description of this location”. Furthermore, place is therefore the basis of any form of dwelling, of remaining in and inhabiting a place, and dwelling places commonly elicit strong feelings of identification (Casey 1996:19). The concept of ‘place’ has been the subject of an explosion of interest and debate in recent decades, with the result that it has been both adopted and contested by scholars in many fields. Traditionally the concern of geographers, place has proved increasingly useful in understandings of subjectivity, politics, history, sexuality and gender. In everyday terms place is regarded as mere physical location, a definition that has often unhelpfully obscured more in-depth understandings (Casey 1996:16).

All my visits to my research areas, made me become one with them, in that whatever they ate I ate, whatever they drank I drank. Lastly, I even joined them in song-dance, in doing so I was learning their ways of living. Casey (1996:15) asserts that, “there is no knowing or sensing a place except by being in that place, and to be in

a place is to be in a position to perceive it". I then concluded I was one with them, furthermore this helped me to relate better with them in a way that they became freer in explain their expertise about mmimo wa setšo. I therefore, believe that if I had not engaged with them at this level, I would not have reached my research aims.

#### **2.1.4 Language usage**

Northern Sotho was a medium of communication between me and all the participants. Furthermore, this was out of choice since all the participants speak in this language, so it was easy for them to express themselves well. In addition, the data collected was challenging to analyse, because at times participants would speak *ka dika le diema* (idioms) which would make it difficult for me to understand what they were saying. Reviere (2001:722) asserts that, "two methodological techniques recommended by Asante (1990), introspection and retrospection, must be used to locate the Afrocentric place from which the inquiry is conducted. Introspection is concerned principally with the implementation of the Afrocentric method, whereas retrospection is concerned with the interpretation of the data obtained from the inquiry". I believe that if I did not adopt the two methodological techniques, the data interpretation and analysis would not have brought out such results for me. Furthermore, I believe that I would have failed my research aims because of lack of introspection which is aimed at ensuring that any obstacles to the implementation

of the Afrocentric method that exists in my own mind are unearthed (Reviere 2001:722).

## 2.2 CONCLUSION

With little if not no literature on *dinaka* music in Moletjie, I had to wisely look into similar literature from other research of the same nature but outside Moletjie. Mapaya (2013:40) affirms that “this defect informs the propagation of what I call Ordinary African Musicology in which the views of the scholar could be regarded secondary to those of the practitioners. Logically, as one frames this theory, established practices, including context, should be scrutinized, some rejected while others could be adjusted to suit the new orientation”. I used the literature captured and reviewed to identify gaps that are within the study of African indigenous music, specifically in *dinaka* music which is one of the many genres in *mmino wa setšo* in Moletjie village.

## Chapter Three

### Methodology

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#### 3.1 INTRODUCTION

This section discusses the plan/design of the study in terms of the following: literature review, research design, population and sample, data collection, data presentation and analysis, discussion of the findings and limitations of the study.

#### 3.2 LITERATURE REVIEW

The purpose of a literature review is to provide a background for a research study. Additionally, the purpose of the literature review of this study is to establish how other scholars have investigated their research problems in mmino wa setšo and African music in studies. Fouchè and Delport (2005:124–125) state that “related literature builds a logical framework for research and places a research project in context”. Furthermore, this came about as a way of learning from other researchers on how they theorised and conceptualised the research matters together with instruments used. In addition, through the literature review I was able to gain insight into the relevant concepts and theories studied by other researchers on same and other study areas which are different.

### 3.2.1 Research Design

In this section research design is discussed to indicate the strategies that will be used to execute this study. This study is a qualitative study; Woods (1996) states that, qualitative research method focuses on meanings those participants attach to their behaviour, how they interpret situations, and what their perspectives are on particular issues. I study focused on the role of participants in the making of *dinaka* music. These included their personalities towards *dinaka* performance. On the other hand, Patton, (2001:600) assert that, “qualitative research uses a naturalistic approach that seeks to understand phenomena in context-specific settings, such as “real world setting [where] the researcher does not attempt to manipulate the phenomenon of interest”.

Furthermore, Savenye and Robinson (2003: 1046) defines qualitative research method as, “a research method devoted to developing an understanding of human systems, be they small, such as a technology-using teacher and his or her students and classroom, or large, such as a cultural system”. In order to fully understand *dinaka*, Northern Sotho was the preferred language of communication between the researcher and the cultural practitioner. Because of the literacy level of the respondents, no questionnaires were administered. Instead, questions relating to and emanating from observations were asked.

Leman (2008:01) states that,

it is assumed that systematic musicology is not restricted to any musical period, geographic area, musical genre or type of musical expression. Systematic musicology differs from the so-called historical musicology in that it is less involved with biographies of composers or the development of musical practices in a particular area or style period, but more with what these practices mean to people and more particularly how these practices can be understood, explained as a system (both from a psychoneuronal and social point of view), and possibly further explored and exploited (for example in connection with technology).

Leman (2008:01)

Hence, this study has also adopted systematic musicology so as to try to explore all that is in *dinaka* music.

The focus is towards illuminating details and seemingly trivial aspects within an experience that may be taken for granted in our lives, with a goal of creating meaning and achieving a sense of understanding. The interviews were conducted to explore and gather narratives (or stories) of living experiences through a conversational relationship with the participants about the meaning of an experience by allowing them to use their own words (Maanen 1990: 155). Leman (2008:04) states that, “asking subjects to fill in a questionnaire about their social and cultural background and their intentions will hardly be sufficient for understanding their engagement in non-verbal forms of musical expression”. Therefore, I opted for one on one interviews in which, I interviewed, in total, 3 participants. Furthermore, a semi-

structured interview method was used during the interviews with an interview guide to address research questions.

Moreover, from a list of eight groups, I chose two which were available for for the study. However, all those who were interviewed included one who is a bo-malokwane (conductors), mongwaledi (secretary), motswaramatlotlo (treasurer) and one elderly person who had been performing *dinaka* for the past 50 years. In addition, all participants were chosen because of their special responsibility in the organisation and functioning of the groups. Arrangements for interviews were done telephonically and appointments were made to meet and explain the study to the participants.

Karanja (2008:08) states that, “the relationship between a researcher’s worldview and their particular research methodology is of extreme importance, especially when they are attempting to investigate culturally specific phenomenon”. Mapaya (2013:55) asserts that, “apart from it being qualitative in design, this study is also participatory in nature. Action research is participant driven, with the aim of understanding the practice in which participants is involved while at the same time empowering the participants themselves in other areas”. Therefore, action research methodologies, according to Mouton (2001:150), “involve the subjects of the research as an integral part of the design. It uses mainly qualitative methods in order to gain understanding and insight into life-worlds of research participants.” Most action research designs feature an explicit political commitment to the empower-

ment and the changing of the social conditions of participants. However, writers such Altrichter (1999), Carr and Kemmis (1986) describe action research as research conducted by practitioners determined to improve their practice and situations.

Given the above definitions, *mmino wa setšo* could be regarded as a practice in which there are three categories of stakeholders, namely the culture-bearer, the culture-owner and the culture-exponent (Nzewi 1997:16-17). Nzewi (2010), further states that unlike the culture-owner, whose association with Eurocentric forms of education has led him or her to “negate and derogate the intellectual merits of African music outright, the cultural-exponent and the culture-bearer are the likeliest to partner each other in action research. Mapaya (2013:56) remarks that, “therefore being a practicing musician and a researcher makes me a cultural-exponent who is concerned with the plight of culture bearers. Furthermore, engagements are premised on the need to engage in *mmino wa setšo* for its sake and for the sake of community”.

Shenton eludes that:

Ultimately, the results of a qualitative study must be understood within the context of the particular characteristics of the organisation or organisations and, perhaps, geographical area in which the fieldwork was carried out. In order to assess the extent to which findings may be true of people in other settings, similar projects employing the same methods but conducted in different environments could well be of great value.

(Shenton, 2004:70)

In addition, by adopting and making sure that the information on the issues of data collection is properly planned this made the research aims to be easier to follow and help give a clear understanding to the reader from the outset (Shenton 2004:70). Furthermore, Shenton (2004:70) includes the following:

- The number of organisations taking part in the study and where they are based
- Any restrictions in the type of people who contributed data
- The number of participants involved in the fieldwork
- The data collection methods that were employed
- The number and length of the data collection sessions
- The time period over which the data were collected

### 3.3 POPULATION AND SAMPLE

In this section, population and sample are discussed with the aim to identify the population of the study to which the findings will be relevant and provide an indication of the sampling techniques used in the study. Polit and Hungler (1999:37) refer to the population as “an aggregate or totality of all the objects, subjects or members that conform to a set of specifications”. For this study, the population consisted of no- malokwane (groups care takers) whose roles in the *dinaka* groups is to keep the group together and going.

The sample is the small representation of an entire community or any other group of things studied. O’Leary (2004:103) defines sampling as, “a process that is always strategic and sometimes mathematical, which will involve using the most practical procedures possible for gathering a sample that best ‘represents’ a larger population”. Kumar (2005:179) asserts that, “purposive sampling is extremely useful when developing something about which only a little is known”. In this study the sample was constructing a historical reality, describing a phenomenon or drawn from the groups bo- malokwane.

The results of the data collected through the interviews and video recording of the interviews and the performances are presented and interpreted in Chapter 4.

### 3.4 DATA COLLECTION

In this section data collection is discussed with the interviews as the main data collection. This data collection section is divided into two phases.

- The first phase of data collection is initially conducted as unstructured interviews and observing performances of dinaka. In addition, songs and deliberations were transcribed in order to gain more insight into the practitioner’s cultural musicological thought.
- The second phase of the study entailed the transcription of dinaka music into staff notation for the purpose of documentation and analysis. Further-

more, a checklist of key words and concepts was used during the interviews to ensure that all aspects of a performance, namely, the ethical, the performative and epistemological, are covered.

### 3.4.1 Research equipment

Data collection included instruments like video and photo cameras that helped in capturing all the information necessary for this study. Furthermore,

- A digital photo camera was used to capture photographic evidence.
- Both the performances and the interviews with participants were photographed.
- A voice recorder was used to capture conversations and musical sound.
- Both the interviews and *dinaka* performances were recorded.
- A journal of responses and incidents was kept.
- The lyrics of *dinaka* songs and interviews were captured on the journal.
- A video recorder was used to capture the performances.
- A digital photo camera was used to capture photographic evidence.
- Both performances and the interviews with participants were photographed.
- Video camera was used to capture interviews and musical sound/performances.
- Both interviews and *dinaka* performances were recorded.
- A journal of responses and incidents was kept.

The lyrics of *dinaka* songs and interviews captured were also a journal.

### 3.4.2 Photographs

There are moments in musical performance when certain expressions that are not normally there in a normal conversation appear during a performance. Therefore it is only through photographs that special moments and expressions are captured for further analysis. Since my study analyses *dinaka* as a performance and as a word used to describe an indigenous way of celebrating events through music, pictures help unleash expressions beyond happiness when performances are taking place. Furthermore, still on the point of photos capturing expressions, I captured a moment whereby, during the performance, the *malokwane* started doing some rituals called *go passa* or paying respect to the ancestors. In this case, the photos I shot during the performance will and can present a sense of tangible evidence that a *dinaka* performance consists of spiritual and emotions acts, take place during the performance.

### 3.4.3 Video recording

Dufon (2002:42) states that, “ethnographic research focuses on the behaviours (including the linguistic behaviours) of the members of a particular community by studying them in naturally occurring, on-going settings, typically while they participate in mundane day-to-day events”. Furthermore, a video recorder was used to capture both interviews and the performances. By so doing, I knew that some of the important facts that I could not pick up during the interviews I would still pick up when I got through the recording of both the interviews and the performances. I

remember in one of the interviews with Mr Ngwejana he talked of terms I could not relate or recognise. As I was going through the interview on a later stage they started making sense as if I had not been lost during the interview. This was possible because I had to consult with people who understand Northern Sotho terms and idioms. Furthermore, DuFon (2002:40) asserts that, “in order to meet this requirement and to study the acquisition process in the socio-cultural context in which it occurs, linguistic data are typically obtained by audio or video recording of speech during naturalistic interactions.”

In addition; all the participants were made aware that they would be captured on video camera. This was done to help keep the data as raw as possible coming from the participants themselves. The other thing I found important was that with the video recorder I was able to capture the audio, instruments and the participants with their facial and emotions expressions through body language during both the performance and interviews. DuFon observes that;

Video (as well as audio) recording also provides us with denser linguistic information than does field note taking, for ideally it allows us to record every word. When taking field notes, the researcher is limited to writing down the gist of what the interlocutors said, or recording only brief interactions consisting of a few short turns because of constraints on memory and the inherently slower speed of writing as compared with speaking

(DuFon 2002:44)

Moreover, it is easy transcribing video recordings because some of the things that I might have not heard well during interviews I could recall as I was going through the video recording. As a way of double checking the transcribed information I played the recordings over and over again and this helps capture information that I might have omitted when transcribing and doing data analysis. DuFon adds on to say,

In second language studies, not only does video recording enable us to accurately identify who is speaking, but also it provides information about posture, gestures, clothing, and proxemics, which inform us regarding native speaker norms with respect to these features and the degree to which the learners conform to them, which in turn provide us with some information concerning the extent to which the learners have been socialized into the target language community. Gestures, facial expressions, and other visual instructional cues also provide important information both on the negotiation of meaning and the negotiation of affect

(DuFon 2002:43).

