



University of Venda

MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE
COMMUNITY MUSICAL PRACTICES

by

Mokgetle Morokolo

11553006

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Main promoter Professor M.G. Mapaya (UNIVEN)

Co-promoter Professor M.A. Makgopa (UNIVEN)

DECLARATION

I, **Morokolo Mokgetle**, hereby declare that this thesis for a Doctor of Philosophy in African Studies at the University of Venda, hereby submitted, has not previously been submitted for a degree at this or any other University, and that it is my own work in design and execution, and that all reference materials contained therein have been duly acknowledged.

Signature

Date

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ABSTRACT

Mmino wa bana (Children's songs) are subjected to many changes today; so much so that in time it could cease to exist in its original form or be replaced by genres promoted on televisions. This study focuses on the genre as practised in the Moletjie community. The study explores *mmino wa bana* by examining its musicological elements, educational validity, and the general social functions within the context of the Moletjie community. By providing insight into these aspects, we could be able to ascertain the transportability of musical elements and philosophies across many contexts. Twenty-one children's songs were collected for the study. In addition, interviews were conducted with elders and members of the Moletjie royal family to capture the narrative views of the genre. Additional information was also captured in the form of diary notes. The study used an Afrocentric approach as its theoretical framework. The design was qualitative with semi structured interviews functioning as the mode of data collection. For analysis, music programs were used. The body of knowledge emanating from the study is packaged in such a way that it could be used by scholars in African musicology, policy planners, and others interested in the culture of the people of Moletjie community. The school will also find the study to be a useful resource in crafting textbooks for classroom purposes.

Key words: Bakwena, *dintona*, *Mmino wa bana*, *mmino wa setšo*, Moletjie community village, *Sesotho sa Leboa*.

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CHAPER ONE: INTRODUCTION TO THE STUDY

1.1. INTRODUCTION

This study is focused on *mmino wa bana*, but first it discusses a broader field of *mmino wa setšo* which forms part of *Bakwena ba Moletjie*'s culture. The practice of *mmino wa setšo*, to be explicit *mmino wa bana* which encompasses cultural expressions such as language, dance, attire, and rhythmic patterns that are made clearer in this study. *Mmino wa bana* is one major cultural reservoir of thought in *Sesotho sa Leboa* culture of Moletjie community.

The language spoken by *Bakwena* is a dialect of *Sesotho sa Leboa* which is also used generally for musical expressions. Despite the self-contained *Sesotho sa Leboa* culture and language, *mmino wa bana* has over the years amalgamated other languages for things or objects not indigenous to them. The words however, form part of the spoken language today. It is perhaps in *mmino wa bana* were the language collaborations seem easier and this is evident normally in *direto* (self-praise) both *bana* and their parents.

Languages evolve every day, and so do *mmino wa bana* song compositions. Therefore, it is imperative to understand the language to deeply engage the subject matter. Language usage in *mmino wa bana* develops as *bana* themselves play and compose songs through games. Important to this study is how Northern Sotho is used in compositions and beyond that.

Bakwena of Moletjie community, together with *kgoši* (king), are custodians of the culture that forms a broader body of Sesotho sa Leboa of in Limpopo province in South Africa. Understanding the culture of *Bakwena mmino wa setšo* is one of the avenues through which insight can be gained. The study of *mmino wa bana* encompasses socio-political factors, without which proper perspective will not be achieved. This means, consequently, that this study could not be conducted in isolation. It was therefore 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 standard communities.

Mmino wa bana is a complex and interesting social phenomenon which is influenced by a variety of factors. The practice of *mmino wa setšo* encompasses cultural elements such as language, dance, attire, and rhythmic patterns which form a major cultural manifestation of Sesotho sa Leboa culture (Mapaya 2013:14). The *Bakwena* of the Moletjie community, together with the *Kgoši* (King) are custodians of *mmino wa bana* which forms part of a broader body of the *Sesotho sa Leboa* culture. To understand the *Bakwena* culture, it is vital to acknowledge that *mmino wa setšo* is one of the avenues through which insights can be gained.

The language spoken by *Bakwena* is a dialect of *Sesotho sa Leboa* which is also generally used for musical expressions. In Moletjie community, *mmino wa setšo*, has seen an amalgamation of words from other languages over time. All the incorporated types of words have a specific function within the music and culture.

Despite the usage of *Sesotho sa Leboa* culture and language, over the years *mmino wa setšo* in general, and *mmino wa bana*, have incorporated other South African indigenous languages such as English. Some of the new words did not exist in the Moletjie dialect *Sesotho sa Leboa* as spoken by the people of Moletjie community. The words, however, form part of the spoken language today. It is perhaps in *mmino wa bana* that language collaboration seems easily incorporated, for example, it is incorporated in *direto* (self-praise).

When *mmino wa bana* is performed, the performers, normally *bana* (children), would be in the company of mothers because fathers would mostly be at work. In addition, mothers would use words that are common in a popular in that area to encourage their children to perform better. At times, well-known songs can be performed as though they were new by spontaneously singing them. Because these songs are rarely recorded or scored during performances, they therefore take a different texture when sung in a different environment. This flexibility often occurs in the heat of the moment and the mood of the song can also change.