#### 3.4.4 Oral interviews

Northern Sotho was used to communicate with the participants; moreover due to their literacy level. Few of them had any formal high school or tertiary education. Like Agar (1977), I had to create a relationship with the participants so that I could understand them better. Therefore, it was only appropriate to use oral interviews instead of questionnaires, which helped them to elucidate what they know about *dinaka* without having to worry about the language on paper and what the questions required of them. This in turn saved us time since they were interviewed in between their performance breaks. Moreover, one on one interviews helped me to

develop a way on how to structure follow up questions, which in turn probed more information from the participants specially in cases where answers introduced new ideas or information that I did not know and obviously I was not going to ask. In *dinaka* music or groups, there are many people participating, so choosing the few that I interviewed was good, since if I was to interview the whole group it might have been difficult to controlling them. Furthermore, while the interviews were taking place, I could still hear some of the group members giving remarks on the questions not directed to them.

Cannell and Kahn (1968:55) regard a research interview, “as a conversation between two people for the specific purpose of obtaining research-relevant information”. Although the interviewer has a list of themes or questions that are to be covered, semi-structured interviews allow the respondents considerable freedom in their responses. The aim of an unstructured interview is for respondents to feel free to describe their observation of the situation, without any set questions or interview schedules (Robson, 2002:55).

The second phase of data collection is primarily focused on musicologically analysing *dinaka* performances and the interviews to make inference, and formulate theories and concepts. Furthermore, the data collected is carefully examined to avoid irregularity in terms of the data collected. Reviere (2001:710) asserts that, “the researcher is expected to examine and place in the foreground of the inquiry any and all subjectivities or societal baggage that would otherwise remain hidden and,

hence, covertly influence the research activity”. This phase of data analysis adopted Mannen’s (1990:80) outline:

- Reading the text several times to acquire a more balanced understanding.
- Re-reading the text and highlighting words and phrases or sentences, that answer research question.
- Grouping units, which carry the same meaning into themes of meaning.
- Giving relevant titles to the themes based on their content.
- Discussing the relationship of themes.

The above helped in keeping track of events during data collection.

### 3.4.5 Data presentation and Analysis

In this section the data collected is presented and analysed to create sense of the information collected. Furthermore, data analyses involved carefully examining the compiled primary data gathered through interviews. The phase of data analysis followed Mannen’s (1990:80) outline:

- Reading the text several times to acquire a more balanced understanding.
- Re-reading the text and highlighting words and phrases or sentences, that answer research question.
- Grouping units, which carry the same meaning into themes of meaning.
- Giving relevant titles to the themes based on their content.

- Discussing the relationship of themes.

Furthermore, the data is presented in chapter four as final findings.

Mapaya asserts that:

for an inquiry on the scientific dimension of *mmimo wa setšo*, certain basic requirements (theoretical framework, methodology, so on and so forth) must eventually be met. Besides, as will be established in the subsequent sections, I used software programs during the dissection and during the analysis of aspects of *mmimo wa setšo*. To this end, I employed musicological devices such as staff notation concept and terminology attendant to musicology.

(Mapaya 2013:47)

In analysing the data collected, I found that both the royal family and the elders who participate in *dinaka* play an important role in the communities, at different levels, be it socially, communicating, teaching and mentoring the youth into what their heritage and culture are. This is done to secure and ensure that the coming generations can be accustomed to the ways of their forefathers. In doing so, the future men and women will have lives that will not undervalue their own culture. Collecting data left me being knowledgeable about the ways of the community of *Moletjie* and what they have to offer to their people. The method that I used in this study was helpful, because during interviews some of the things that I was not really focusing on or did not plan to ask, crept up during the interviews and I could address them as follow up questions.

### 3.5 DISCUSSION OF FINDINGS

The data collected was transcribed and analysed using a laptop with music studio software to increase, slow down and clean background noise for clarity on what the participants were saying. Furthermore, the data were played over and over again and comparing it with the information in the journal to make sure that no data was tampered with or altered.

### 3.6 ETHICAL ISSUES IN DATA COLLECTION

This section discusses ethics in research with the aim of indicating the ethical framework that was used in this study. Furthermore, Procurers concerning ethical issues were in this study were made familiarised to all the participants and the aims, methods, and the anticipated benefits of the research were also cleared before we started with the interviews. Furthermore, since this study was more focused on older people, it was easy for me to explain to them about the ethical consideration this study had. It was ensured that my research activities within the villages were known to ba- mošate (the royal family) by first seeking written permission before commencement.

The right to abstain from participation in the research and the right to terminate at any time was also cleared out of the participants so as to make them feel free to participate knowing that no pressure was put on them. Individuals knew that no pressure or inducement of any kind was put on them to becoming subjects of

study. The second phase musicologically analysed *dinaka* making inferences, and formulating of theories and concepts.

### 3.7 CONCLUSION

#### 4.1 INTRODUCTION

This chapter captured methodological and other data techniques and equipment. Data collection included four visits to request permission for the study to take place around Moletjie village and participants in the *dinaka* group. No questionnaires were administered, but oral interviews and observation during *dinaka* performance and past experiences from my upbringing helped in carrying this task out.

## Chapter Four

### Components of *Dinaka*

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#### 4.1 INTRODUCTION

This chapter discusses the compositional structures of *dinaka* as practiced in *Moletjie* village. The chapter describes the methods used in making musical instruments, music performance, compositional methods/norms and the grouping of *dinaka* instruments before and during the performance. In addition, concepts and terms used in *dinaka* music are defined with the consideration of the *dinaka* practitioners themselves. Agawu (1992:246) states that, “ethnomusicological writing, then, foregrounds a number of contemporary concerns in ways that make it a suitable subject for critique”.

Furthermore, Chiang (2008:02) states that, “music, its powers and various functions have been widely discussed in many discourses and texts. Each individual has his or her own unique approach to music”. Furthermore, James states that,

much of the writing on performance and audience, from that covering oral genre in a barely literate Africa to that analysing the listenership and readership of major newspapers and television stations, is underpinned by the idea that specific genres of expressive culture are aimed at, and usually reach, particular target groups.

(James 1997:03)

This study deals with *dinaka* music and has analysed it bearing in mind a perspective of the people of *Moletjie* village and whatever they perceive *dinaka* music to be. Mugovhani (2007:03) asserts that, the analysis is also based on such musical parameters as melody, duration, attire, instrumentation, dynamics, as well as the elements of harmony, texture, structure and their relationship with Northern Sotho music. In addition, this study does not seek to manipulate traditional or neo-traditional music in order to implement-or, at its most futile, to claim an illusory success by promoting theories that are not results from the research carried in Moletjie (James 1997:455).

The term *dinaka* has other meanings attached to it; this, according to different places where it is practiced and the choice of name that an individual chooses to use at that particular time. Other names that define and describe *dinaka* are; *Kiba*, *Tumpu*, *mmino wa setšo*, *koša ya dikhuru*. This study defines *dinaka* making not only as music but also as an everyday life lived by the people of *Moletjie*. Mapaya states that

In Sehananwa the term that refers to music is '*mmino*', the same term describes dance, and it also refers to song *go bina* (is to dance). The dance itself is referred to as *mmino*. *Go opela* (to sing), and a song is referred to as *koša*, the total activity of *go bina* and *go opela* result in a performance

(Mapaya, 2010: 21).

There are several things which make a *dinaka* performance; this could be from the performers themselves or from the members of the audience. In addition, all names used, irrespective of their etymology, refer to the same learned behaviour

(Galane 2003:2). In mmino wa setšo specifically *dinaka* we do not really have an audience, because the same audience take part in the performance in the form of clapping hands, ululating and dancing.

According to Quiggin (2002:03) “Indigenous heritage comprises all objects, sites and knowledge transmitted from generation to generation indigenous peoples heritage is a living heritage. An indigenous person’s connection with the land, water, animals, plants and other people is an expression of cultural heritage. Writing and performing song are ways of transmitting indigenous cultural heritage”. Hence, in this study, only elders who are experienced in making musical instruments, composers and performers of this music were considered to be participants.

Furthermore, there are terms/words which are used during the performance which sometimes do not mean the literal thing in the native language. Meanwhile, almost all songs are vocally based even though some may be performed as instrumental pieces; they emanate from a spoken language. It is therefore arguable that language, the spoken word, forms the basic structure of the music. The Afrocentric method suggests cultural and social immersion as opposed to scientific distance as the best approach to understand African phenomena. This means that, “the researcher must have some familiarity with history, language, philosophy, and myths of the people under study” (Mkabela 2005:180). Furthermore, I chose elders who are part of a group of individuals renowned for their skill and ability in song and were distinguished by some of the community members to be experienced and knowledgeable in *dinaka*. Therefore, all the participants in this study were chosen

because of their relevance and expertise to trace and place existing *dinaka* tradition within the context of the history, culture, tradition and language of the people (Mugovhani 2007:24-25 ).

## 4.2 INDIGENOUS MUSIC CULTURE

Music in Moletjie is a fundamental channel of communication; it provides a means by which people can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. Agu (1999) affirms that, it would be as difficult to detach singing and dancing from the character of an African as it is to change the colour of his skin. Music can exert powerful physical effects, can produce deep and profound emotions within us, and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers (Hargreaves, Miell and Macdonald 2012). Cook (1993:775) states that, “it is a simple statistical fact that, for most people across the world, music means performance, whether live or recorded and not scores”. In *Moletjie* this is a bit different in that, *Mmino wa setšo* has been practised for many years and transferred from one generation to the other without it being recorded on scores or performance recordings. This happens as the elders gather to practice or perform their music and young people also come around to hear what is happening and as a result they would try to make their own *dinaka* using small plants and reeds. Mapaya (2010:40) asserts that, “bahananwa elders are, in essence, the practitioners and

custodians of the music". In an interview with one of the participants who is an elder and long-time member of *dinaka* with a special role of *malokwane*. Mr Manaka in an interview (29-09-2012) at *Moletjie ga-ngwetjana* he talked of his role as being that of care-taker, tuning of *dinaka* instruments and selection of repertoire for performances, he outlined that as kids they played different small branches of plants in the bushes that they cut to make *naka* pipes whiles taking care of their herds. As Quiggin (2002:03) observes, "in indigenous cultures the artist is a custodian of culture, with obligations as well as privileges." The following are from an interview with *malokwane* of *Mapopa Namane* Mr Manaka in an interview (29-09-2012) at *Moletjie ga-ngwetjana*.

**Mokgetle:** When did you start playing *dinaka*?

**Manaka:** I started as a small school boy wherein we as boys would go and watch older men play.

**Mokgetle:** How were you encouraged to take them (*dinaka*) seriously?

**Manaka:** The elders were the ones who encouraged us (as boys) by giving us their old *dinaka* and *meropa*.

**Mokgetle:** What kind of *dinaka* instruments did you play as small boys?

**Manaka:** We played *dinaka* made from *mokhure* which is a plant found in the bushes or in the fields. Inside it has a hole that is more like sugarcane and it is also

known as *letlakanoke*. The second one is *monoko*, which is a plant also found in the bushes and it is very watery.

This tradition has been practiced for many years and from one generation to the other. According to Eley (1995:19),

Every human society has its own shape, its own purposes, and its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meanings and directions, and its growth is an active debate and amendment under the pressures of experience, contact, and discovery.

(Eley 1995:19)

The people of Moletjie share a culture of music be it any genre, but in these study the focus is on dinaka music as genre and life style.

### 4.3 DINAKA SOCIAL FUNCTION ATTRIBUTE

As Nkabinde (1997:01) observes, “in traditional African societies, music making is a necessity, not a luxury.” Music is not seen as a separate entity as it is in western societies. Music is not only a form of entertainment but an everyday way of life. Musical activities are an integral part of the society. *Mmino wa setšo* in *Moletjie* has been practiced for many years and transferred from one generation to the next without any formalised education. This happens as the elders gather to practice or perform their music and the young ones come around to hear what is happening

and as a result they try to make their own *dinaka* using small plants and reeds.

Whiles Leman states that,

It is known that the attractiveness of music is often rooted in the local cultures of people where it forms an important aspect of their active life. Music has appeal to active music makers, and it is used a lot for the accompaniment or support of social activities, such in religious activities, gaming or entertainment (dancing). Music is also known to strongly contribute to personal development, self-respect and pride, and it is considered to be a key factor of personal development. Music consoles, makes people happy, and it communicates cultural values and stimulates self-reflection. Moreover, music is an excellent tool to promote respect for the diversity of social/cultural identity, the care of cultural heritage (preservation and archiving), openness to cultural change and new forms of expression, democratic access to culture and knowledge, and a culture of participation and participation in culture.

(Leman 2008:90)

Mapaya (2010:02) states that, "in *Sehananwa*, the concept *mmino wa setšo* denotes a diversity of musical practices whose roots lie in the pre-colonial era". Remarkably, the tenets and nuances of *mmino wa setšo* have withstood colonialism, apartheid and other disruptive socio-economic systems by somehow remaining insulated. *Dinaka* practice in *Moletjie* is a communal and an inheritance of life lived by people who passed away and left the young ones who will one day also to pass it to other generations. Music is rooted in values that go beyond the study of its objective patterns. Music is experience, innovation, creation, expression, community, feeling of togetherness, knowledge, and much more. All this is of great value, and the intrinsic character of these values is the reason to put music in the centre of the picture (Leman 2008:07). An ethnomusicologist, Merriam (1964:6) asserts that,

music sound is the result of human behavioral processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture.

#### 4.4 SONG AND DANCE STRUCTURES

Mapaya states that:

In *dinaka*, *kgotho* and social gathering performances, there is a relationship between the drum and the dance movements and vice versa. It is not obvious as to which between the drum rhythm and the dance pattern dictate the musical performance. In *dinaka* music one cannot separate song from dances because they are one unit; there is no distinction between dance, song and the music in general

(Mapaya 2013:68)

In the interviews with the participants I learned that one can never talk of a *dinaka* song and not talk of the dance thereof. Since *dinaka* music is not performed using a music score, it would be difficult for someone who comes from a different culture to perform with the group. Furthermore; every song performed has dance routine that does not look or move in the pattern of any other song performed by the *dinaka* group.

It is also difficult to talk of a song and not to mention the drums; drums are the heartbeat of the rhythm section that drives the group into a special mood only for that specific song. A song may be based on the movement patterns mainly attributed to the physical layout of the instrument played (Mapaya 2010). Masoga

(2006:) asserts that, the place and space of drumming appreciation, including the context within which dance performances take place, form an integral part of the paraphernalia of dance and performance.

Dance movements or what I would like to call dance signatures do notify the group members of the song/dance being played at that time so that if a member of the group were late or injured during the performance, once the particular drum line is played and a dance movement is performed then he can immediately relate it to a specific song. In addition; there is a strong relationship between movement and music (Mapaya, 2010).

Nowadays, it is very common to mix diverse cultural elements and musical styles in a single composition or musical genre (Chiang 2008). A *dinaka* performance is never complete until someone does *sereto* (praise). This is normally by one person who would praise the family, clan, the king, the group or maybe him/herself, adding *mogolokwane* (ululation). Mapaya (2010:41) observes that, “also featured in a musical performance of Sehananwa, is *go reta* (to sing poetry) and *go letša mogolokwane* (to make a high-pitched shrill sound by way of tongue tremolo) - also known as ‘ululating.’ Uzodimma (2011:87) asserts that, “other linguistic elements incorporated into the compositions include short poetic verses, long prose-poem patterns, eulogy, metaphor, dialogue, imagery and proverbs”.

In an everyday life of the community of *Moletjie*; *mogolokwane* is a way of expressing joy, victory, sometimes a way of worship or praising someone, so when it is

done during a performance it would be flickering a lot of emotions at once. *Ka Setšo sa Moletjie* (in the culture of Moletjie) when a man is back from the war, work, travelling and when he has done something good he would be praised by the family members mostly women, *ka mogolokwane le sereto*.

Other genres that constitute the body of *mmino wa setšo* are *mapadi* which is performed by woman and *malopo* (spiritual music) normally performed by traditional healers when one is being initiated or has graduated to becoming a traditional healer. Church music is also important. All these styles of music are related. Chapman (2007) states that

The makers of the music have used the subtle processes of expression and performance to communicate their ideas, and it is of benefit to both composers and those interested in the broader cultural phenomena to appreciate the “text” of music, namely its sound and structure

(Chapman, 2007:13)

I witnessed an anticipated act by one of the old members Mr Mashiane of *Matopa Namane* during the *dinaka* performance. He did what is known as *go passa* (talking to the ancestors).



Figure 2 Mr Mashiane during the performance

*Dinaka* performance in this sense is not just a performance but a spiritual session with unanticipated limitation and for an outsider this act can be confusing. Mapaya (2010) adds that in a spiritual performance there is evidence of a greater freedom among singers and dancers. It is in these situations where unexpected behavioural patterns that accompany high level of spirituality such as possession and trance manifest themselves. He goes on to state that “music being one of the most powerful forms of expression for many peoples of the world, *bahananwa* see music as an expression of life, and as such all that goes on in life should be represented in its performance” (22). In other words a *dinaka* performance is a reflection of the daily lives of the performers; and when they meet they all bring their experiences and what I would not call a performance but a display of life experiences from all the group members showcased in the form of dance and song.

#### 4.5 DINAKA AUDIENCE

*Dinaka* audience are normally members of the community who find joy in *dinaka* performances and can participate where possible. Mapaya (2010) articulates that Bahananwa, like many African societies, do not perceive music as something you can sit and listen to. Everybody is expected to be part of the performance. During performances the reaction of a woman ululating is spontaneous, and is regarded as a mark of a period of excitement and an addition to the totality of a performance. Mapaya (2010: 23) observes that “there is no clapping after a song. The clapping, if it happens, occurs within, and as, performance. In this instance, group members would be clapping an important rhythm that propels the performance.” In general, signs of appreciation, particularly *go thekela*, occur within the performance. As such, they form part of that performance. Galane (2003) outlines three types of audiences, namely: retired veteran participants, those who are staunch supporters and those who watch just to pass away time.

In my experience as a performer I have met the same audiences as stated by Mapaya (2010) and Galane (2003) and yet there is another different audience which is usually not there for the music; but is there to make sure that the performers feel intimidated and distracted from the performances. I have great respect for *mmino wa setšo* audiences in that usually there is no audience as such; everybody is actually part of the performance even if they are not in the circle formed by the group. During a *dinaka* performance everybody who is expected to be the audience are actually dancing along, clapping hands, ululating, and whistling and in the absence

of one group member can actually start their own lyrics which will be directed to the audience to say “*Basadi bam o ke baloyi, ba hloka le mekgolokwa*. Galane (2003) defines this as a way of teasing the audience. He further states that, “through this song, the participants invite the audience to be free to participate”.

In most cases *Dinaka* performers dance better when there are women around as audience because they ululate as a way of acknowledging their dance moves. Galane (2003) states that man dancers enjoy it greatly when woman folk praise them. During data collection I saw old men who were part of the group I was interviewing turning the performances to a spectacle if they saw and heard a woman praise them. When I asked about this the other one remarked that it reminds him of the time when he was still a young man and girls from the village used to be madly in love with him because he was a good *dinaka* performer and dancer. From this I concluded that there is no audience in a *dinaka* performance because everybody is indirectly involved; there is no performance with an audience and there is no audience without participation.

#### **4.6 DINAKA INSTRUMENTATION**

*Dinaka* instruments in *Moletjie* evolved from what were purely natural materials like wood, reeds and animal skins which had more uses than copper and steel. Drums were made of *morula* tree stem which was stronger and could last many years and *dinaka* pipes were made of reeds from the rivers. Besides, only the best and long

reeds were chosen in order to make sure that when cutting them into *dinaka* pipes the size should always be perfect.

In addition, the attire also was purely from the skins of the slaughtered animal. With modernization and people always moving from one place to the other all this had to change and now people depend or use things that would not have to be replaced or fixed after a few years. The people of *Moletjje* have also adopted the new ways of living and changed their instruments so that they live life when it comes to their instruments. Figure 3 shows what was previously used in a *dinaka* set up. I also compared the quality of sound from what was used then to what is used now and discovered that the sound quality is the same, with little difference in texture. Old drums made of wood used to sound less loud, especially if they were not put in the sun or next to the fire before performances to make the skin stretch a bit. Figure 3 is a set of *dinaka* drums made of wood from a morula tree.



Figure 3 Dinaka wooden drums

The drums have since evolved from wooden drums to tin drums which, according to the old men in *Moletjie*, were tins that have been used to carry hazardous chemicals used in mines and big factories in Johannesburg. This resulted in the naming of one of the drums *poisene*. The following figure shows a set of *dinaka* drums made from steel tins.



Figure 4 Dinaka steel drums

In addition, with the changes the people of *Moletjie* made sure that they did not lose the sound that is traditionally known from the sound of *dinaka* their forefathers used to produce from the reed pipes since they are now using copper pipes to make *dinaka* pipes. In doing so, they also had to make sure that the sizes of *dina-*

ka they are now making from copper pipes are the same as the ones they had made of reed pipes. The following figure shows the two different *dinaka* pipes, one group made of reed and the other of copper pipes.



Figure 5 *Dinaka* pipes

Storage of *dinaka* pipes has also seen a change from a traditional animal skin to a trunk made of zinc. This comes as a consequence that now people do not have life stock like they used to.



Figure 6 *Dinaka* storage cases

It is not only the instruments that changed their forms but also the attire. It changed from animal skins which were used for *setsiba* to Scottish skirts and wool for *setsiba*. The attire plays a very important role in the group in that it helps the performers to show off their moves as they amuse the audience during performances. The following figure 7 shows the old and the modern *dinaka* attire.

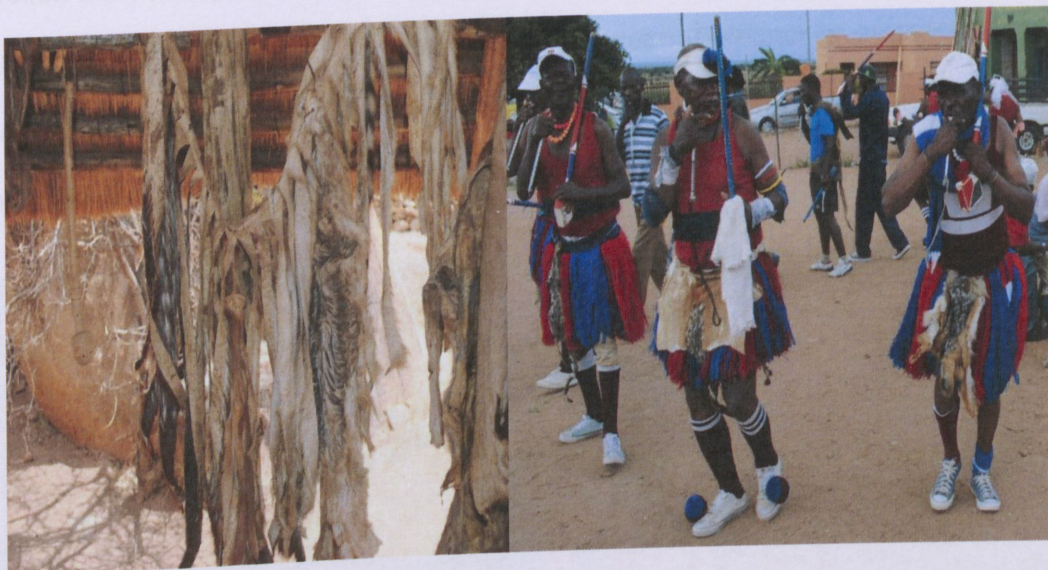


Figure 7 Typical *dinaka* attire

#### 4.7 DINAKA ATTIRE

It is ridiculous to talk about dance patterns and live out the attire and things used or carried during a performance. Makgopa (2005) observes that, black traditional groups are identified by their distinct costumes. Costume is an important aspect of the kiba performance maxim and it enhances a sense of unity of an ensemble with the main reason being that of communicating a particular message (Galane

2003:53). I was fascinated by the attire of the groups I interviewed because I recognised that they also use things that one would never think they could be used in a performance simply because they are not instruments. These included things like the tennis racket, animal horns which were not blown, animal hide and the most preferred being that of *tshipa* and *phuthi* (springbok). But as for white snickers and woollen skirts; they have been the main attire for many years in *Moletjie*. The most common attire is the Scottish skirts with an *Oronoko* (petticoat or onderrok in Afrikaans) underneath which is shown off to the audience during a performance as a way of entertaining them.



Figure 8 Mr Moloto conducting the group during a performance

In figure 8 there are two buffalo horns which are utilized as part of the attire. In *Moletjie diphofolo tsa naga* (wild animals) are considered very important to an ex-

tent that people are named after them, as such there is no *dinaka* attire without animal skin as part of the attire.

#### 4.8 THE DRUM SECTION

*Dinaka* ensemble comprises of *dinaka* (reed pipes) and meropa (drums) that complete the ensemble and also important is the attire. Mapaya (2010:71) states that, "a typical *dinaka* ensemble is made up of a drum section comprising three drummers and *dinaka* section which comprises a group of about twenty men". Masoga (2006) discusses the three drums in the drum section whiles Galane (2003) and I talk of four drums. The naming of the drums sometimes differs from one place to the other and some drums may have more than one name. Following is an interview with *malokwane* Mr Manaka about the drums section that I did with a participant:

**Mokgetle:** What are the drums used for in *dinaka*?

**Manaka:** 1. the first big one is called *Kiba*, *sekgokolo* (big and around), and also known as *serokolo*; it is the time keeper and the bass drum. It is the one that moves with the *go kaisa* (dance movement).



Figure 9 The *kiba* drum

2. The second one is *Pousene* (poison); it is the one coordinating dance movements (*kaisa*) with the song conductor or leader who would be in the centre or middle of the group at that time. It is the more freely improvised drum as it follows the dance movements from the one conducting the song.



Figure 10 *Pousene* drum

3. The two small ones are called *dipoti*, *makokwane*, *dithopana* or *makokwane*. They also differ in size which helps in complementing one another as they respond to kiba.



Figure 11 the two *dithopana* drums

**Mokgetle:** Which drum starts with the song?

**Manaka:** *Pouene* is the one that starts with the song (Manaka, 2012 ga-ngwetjana)

The following figure 12 is a setup of the drum section in a performance:



Figure 12 A complete *dinaka* drum set

#### 4.9 THE *DINAKA* (REED OR PIPE) SECTION

The role of *dinaka* (copper or reed pipes) is to play individual notes which follow one another to produce major pentatonic scale. The scale's home key also differs according to tuning, for example *Matopane Namane* cultural group tuned theirs in the key of B flat. The system of first come first serve is applied when it comes to sharing *dinaka* through the group, meaning that if you come late during a performance chances are you might play a *naka* that you do not like for that day. Unlike *tshikona* music of Vha-Venda, a *dinaka* performance starts with *methabo* the first pair of *dinaka* pipes only which *frose* (first leading pipe) is leading and followed by the rest. *Dinaka* instruments are stored and carried in *Dase* (a bag) which was originally a goat skin and it was changed into a zinc trunk in order to avoid having to repair the bag when it was damaged. Also important in a *dinaka* ensemble is *le-naka la phala* (springbok horn) which is used to call the group members together before the start of the performance.

In a *dinaka* performance the *methabo* is the first instrument to play, it follows the *le-naka la phala* which is used to call the group members together before the start of the performance.

Methabo la le-naka la phala	
1. <i>methabo</i>	<i>le-naka la phala</i>
2. <i>agangwane</i>	<i>le-naka la phala</i>
3. <i>agangwane</i>	<i>le-naka la phala</i>
4. <i>agangwane</i>	<i>le-naka la phala</i>
5. <i>agangwane</i>	<i>le-naka la phala</i>



Figure 13 Mr Manaka in a random dinaka pipes snap shot

In a *dinaka* performance the following order, also known as *mothabo*, is followed subjected to the choice of the *malokwane* (conductor):

<i>Mothabo for Mr Ngwetjana</i>	<i>Mothabo for Mr Manaka</i>
1. <i>frose, phalolana</i>	1. <i>frose, phalolana</i>
2. <i>kgongwana</i>	2. <i>kgongwana</i>
3. <i>serekwana/</i>	3. <i>serekwana/</i>
4. <i>tshephe/</i>	4. <i>tshephe/</i>
5. <i>phetudi</i>	5. <i>phetudi</i>

6. <i>phalola</i>	6. <i>phalola</i>
7. <i>kgomo</i>	7. <i>kgomo</i>
8. <i>mmamogolo wa kgomo</i>	8. <i>mmamogolo wa kgomo</i>
9. <i>tshepe ye kgolo</i>	9. <i>tshepe ye kgolo</i>
10. <i>mmadigwatha</i>	10. <i>mmadigwatha</i>

Since the note or *dinaka* pipes only produce a major pentatonic scale. Normally these cloud results in the grouping *dinaka* pipes being paired into seven *dinaka* pipes with the additional *naka* being a repetition of the first an octave higher or lower (Shadung 2012, ga-ngwetjana).

#### 4.10 DANCE PATTERNS

Another important aspect of *dinaka* is *gotshediša* (dance patterns) which are more like conducting the whole group. While in the centre the malokwane would lead the group in *motshedišo* (dance patterns) which are basically part of the performance. Mapaya (2013:67) states that, “in *mmino wa setšo*, and certainly in other forms of indigenous African music, there is a strong relationship between movement (be it gestured movement or dance) and music”. Masoga (2006) states that a dance is a spontaneously choreograph during every dance it appears as a fresh version of a significant individual style”. Furthermore, *khiša* (solo dance) happens during the performance and the rest of the group responds to *bogwari bja gage* (a person of great artistic abilities) which is the conductor. *Bogwari bja* a group member can be

recognised if he has exceptional “abilities as a dancer, drummer or to a limited degree, a singer” (Mapaya 2010:22). However, the skill one shows is always allied to a particular clan, family or an individual who was known for being skilled from the same person’s family. In other words, it is believed that one’s skills are inherited and when praises are said, they are not and do not come to this particular person but people who came before him as family members. Furthermore, it is a taboo for a person who comes from a family with a *dinaka* history not to be talented in the art. During the interviews one of the participants, after knowing my surname, asked if I was good in *dinaka* since the family of *bo-Mokgetle* from a village called *Ga-Mokgetle* are skilled in *dinaka*.

Masoga (2006) observes that, the dance movement or patterns in performances are a system of counting one, two, and three and then turn, starting with the right foot which is normally behind the left foot. These differ with dance patterns outside *Moletjie* and this is what he said as he was being interviewed Manaka 2012:

**Mokgetle:** When dancing, which foot do you start with?

**Manaka:** Here in *Moletjie* we start with the left foot in front and followed by right foot behind.

**Mokgetle:** What is the dance/song that is performed when going inside the yard to take a break?

**Manaka:** It is called *setshete* (dancing in a straight line) from the point of performance which is on the circling around the drums but no dancing in the yard for a break.

Mapaya (2010:68) asserts that, "it is logical that some songs are composed based on the type of dance or the movement desired". Furthermore, before every performance starts the group will do what is known as *kgobe* (gather together) and when standing before the song starts is called *murokolo*. In addition, when the group calls for a short briefing it is known as *Molokai*. This is how they do it as explained by Mr Manaka who is the *malokwane* (conductor) of *Motopa* namane cultural group:

**Mokgetle:** How is the dance steps/movements connected to each song?

**Manaka:** The dance movements are guided by *kiba* as to which tempo is the song since it is the time keeper in this sense, while the more improvised drum known as *poison* is the one that goes with every movement involved in the song.

**Mokgetle:** How do steps differ according to songs?

**Manaka:** Every song has its own steps and the group members know that in the next song which dance pattern is to be used. The other musical relationship is between *kiba* and *phalola* because they start a song together and immediately the dance movements follow.

**Mokgetle:** What is the relationship between *dinaka* pipes, dance patterns and meropa (drums) and are there songs in which the three never go together?

**Manaka:** There is a special collaboration of three things which are the left foot, the big drum *sekgokolo* (big and around), *kiba*, also known as *serokolo* and the *naka* blown first known as *forse* (the first small *naka*) which starts the song then it is followed by *kiba* then *makokwane* (the small drums) and the more improvising one *phoesene* (poison). It is for this reason that we cannot separate the three, because then the sound will not be of *dinaka*. The three drums are played at the same count /rhythmic patterns which complement the *dinaka* dancers in the centre of the circle. Furthermore, the drummers engage in the development of the theme spontaneously during a performance and there is a close inter-relationship between the drummer, dancer and the audience (Nzewi 1997).

Masoga (2006) affirms that every dance is, as such, a fresh and varied artistic-aesthetic experience of the stylistic individuality that distinguishes every unique dancer-same music, transforming dances, infinite aesthetics. *Dinaka* dance movements are explained in diagram figure 13 which displays how the steps are conducted. Mapaya (2010) alludes that, they do not base their music on the beat in the conventional fashion. Even when *kiba* (a big drum that beats regular 'beats') is dominant in the drum section, the singing and the dance rhythms cut across it. He goes on to say that *kiba* dancers use their feet more for dancing than stomping in regular time to the beat. Like in *Moletjie* dance patterns or moves do not go according to the tempo of the big drum but are freer and more percussive in that they are

moving together with the two small drums. These movements are often practiced but the malokwane always lead them during the performance and if he decides to improvise the movements they all have to follow. The improvisation of the dance patterns does happen during the performance and can only happen if malokwane starts it. In some instances, if one of the group members was to dance in a way that *malokwane* does not like or approves of that particular person would be punished.

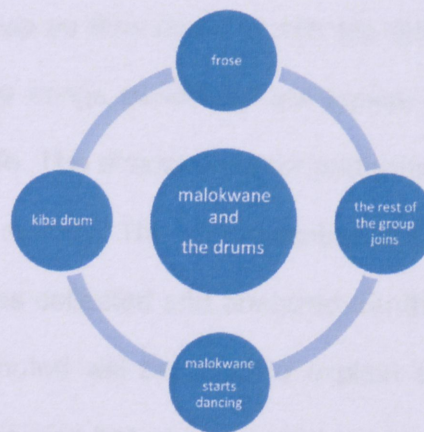


Figure 14 A sequences of dinaka dance patterns

Mapaya affirms that;

Drumming involves coordinated body movements, and in turn compels the perceiver of sound (as music) to move physically, that is to dance. The perceiver of this kind of drumming may also be moved spiritually; hence the claim that the term 'move' is used literally and metaphorically. This means that drumming marshals allied arts formations into some synchronised occurrences during performance. The drum gives amplified motion in relation to performed music. Also, it gives what could be meaningless, lifeless body movements a character; a technique used in movies. Yet drumming itself is music-making, even though music-making is not necessarily drumming.

(Mapaya, 2013:69)

#### 4.11 *DINAKA* COMPOSITIONS

Musical composition refers to original performed music be it a piece, song and tune. A person who composes songs is called a composer. Today's compositions are considered to consist of the manipulation of each aspect of music such as harmony, melody, form, rhythm, and timbre (de Laborde 1780). Songs composed and recomposed by *Matopa* Namane group, usually address everyday challenges and the patterns of the melodies always relate to the personal experiences of the composer and the group as they come in with the different personalities. Masoga (2006) asserts that the songs performed are topical and thus provide a realistic view and a picture of life. The *dinaka* group or performance is organised in terms of harmony, rhythm and melody. The three mentioned elements will be looked into from the data which was collected and analyzed. Furthermore, the musical performance analysed and noted will be used to explain a *dinaka* performance. The analysis in this section is also based on musical parameters such as melody, duration, instrumentation, and dynamics, as well as the elements of harmony, texture and structure and their relationship to Northern Sotho indigenous music (Mugovhani, 2007).

In addition, this study does not seek to manipulate traditional or neo-traditional music in order to implement or, at its most futile, to claim an illusory success by promoting theories that are not results from the researched carried in Moletjie (James 1997). I will use nothing but material from the data that was captured during a performance or an interview which was conducted.

The composition also considers the twenty *dinake* pipes which are divided into two *methabo* (lines). Encyclopedia Britannica defines composition as the extemporaneous composition or free performance of a musical passage, usually in a manner conforming to certain stylistic norms, but unfettered by the prescriptive features of a specific musical text. As much as *dinaka* composition can take any direction as led by *malokwane*, harmonization and improvisation of the melody. This take place at the same time, paying special attention to the conductor.

Improvisation which can be, the playing of new melodic lines on top of the existing music is normally seen and heard during musical performance. In addition this normally found in jazz music, but I could not help it but to spot this during the performances of *dinaka* as the performers spontaneously response to other each other in dance movements and music making. These are done in order to break away from the monotony of the performance with the aim of creating a different story line. Denzin & Lincoln asserts that

montage and pentimento, like jazz, which is improvisation, create the sense that images, sounds, and understandings are blending together, overlapping, forming a composite, a new creation. The images seem to shape and define one another, and an emotional, gestalt effect is produced”.

(Denzin & Lincoln 2007:06)

In one composition a lot happens be it musically or performance wise. *Dinaka* normally offer performance that is unrehearsed without planning or preparation. There

is a musical form used by *dinaka* groups in *Moletjie* which I would refer to as *dinaka* composition hierarchy and it would look as follows:

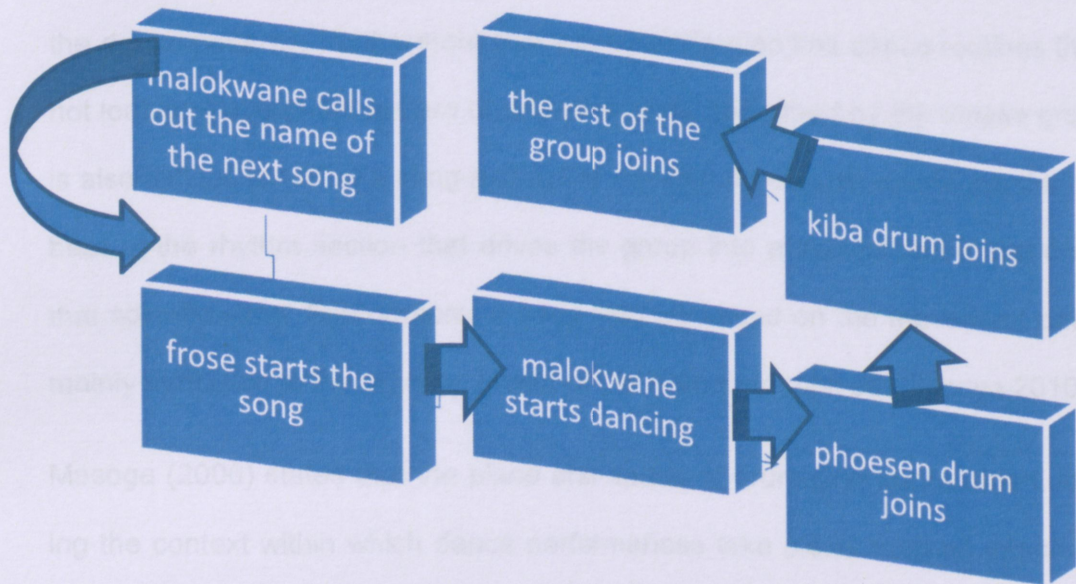


Figure 15 Dinaka song structure

Furthermore, since *dinaka* dance patterns move anticlock-wise I chose that this composition hierarchy should go likewise.

#### 4.12 DINAKA SONG AND DANCE STRUCTURES

Mapaya (2010) states that in *dinaka*, *kgotho* and social gathering performances there are a relationship between the drum and the dance movements and vice versa. It is not obvious as to which between the drum/rhythm and the dance pattern dictates the musical performance. In *dinaka* music one cannot separate the song

from dances because they are one unit; there is no distinction between dance, song and music in general (Mapaya 2010). In the interviews with the participants for my study I learned that one can never talk about a *dinaka* song and not talk of the dance patterns. Furthermore every song performed has dance routines that do not look or move in the pattern of any other song performed by the *dinaka* group. It is also difficult to talk of a song and not to mention the drums; drums are the heart-beat of the rhythm section that drives the group into a special mood and only for that specific song. Furthermore, a song may be based on the movement patterns mainly attributed to the physical layout of the instrument played (Mapaya 2010).

Masoga (2006) states that the place and space of drumming appreciation, including the context within which dance performances take place, form an integral part of the paraphernalia of dance and performance. Dance movements or what I would like to call dance signatures do notify the group members of the song/dance being played at that time and if a member of the group was late or injured during the performance; once the drum line starts playing and dance movements are made, they relate to a specific song. In addition there is a strong relationship between movement and music (Mapaya 2010). Chiang (2008:04) says that today "it is very common to mix different cultural elements and musical styles in a single composition or musical genre." A *dinaka* performance is never complete until someone say *sereto* (praise). This is done by one person, who would praise either the family or the *dinaka* performers.

The structure of a *dinaka* composition is never practiced and there is no standard form of the song structure. In addition, the one leading a particular song determines the length and the tempo. Sandler (2001) mentions that, decisions about how to generate, organize, perform and employ sound are not universal. *Dinaka* performance can take any shape and structure as the mood of the songs changes with the response from the audience. Zahab (2010) points out that the conception of complex and often harmonically derived music for an instrument originally made to play melodic lines as well as his/her understanding of a performer's physical task". A performance by a *dinaka* group, the one leading and conducting the song including the dance patterns, uses his power and strength to demonstrate dynamics and drives the song's mood.

Nzewi (2003), states that music was never played just for entertainment in the old African culture, there was an extra musical purpose for each and every occasion in which music was made. This could range from religious intentions to social functions and reaction. He further observes that the indigenous musical arts knowledge system of Africa is marked by compositional principles and philosophy which addressed the issues of harmony, melody/melodic range, rhythmic and formal configurations, part relationship, pulse and pitch. Onowerosuoke (2007:03) states that, "the compositions produced by African art music composers are rich in diversity". There is little singing in *dinaka* but occasionally one of the group members would sing, particularly during performances wherein they are too many and not all of them can have a *naka* to blow.

In an interview with Mr Manaka, this is what he said about *dinaka* compositions:

**Mokgetle:** What happens to the singing in the songs you perform?

**Manaka:** There are those who sing the words, especially if the group is bigger. *Dinaka* instruments play melodic lines in the patterns of the words of the particular song.

**Mokgetle:** So does this mean you are actually playing according to the words?

**Manaka:** Yes, but the *dinaka* melodies do not really go with the words completely, there is a point at which we play alongside the words as if we are playing an accompaniment and there is a point at which we play as if we are playing a different song altogether.

**Mokgetle:** So it is more like improvisation?

**Manaka:** Yes.

**Mokgetle:** Then how do you know if it is time to play the melodic line again?

**Manaka:** The conductor in the centre will call out and change the dance pattern to the original one for the song to show us that we are now playing a melodic line for the song.

**Mokgetle:** What separates *dinaka* songs of *Moletjie* from the rest?

**Manaka:** The first thing is the names of the songs and the order of the songs to be played is organised in a way that we would know which one is next without any-

body having to announce. Secondly, the time allocation of the specific song is arranged according to the time of performance in that whole day. There are songs played as we greet the people who invited us and that will be our first songs upon our arrival. Songs like *montiwa* and *kgwadi ya marumo* are played in accordance with hours of the day (Manaka 2012).

#### 4.13 ORGANISATIONAL ELEMENTS OF *DINAKA* MUSIC

*Dinaka* normally include a lot of musical elements, but the most important ones being, melody, harmony and rhythm. Baker (1985), states that the tenets of a good melody vary with the circumstances, type of tune, style and other considerations. In a *dinaka* composition all the three are strongly incorporated into one another in the sense that a composition would not be complete if the three are not there. Furthermore, it is the participants themselves who carry the responsibility of making sure that a song-dance reaches the standard they want. Galane (2003) states that, the participants' ability to evidence these elements of wider acceptable learned behaviour of formal society in their song-dance creates a strong communal spirit-'go thupela'. Cook (1999:441) states thus, the best music' must necessarily involve pitch hierarchies, diatonic scales, and a triad pitch space; it must, in fact, be based on "nature". Furthermore, we cannot talk about *dinaka* music composition and not talk about the following basic musical terms:

- Elements of rhythm such as beat, metre, tempo, syncopation.

- Musical dynamics such as forte, piano, crescendo, decrescendo.
- Elements of melody such as pitch, theme.
- Elements of harmony such as chord progression, consonance, dissonance, key, tonality, atonality.
- Tone colours such as register, range, instrumentation.
- Texture such as monophonic, homophonic, polyphonic, imitation, counterpoint.

Nzewi (2007) argues that “in the musical arts, ensemble or group play is heard (type/style), reasoned (context/objective) and assessed (compositional/artistic merits) first, as a holistic construct, before apportioning merit or demerit to constituent sections or parts”. When *dinaka* composers compose a tone/song, they also have the above in mind in order to make sure that their composition becomes as emotional and as spiritual as possible to the hearer and to the composer. Belkin (2008) states that we assume, first, that the composer is writing music meant to be listened to for its own sake, and not as an accompaniment to something else. Furthermore, *dinaka* compositions always preserve simplicity in that the audience must relate and participate in the performance. Belkin (2008:05) alludes that this requires, at a minimum, provoking and sustaining the listener's interest in a musical journey, across a range of time. It also requires bringing the experience to a satisfactory conclusion. "Musical hearing" implies here a sympathetic and attentive listener. When the performance is on, even if the audience are taking part, their ears

will be on the music and whoever that displays skills. James (2000:04) further states that, these stylistic differences are the contrasting childhood experiences and work-histories of male and female “performers”.

In *Moletjie* there is a common pattern in which the repertoire must be arranged, obviously this will differ according to the event and venue. Repertoire representing the program for the whole duration of the performance is predetermined so that the performers know very well which song is to be played as they arrive at the venue. Bisphama (2009:30) affirms that music, like all human communicative activity, exists in and is reliant upon culture and interaction for the meanings and functionalities it imbues. The following list represents *dinaka* repertoire in *Moletjie*:

- Subela o ye fase ko Moletjie
- Led by Manaka P
- Makgowa a mahubedu
- Led by Manaka P
- Malapane
- Led by Masenya G
- Motieng
- Led by Masenya G
- Kgobe
- Led by Boshamane K
- Getsi ya mabele sakana

- Led by Shading M
- Mosadi wa letebele
- Led by Madibane J
- Sokolang
- Led by Mothlamme S
- Seremela
- Led by Boshamane K
- Lekwapa
- Led by Madinane J
- Kgwadi ya marumo
- Led by Kgole E

Galane (2003) asserts that every *kiba* song-dance speech event comprises of a repertoire that is adaptable to the immediate situation. There is no fixed sequence for every situation, but there is a standard logic for every *kiba* song-dance. Furthermore, I noticed that on the first day of the visit to *Matopa* Namane cultural group they had a repertoire that was arranged in a way that will not have songs repeated unless requested by the audience or the family they visited. When asked about their repertoire, they told me that they always come prepared knowing that they might be the only indigenous group to perform *mmimo wa setšo*.

The first set of the repertoire are songs of greetings. These are songs performed by the group on their arrival at the venue they have been invited to perform at. Fur-

thermore, not any song is to be performed at this stage of their gig. Galane (2003) states that the dance-based greeting is that greeting that depend on the vibrancy and agility of song-‘go thupela’. In addition the compositional element of the song should be up tempo and complex rhythmic structures with unpredictable accents in order to make undisputed statements about the prowess and skill of the craft (Galane 2003). In Moletjie the following songs are played as the first set and only two songs amongst these alternate depending on the mood of the environment.

First set of songs are *Subela or saka* and *Half (makgowa a mahubedu a o ya gae)*

*Subela or saka* are always the first to be played just after their arrival and their drums have been warmed up either in the sun or they first stretch the drum skin for a desired sound. This resembles a sound check or a warm up session in which *malokwane* will also check if the *mothabo* is balanced. If the *mothabo* is not balanced during the sound check, he will change it by adding other *naka* pipes or changing *naka* players from whatever *naka* they could have been playing into what he believes will change *mothabo* into a better sounding one. *Half (makgowa a mahubedu a o ya gae)* is the second song and is played while dancing next to the drum. They will rest next to the drums and one of the group members will enter into the yard to announce their arrival, then the traditional beer will be brought to them as a welcoming treat.

The second set of the repertoire is comprised of songs that are chosen randomly depending on the event they are attending. Furthermore, these are songs that are

used to address the very purpose or nature of the visit, or event. In addition, a regular melody may be adapted for purposes of addressing the main purpose of the event (Galane 2003). From the following list any song can be performed at any point as requested by *malokwane*:

- Malapane
- Motieng
- Kgobe
- Getsi ya mabele saka
- Mosadi wa lete
- Sokolang

When the second session is continuing *malokwane* can still call for a break and this break will now be for food and drinks; soft drinks or traditional beer. During the meal he will be going around dishing food for the group and encouraging them that as the day is almost over, they must put all they have into their performance and excel 'a *bontshe bogwari*' as the whole group display their last set which is their very best. This section of the performance consists of songs that can be freely chosen except for the last two, *subela* or *kgwadi ya marumo* were also performed to greet the host and the audience. The following are compulsory songs that are performed to bid farewell to the host and the audience:

- Seremela
- Lekwapa

- Subela gae
- Kgwadi ya marumo

Mapaya affirms that

accordingly, *moletši wa naka* (the sounder of reed pipe) concentration is expected to be high when it comes to note placement and rhythmic elaborations which may not necessarily be on the note itself but the dance routine as well. When several baletši perform their differently pitched *dinaka*, executing different rhythmic patterns, a kind of polyphony is created, and this manner of music construction is known as the hocket technique.

(Mapaya 2013:82)

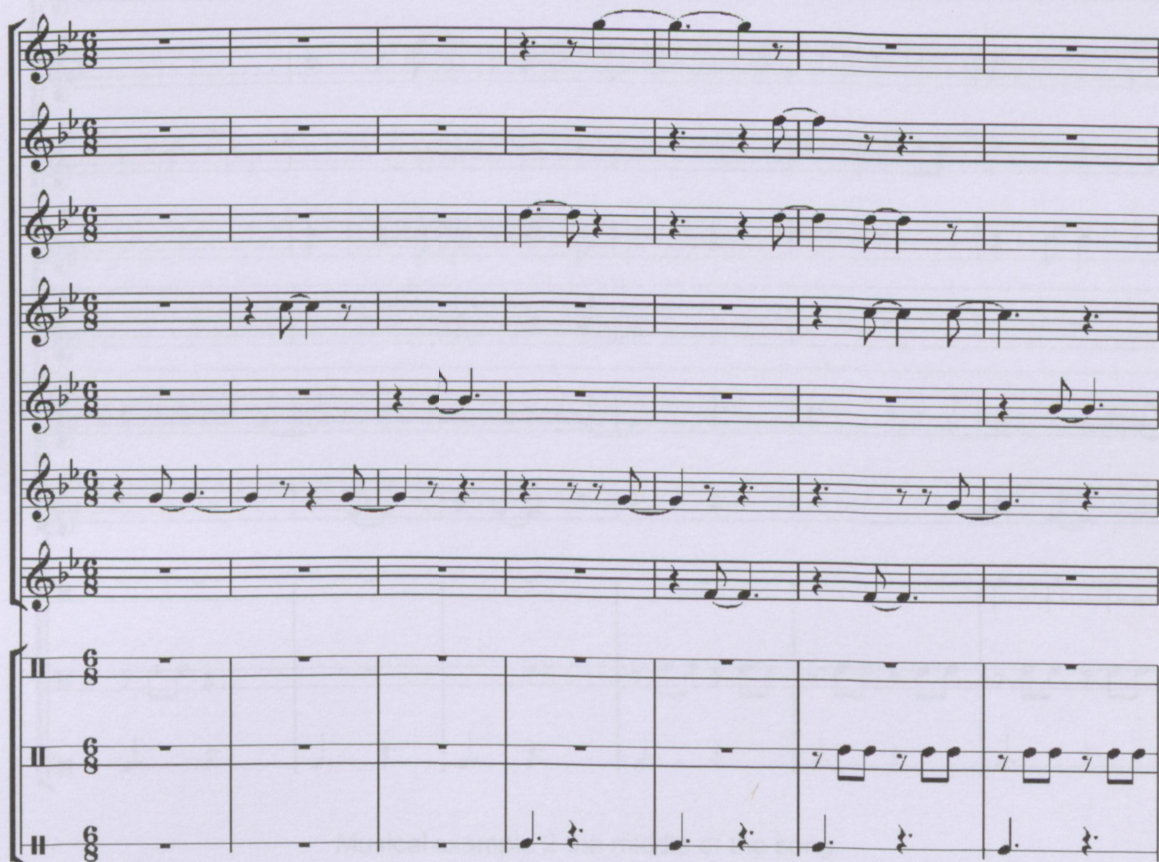
The following figure 15 is an example of the song “*Mosadi wa Letebele*” as performed by *Matopa* Namane group in Moletjje. It is from this example that I will refer to when explaining and illustrating rhythmic patterns, harmonic patterns and melodic patterns. James asserts that

metal pipes (*dinaka*), end-blown in hocket style by each individual dancer to produce a series of dance-melodies in the characteristic Northern Sotho six-note scale, are replacements for the reed-pipes of earlier years. Milk can and oil drum basses have replaced the earlier wooden ones in the ensemble of drums that are used to produce the regular patterns accompanying each group dance or to devise complex polyrhythms that match the solo dancers' energetic improvisations

(James 1999:456)

According to Mr. Manaka, the music they perform is the music they have adopted from their forefathers. Furthermore, not much has been done to change the music, but a lot has been done to keep the music as original as possible. Mulaudzi (2012:) asserts that this music has been passed down from one generation to the next but

has not escaped foreign influence; although in certain instances its original form has been retained.

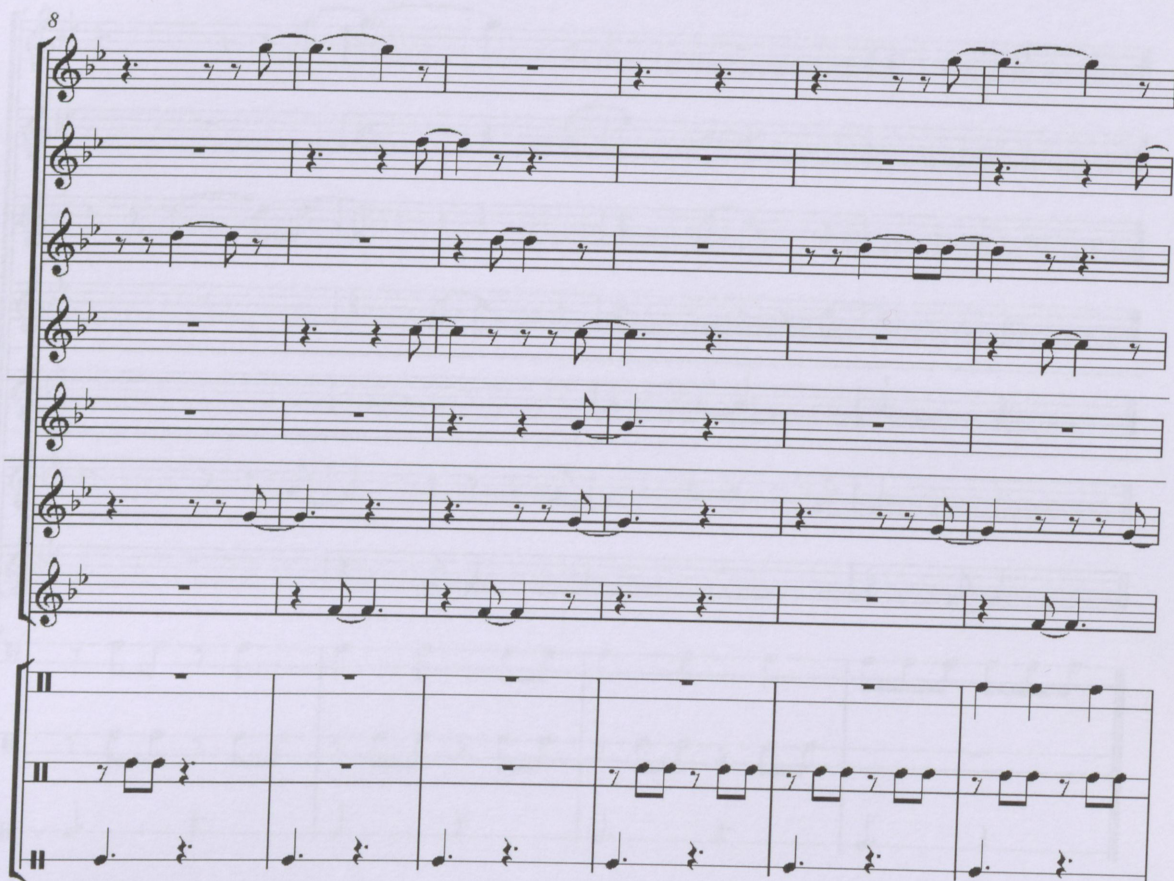


The image shows a musical score for a Dinaka song. It consists of seven staves. The first six staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The seventh staff is in bass clef with a key signature of one flat and a time signature of 6/8. The music features a mix of whole, half, quarter, and eighth notes, with some rests and phrasing slurs. The overall structure is a 16-measure introduction.

Musical example 1 *Dinaka* song an intro of “*mosadi wa letebele*”

When a song starts the *malokwane* will call the group’s name a few times “4 x *motopa*” and as he calls out to the groups, the group members would respond to say “*heeeiii*”. In other areas around *Moletjie* they do not call out the group’s name but the *malokwane* will call out to say “*aria*” and the group members would say “*hose*”. This is done to alert the group about the next song and also to saying words of encouragement to the group before they start with the next song.

2

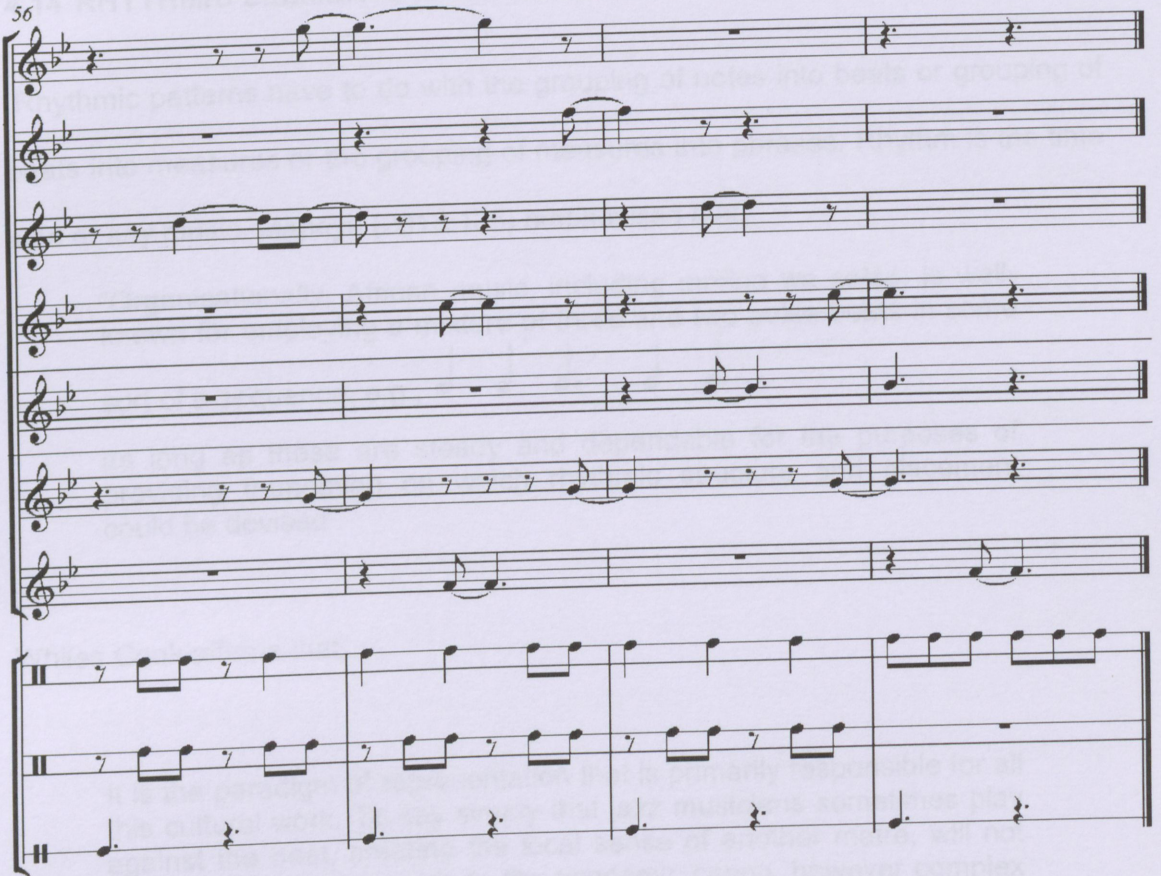


The image shows a musical score for a piece titled 'Musical example 2 the middle of the song'. The score is written on eight staves. The top seven staves are in treble clef with a key signature of two flats (B-flat and E-flat). The eighth staff is in bass clef. The music consists of a melody in the upper staves and a bass line in the bottom staff. The melody features a mix of eighth and quarter notes, often beamed together, with some rests. The bass line is primarily composed of quarter notes and rests. The score is divided into measures by vertical bar lines.

Musical example 2 the middle of the song

In analyzing the melodic pattern or line, I realised that *Matopa Namane* chooses to play their melodies not above middle C on the piano. This not always the case in dinaka ensembles as different groups would opt for what works for them. Uzodimma (2011) asserts that in ascertaining the melodic range of the tune or melody, since the lowest note is C, while the highest note is E1(C-E1) possessing the interval of a 10th. This then supports the fact that most African tunes are within the ambits of the interval of 10th, Octaves, 5th etc.

56



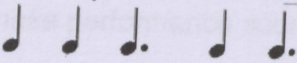
Musical example 3 the outro of the song

Uzodimma (2011) further states that the pitch of African tunes does not only depend on the performer, but as well as the rise and fall of the linguistic dialect from which the piece is set. The pitch, tone and melodic range of these works followed the inflection of the Igbo dialect. In order to ascertain the pitch, melodic contour and melodic range of these compositions with the rise, and fall, the height and depth of tones in agreement with the speech rhythms of the Igbo dialect.

#### 4.14 RHYTHMIC ELEMENTS IN *DINAKA* MUSIC

Rhythmic patterns have to do with the grouping of notes into beats or grouping of beats into measures or the grouping of measures into phrases. Rhythm is the time side of any music. Mapaya (2013:135) emphasises that,

“Organisationally, African music, including *mmino wa setšo*, is well-known for employing a mixture of three and two pulse beats in some

sort of a sequence, e.g., 

as long as these are steady and dependable for the purposes of providing foundation on which rhythmic structure and placement could be devised”.

Whiles Cook affirms that,

It is the paradigm of representation that is primarily responsible for all this cultural work. To say simply that jazz musicians sometimes play against the beat, creating the local sense of another metre, will not serve to admit their music to the academic canon, however complex the effects to which such practices give rise. To derive the surface of their music from an underlying abstract structure, on the other hand, is to render it directly comparable with the master-work tradition of Western tonal music; in essence Folio is constructing for jazz improvisation a metrical equivalent of the Schenkerian concept of 'creation from the background', 101 with all its connotations in terms of genius and the music-theoretical canon. And the difference between these two strategies, which is definitive of the paradigm of representation, is the abstraction of structure from lived experience. Again, African music provides a useful comparison.

(Cook 1990:260)

With this in mind; I would like to lay down a picture of how *dinaka* compositions in *Moletjje* elements and how the performers know where the song is during a *per-naka* performance.

formance. A *dinaka* composition always encompasses elements that when combined well in a performance, create an element of astonishment to the well acquainted and not so acquainted *dinaka* audience. Furthermore, this includes cross-rhythm that represents an Africa rhythmic exotic or irregular, a perspective contrary to African musical feeling and compositional rationalization (Nzewi 1997:41).

Furthermore, this is because *dinaka* performance sounds new and different in every performance. The element of cross rhythms is common; a *dinaka* composition without this would not be complete. Middleton (1993) affirms that all the components and periodicities overlap, combine, complement and at times contradict each other in a complex gestural totality. To an ordinary ear, *dinaka* compositions might sound a bit disorganised with a lot of cross rhythms. The melodic line, which in jazz is known as the head, can be played as an introduction followed by improvisation until the end.

Often, during a performance, there are people who have at some stage taken part in *dinaka* performance, but the performers can intentionally change the song into a new song. This usually happen when the head has been introduced, then the part of improvisation takes place. Some songs are not composed but redone especially on the lyrical side of the performance. Belkin (2008:n.p) asserts that the degree of punctuation chosen gives the listener important cues about where he is in the piece. But this is not always the case in *dinaka* because composition takes place in every performance, henceforth it is not advisable to rely on past experience in *dinaka* performance.

*Dinaka* drumming requires skills and a good ear so that the four drums may not play the same pattern. Each drum plays its own rhythmic pattern that complements the other patterns. Galane (2003) states that *kiba*, like other forms of communication, has techniques and styles which should be mastered. He further asserts that when a song –dance is constructed in a manner that produces the right ambiance of *Waa! Goa!*, then it is said to be resonating well. This can be seen when the song starts, like on figure 18 below which is a transcription of a performance by *Matopa* nama group in *Moletjie*.

The figure 18 displays an introduction to the song “*Mosadi wa Letebele*” in which the four drums are each represented by a line which demonstrates the bars in which each drum joins the rest of the group during the performance. The first line below represents *Pousene* drum which normally joins the rest after five bars in which *kaditso* drums and *kiba* drums would have joined the first *naka* as the song begins. On this note, it is evident that one cannot separate drumming and *dinaka* pipes from the ideology of *mmino wa setšo*, *dinaka* specifically in *Moletjie* village.



Musical example 4 Drum patterns during the intro of the song

Musical example 4 shows a complete rhythm section with all the drums playing. At the beginning of the song, Kiba drum is the one dominant and this will go on until the rest of the group has joined in. Finally, after the rest of the instruments have joined the song-dance would be on a level that the audience can join and freely participate. According to Galane (2003) this act is called '*go thopela*'. The group play is thus more important than any solo play or individual contribution (Nzewi 2007).



Musical example 5 Drum patterns after six bars of the intro

In musical example 5 the drums are not just playing patterns as accompaniment, but they are communicating with the performers, mostly the conductor who at that stage would be on the ambiguity of leading the group through a dynamical, ecstatic, energetic performance. Agu (1999) eludes that the use of notes with durational values as the basis of the movement (rhythm) has provided African tunes with good metric organizational systems. Because of the call and response that takes place during a performance, the drumming patterns change from simple to complex as the *malokwane* leads the group into yet another magical performance. Lander affirms that

Yet even these instruments perform most vilely and produce a horribly discordant noise which may perhaps be delightful to their own

ears; but to strangers, if they have the misfortune to be too near the performers, no sounds can be more harsh and disagreeable than such a concert

(Lander 1967:292)

#### 4.15. MELODY

Most *dinaka* melodies normally start with the first *naka* which is *phalolana* followed by the rest. Since *dinaka* pipes only play seven notes of the pentatonic scale, it is clear that *dinaka* pipes are needed to harmonize the melody using the same note of the pentatonic scale but now either an octave below or above. But this does not mean that other *nakas* do not start songs. In *Moletjie* the following *dinaka* pipes play first during at the beginning of a song:

- Kgongwana
- Phetudi
- Tshephe
- Phalola

The *dinaka* melodic line consists of seven notes that can be argued to be a major or minor pentatonic scale. James (2000) affirms that like those of other *kiba* tunes these lyrics consist of a densely-packed combination of themes, some surviving from older tunes and others introduced by the current singers. Interpretations of these vary between different singers and between different contexts in which the tune is to be understood". A *dinaka* melodic line is always a group effort in that,

since one *naka* can play one note, it means that one person cannot play a melodic line that makes sense if alone. Furthermore, *dinaka* melodic lines have more clarity if the whole set of *dinaka* pipes are playing with the drums accompaniment. In the same light, the melodic line as driven by *malokwane* can take any shape, turn, volume, length and vibe. In addition *malokwane* is allowed to create unanticipated direction as he is driving the song home. Normally in a jazz performance we would say after the soloist has out played himself and another is about to start with his solo, the band would drop the tune/song down to an almost starting point to give him a chance to build it in his own individual manner or character sometimes different from the previous soloist. This can be seen in the following graph:

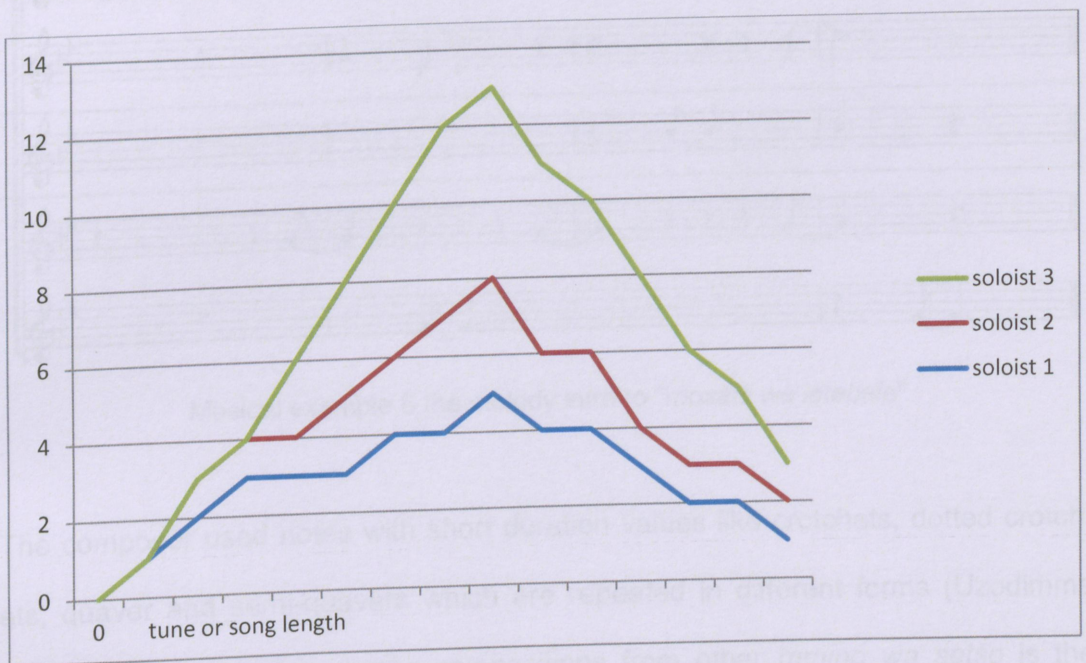
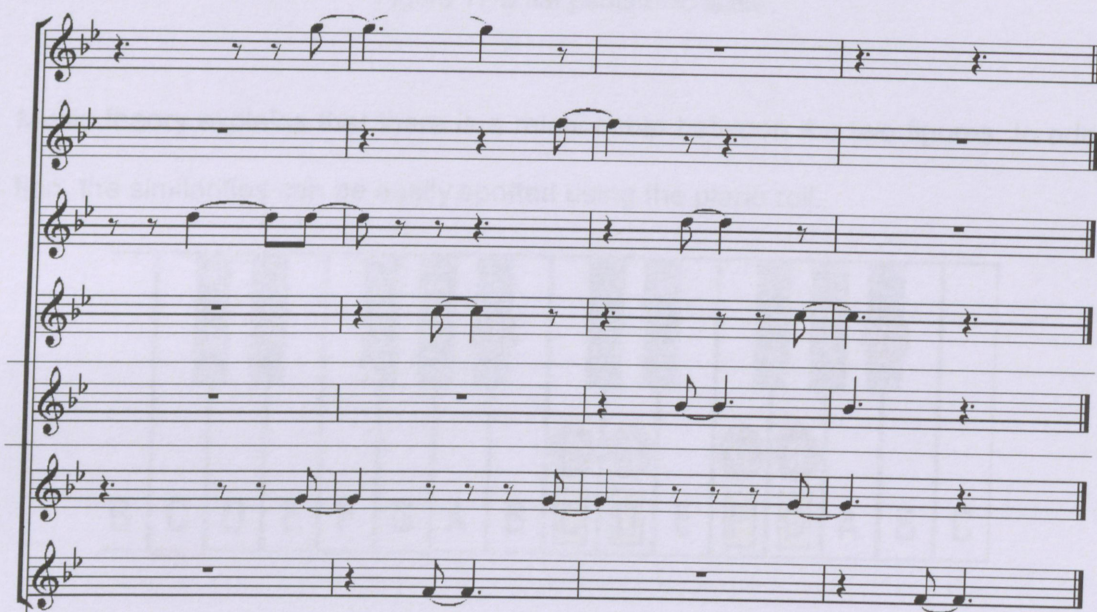


Figure 16 Song movement

In a *dinaka* performance, *malokwane* is the only person who conducts the group depending on his expertise. A *dinaka* tune is a circle of energy transferred into a magical performance that always keeps the audience guessing as to the form of dance patterns, solo dancing and drum patterns. At times somebody from the audience can take to the centre stage to display his dance movements. The ability of the *malokwane* determines the quality of a performance.



Musical example 6 the melody intro to "*mosadi wa letebele*"

The composer used notes with short duration values like crotchets, dotted crotchets, quaver and semi-quavers which are repeated in different forms (Uzodimma 2011). What separates *dinaka* compositions from other *mmimo wa setšo* is the rhythmic pattern complexity and the way in which *dinaka* pipes are tuned to ex-

cute their duties in the group. In *Moletjie* most *dinaka* pipes are tuned in the key of B flat and the scale that is used is B flat pentatonic.

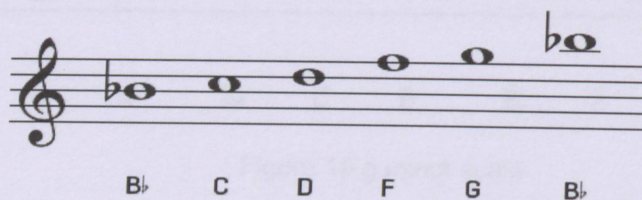


Figure 17 B flat pentatonic scale

Music theory explains that there is a relationship between the two figures. In addition, the similarities can be easily spotted using the piano roll.

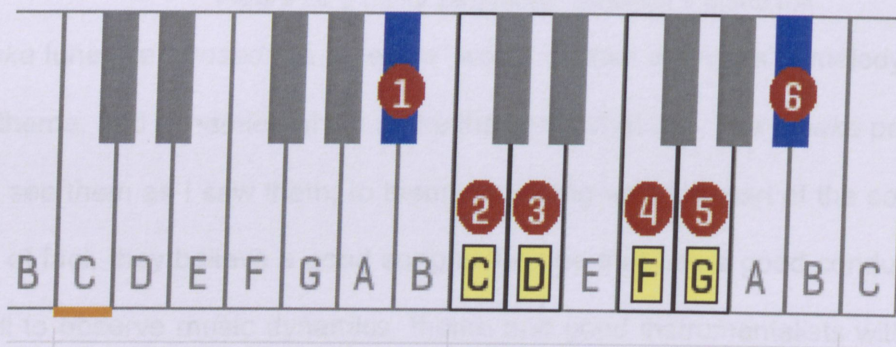


Figure 18 B flat pentatonic scale on a piano roll

Tuning of *dinaka* pipes can be in the scale of g minor, especially when looking at the relationship between key B flat as a home key and g minor as a related key minor. The only difference between these two scales is E flat which is part of a g minor scale and can resemble a B flat pentatonic scale starting from the fifth note of the scale.

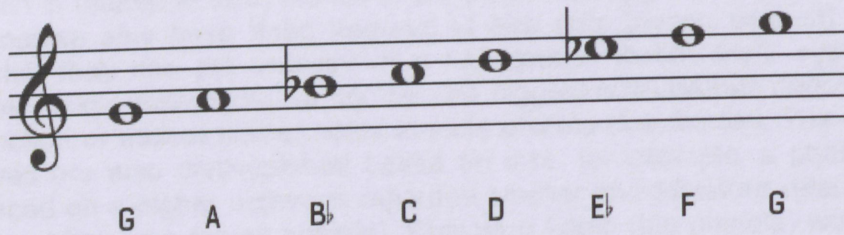


Figure 19 g minor scale

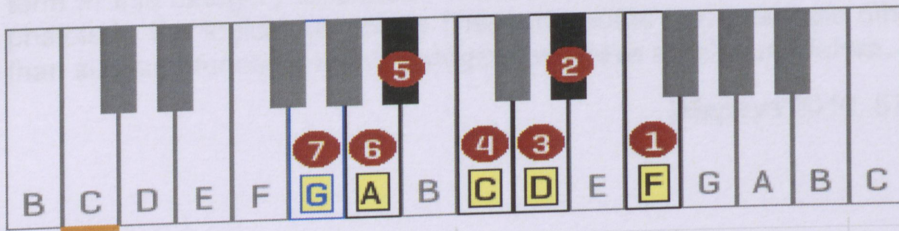


Figure 20 g minor pentatonic scale on a piano roll

A *dinaka* tune like “*mosadi wa le tebele*” would contain elements of melody such as pitch, theme, and dynamics which make the song what it is. The *dinaka* performers do not see them as I saw them; to them everything was just part of the song. As a matter of fact, they believe a good song is the one that has a good conductor with the skill to observe music dynamics, theme and good instrumentalists with an ear for the pitch of the next person playing the other *naka*. The pitch of any *naka* can never be changed but a good *malokwane* knows how to pair or group his *methabo* to make sure that there is harmony and that the pitch of all *dinaka* is balanced. Mapaya (2013:82) asserts that, “insofar as *Bahananwa* tuning system goes, notes may be perceived in terms of size, position and/or function and some other discrete logic”. Mapaya (2013:82) further outlines tuning in three ways as detailed below:

Pitch is related to size; the lower the pitch, the bigger the sound. Bahananwa also have three degrees of size (big, bigger, biggest) for which they use the analogy of a kgongwana (small cow), kgomo (cow) and mmamogolo wa kgomo (the biggest cow). Names denoting function or succession of notes include phalola (the starter). The octaves are also distinguished based on size, for example, a phalola placed on a higher octave is regarded smaller and therefore referred to as phalolana (small phalola). Phalola e kgolo (big phalola) would refer to the same note, which is but an octave lower. The second term in this category is tateledi, which means the follower. It follows phalola in the logical sequence. There are notes that use logic other than size and function. In this category, we have sereku and fefera.

(Mapaya 2010: 57)

*Lenaka latholo* (Kudu horn) called *phalafala* is used to alert the group members of the start or ending of a tune. Furthermore, it is also used as a sign of celebration during the performance. Mapaya (2010) states that, “it is commonly used to summon or call performers to attention”. If it sounds in the middle of a song, it is merely used for effect. It may also communicate excitement.



Figure 21 Phalafala blown to assemble the group members

The lyrics of the tunes can range from anything depicting life experiences, family issues and social matters. All the items of *dinaka* performance have lyrics, even if not always pronounced. One realises this, when, for example the *malokwane suddenly* uses lyrics the whole ensemble join intuitively.

I therefore concluded that like in jazz music, *dinaka* have a head with a form of ABA or AABA as a structure. This means a tune has an opening section (A), a bridge (B) before transitioning to the final A section. This form is used in a variety of music genres including pop, gospel and jazz. There are many AABA songs that do not follow the 8-8-8-8 format. For example, the song "Send in the Clowns" has a 6-6-9-8 format. Sometimes the songwriter feels the need to lengthen the AABA form by adding another bridge and a last A section. This format can be illustrated as AABA-B-A. The second bridge may either be lyrically the same or different from the first bridge, at times it can also be an instrumental part. The last A section may also be a repeat of an earlier verse or an entirely new verse that gives the song a sense of completion (Estrella 2013:n.p).

What is astonishing with *dinaka* melodies is the acknowledgement of musical cadences. Furthermore, *dinaka* only use one scale, minor or major pentatonic scale, but a lot is happening within this six note scale. In western music we have four cadences which come a result of a choice of notes from that particular diatonic scale.

There are four cadences with different characters and resting points as shown in table 1:

Perfect cadence	Plagal cadence	Imperfect cadence	Interrupted cadence
Perfect cadence is chord V- I and has sound closure of that section of song or a tune.	Plagal cadence is chords IV – I and has a finished sound bring the music to a close.	Imperfect cadence always ends with chord V. It has a feeling of wanting to continue. The most common imperfect cadence is I – V. II – V & IV – V are also Imperfect cadences.	Interrupted cadence is chords V – VI and has a feeling of being interrupted.

Table 1: Four cadences

A lot is happening in a *dinaka* melody like the above mentioned cadences even though it is not easy to identify them musically. The use of solo as an important feature of African music is very prominent in the composition. At different intervals, the different voices play the role of the soloist, but with variations introducing new and different thematic materials that help in sustaining the dialogue. The employment of overlapping between solo, duet and the chorus as shown in the composition is a typical example of the Africans and how they contribute to matters affecting them in the society (Uzodimma 2011:76).

## 4.15 CONCLUSION

In this section, I reflected back on a life experience as lived and narrated by the elders in *Moletjie*. This includes the experience of playing *dinaka* music as a group of boys who played *dinaka* reeds made of small trees, reeds from the river until graduating into *dinaka* groups for the elders. In social function attributable set up music making is not about the old only, but for all who are gifted and are willing to grow in *dinaka* music.

The findings also suggest that, the perception on *dinaka* music when not really in contact with the musicians and the music itself can be misleading until a relationship between the researcher and the custodians of this wonderful art, who, in this case happen to be the elders in *Moletjie*, is created.

## Chapter Five

### Conclusion and Recommendations

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#### 5.1 INTRODUCTION

This chapter focuses on the entire findings of the study so as to be able to present a conclusion of the study. *Mmino wa setšo*, in this case *dinaka*, is a living authentication of life experience that even this study cannot fully document. I believe that the life experiences of the old men who participated in this study need more studies to be conducted in order to document their lifelong practice of *dinaka*.

#### 5.2 STUDY SUMMARY

This study critically looked at *dinaka* music by analysing the data collected in the form of music and interviews. However, an attempt to contextualise *mmino wa setšo* within its larger context as indigenous music in *Moletjie* was challenging. *Mmino wa setšo* being a broader field, I managed to learn that *dinaka* music is not just an art form but a life style filled with childhood, youth and early adult experiences that later are turned into a song-dance. Furthermore, I scrutinized the difference of *mmino wa setšo* as in *dinaka*, *mapadi*, *malopo* music and music of indigenous African churches in *Moletjie*. What was more interesting was the social coherence of all the genres of *mmino wa setšo* and the special relationship they have.

### 5.3 FINDINGS OF THE STUDY

The findings of this study were accomplished by exploring research aims in a critical manner and musicologically analysing *dinaka* both as a musical style and as a cultural activity. The research aims were to:

- Delineate stylistic and compositional structures of *dinaka*.
- Identify other organisational elements of *dinaka*.
- Test the social function attributable to *dinaka*.
- Analyse *dinaka* music as practiced in *Moletjie*

To achieve these aims was made possible by using data collected during the interviews and performances. All the information in chapter four comes as data that was analysed, transcribed and was obtained from two groups which were interviewed. As a result, I came to an understanding that *dinaka mmimo wa setšo*, specifically *dinaka*, has a long way to go as an art form that could be taught in formal education. Likewise, I strongly believe that this study will in future give birth to more studies of this nature, be it from me or from other researchers.

### 5.4 SHORTCOMINGS OF THE STUDY

Amongst the shortcomings involved in the study was the limited time I could spend with the participants. I always had to drive back where I was accommodated. Furthermore, interviews could only be conducted in between their performances,

mostly during a break when it would be time for them to eat or drink before the next set. This also deprived me the privilege of engaging the participants more on a personal level.

## 5.5 CONCLUSION

Finally, this study succeeded in achieving all the following aims:

- What compositional structures are used in *dinaka*?
- What are the stylistic features of *dinaka* from *Moletjie* village?
- What are the organisational elements of *dinaka*?
- What role does *dinaka* play in the community of *Moletjie* village?

The above aims were addressed in chapter four from the data collected and analysed to form the findings. As a result this study will give birth to many papers of this nature specifically emerging out of this particular study. In addition, more research study is required to deepen the understanding of the complexities of context, concepts and structural constructs of *mmino wa setšo* (Mapaya 2013:192).

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## Appendix 1

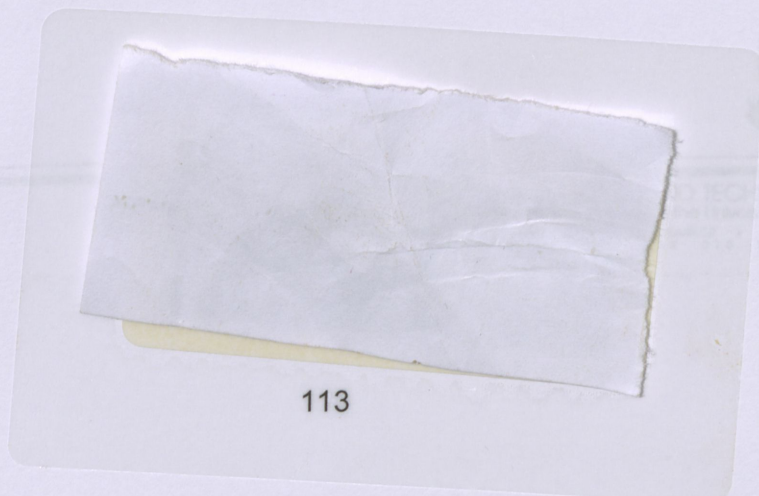
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## Appendix 1

SCHOOL OF HUMAN SCIENCES

University of Venda

Private Bag X5050

Thohoyandou

0950

The king: Kgoši Sello Moloto

Moletjie mošate

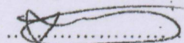
Dear Sir

**Re: permission to use Moletjie village for research**

I (Mokgetle M F) am hereby requesting permission to use Moletjie mošate and Mrnotong wa Perekise for research. I am currently studying masters in Afrikan studies with the University of Venda. As part of my study, I am required to interview some of the community elders who have experience and knowledge in the dance dinaka. My research topic A critical analysis of dinaka: a Moletjie Village case study.

Yours faithfully

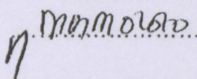
Mokgetle MF (Student)

  
.....

Date

16/09/2012

The Royal family (Moletjie mošate)

  
.....

Date

16/09/2012



UNIVERSITY OF VENDA FOR SCIENCE AND TECHNOLOGY  
(Statutorily known as the University of Venda)  
PRIVATE BAG X5050, THOHOYANDOU, 0950 \* NORTHERN PROVINCE \* SOUTH AFRICA  
TELEPHONE 015 962 8000 \* FAX 015 962 4742

### Consent Form

I Mokgetle MF, student no 11553006 doing my masters of Arts in Afrikan studies at university of Venda, Department of music. As part of my study I have to conduct a research and the topic of my study is, *A critical analysis of dinaka: a Moletjie Village case study*. This study seeks to critically and musicologically analyse dinaka both as a musical style and as a cultural activity.

I realized that the study deals with a critical analysis of dinaka in Moletjie village. The aim, objectives and method of research has been clearly explained to me. Participants' have the right to abstain from participating in this research and the right to terminate at any time. No pressure or inducement of any kind shall be applied to encourage an individual to become a subject of research.

If you agree to take part in this study, sign in this space provided.

I *Morris...Shadung...* Understand and agree to participate in this study.

Signature *Morris Shadung* .....

Date *29/09/2012*

(Informant)

Signature *[Signature]* .....

Date *29/09/2012*

(Researcher)

### Consent Form

I Mokgetle MF, student no 11553006 doing my masters of Arts in Afrikan studies at university of Venda, Department of music. As part of my study I have to conduct a research and the topic of my study is, *A critical analysis of dinaka: a Moletjie Village case study*. This study seeks to critically and musicologically analyse dinaka both as a musical style and as a cultural activity.

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If you agree to take part in this study, sign in this space provided.

I, Michael Mema Understand and agree to participate in this study.

Signature Michael Mema.....

(Informant)

Date 29/09/2016.....

Signature [Signature].....

(Researcher)

Date 29/09/2016.....

### Consent Form

I Mokgetle MF, student no 11553006 doing my masters of Arts in Afrikan studies at university of Venda, Department of music. As part of my study I have to conduct a research and the topic of my study is, *A critical analysis of dinaka: a Moletjie Village case study*. This study seeks to critically and musicologically analyse dinaka both as a musical style and as a cultural activity.

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If you agree to take part in this study, sign in this space provided.

I Mokgetle MF ..... Mokgetle MF..... Understand and agree to participate in this study.

Signature.....Mokgetle MF.....

Date 29/07/11.....

(Informant)

Signature.....[Signature].....

Date 29/07/11.....

(Researcher)

### Consent Form

I Mokgetle MF, student no 11553006 doing my masters of Arts in Afrikan studies at university of Venda, Department of music. As part of my study I have to conduct a research and the topic of my study is, *A critical analysis of dinaka: a Moletjie Village case study*. This study seeks to critically and musicologically analyse dinaka both as a musical style and as a cultural activity.

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If you agree to take part in this study, sign in this space provided.

I Mokgetle MF understand and agree to participate in this study.

Signature Mokgetle MF.....

Date 27/10/2012

(Informant)

Signature [Signature].....

Date 27/10/2012

(Researcher)