Moreover, *mmino wa bana* is remarkable in that it combines intricate and yet unpretentious melodic lines, rhythmic as well as harmonic patterns. It is presumed that mothers deliberately perform the songs in the simplest manner possible. Normally, this is done so that the children can sing along. I remember as a little boy, when both my late grandfather and grandmother who is still alive, we would start singing a song around the fireplace and everyone would join in with ease. No matter

how complicated the dynamics of the song were, by the end of the night everybody would be singing along as if they knew the song. This was possible because of the simplicity of the compositions or songs. Some *mmino wa bana* songs are performed as part of *dinonwane* (storytelling), which sometimes transit into lullabies.

Musicologically speaking, the people of Moletjie community seem to prefer singing to talking. Mattern states that, music is more than an expression:

it is a determinant of diverse communities and can serve as a bridge between different people and communities by offering an accessible form of communication across cultural boundaries.

(Mattern 1998:07)

Furthermore, when a child is born, songs are sung to celebrate the occasion. In Moletjie, growing up for most youth means that when one is playing, running errands for the family, baby-sitting, or helping with cultivating in the fields, singing is involved.

Normally the songs sung at a time would be new songs, but with rehearsing everyone can join in the singing. A normal everyday life for a Moletjie child means being able to spontaneously respond to any song. Hence, they freely participate during singing. This also means that participants need not master the nature of the song and language used before singing it, but they must freely follow the one leading the song.

It is significant that this study clarifies the concept “child” according to his or her age, so that we can relate the songs to it. And important is the reality of knowing that in Moletjie community a child belongs to the community. I remember as a little boy in the village, when I wronged someone publicly, I would be reprimanded by any elderly person immediately. This is because the people of Moletjie community believed that a child belonged to the community, and therefore was to be raised by the community.

But this changed over the years when children’s rights were introduced. Now a child belongs to those who take care of them as guardians or parents. Kashaga (2013:56) alludes that, “in a contemporary world a child belongs to his or her parents but amongst the Haya, my field data presents a different story”. A child used to belong to the community they were born and raised in. However, this has since changed as many people started living individual lives.

Kashaga (2013:56) asserts that, “other informants blamed modern ways of life, which promote individualism and competition at the expense of their societal core values”. Of late, even biological parents cannot discipline their own children, because if they do they could be charged with abuse and violations of children’s rights. And yet, a child still belongs to the community if that child is raised there.

There are many definitions of what a child is, and this differs from one country and to the other. UNICEF (2000: 01) defines “a 'child' is a person below the age of eighteen, unless the laws of a particular country set the legal age for adulthood”. In South Africa a child under the age of eighteen is legally regarded as a minor (Strode,

Slack & Essack 2011). In addition, the Children's Act (act 38 of 2005) refers to a child as a person under the age of eighteen years.

1.1.1. Study Location

Moletjie community is in the Capricorn District Municipality of Limpopo province, South Africa. It is a community led by *Koi Moloto III* and shares borders with both Blouberg and Polokwane Municipalities. Together, the municipalities that cover Moletjie community have five wards namely, Ward 09, Ward 15, Ward 10, Ward 35 and Ward 36. The Capricorn District municipality is a category C municipality situated in the Limpopo Province. The municipality is a stopover to Gauteng, the North West, and Mpumalanga provinces.

Polokwane Local Municipality is located within the Capricorn District in the Limpopo province. It shares its name with the city of Polokwane (previously known as Pietersburg) and is the capital city of the province Limpopo. In February 2002, the city was renamed Polokwane, a Northern Sesotho name that means 'place of safety' (www.polokwane.gov.za). It is a city with more than a century of phenomenal growth and prosperity. Polokwane Municipality accounts for 3% of the total surface area of Limpopo, however, over 10% of the population of Limpopo exists within its boundaries. The municipality serves as the economic hub of Limpopo and has the highest population density in the Capricorn District (Polokwane.gov.za. 2012). At the centre of the city is the Polokwane economic hub, which includes the central business district, industrial area, and a range of social services as well as some well-

established formal urban areas servicing the more affluent residents of Polokwane (Polokwane.gov.za. 2012).



Figure 1 A South African Map reflecting Capricorn district in Limpopo Province

Moletjie community encompasses settlements such as Moletjie *mošate*, *Emoting wa Perekise* and *Ga-Semenya*. In addition, Moletjie community is home to the South African jazz legend Caiphus Semenya, while Moletjie Sekuruwe is home to jazz guitarist Mr Selaelo Selota. Moletjie Ga-Masehlong is home to South African middle-distance runner and world champion Mokgadi Caster Semenya; Moletjie *Ga-Ngaosheng* to South African football (soccer) midfielder Tlou Segolela, and lastly Moletjie *Ga-Maribana* is home to Governor of the Reserve Bank of South Africa, Mr

Lesetja Kganyago. These are but a few of the world-famous names to come out of the area.

1.1.2. The history of Moletjie

The name Moletjie community has two origins; the first relates to the battles fought (lwela) over the land against other nationalities and were defeated. Thus, it is a way of celebrating victory. They praised themselves saying, “*ke Moletjie a ntloma le maruma o gona ke phefo le tlala*” (it is Moletjie of strong warriors whose spears can only be stopped by strong winds and hunger). The second origin came into being when nations used to cry over the land:

*ke letsa batho ke Moletjie ya mabokanyana e gona ke phefo le tlala
ge ele marumo gona ga o tlakane*

(we make nations cry a land of strong warriors).

(Moloto 2012)

The *mošate* (the royal palace) of Moletjie community, like many other royal palaces in Limpopo Province, is situated at a place that is surrounded by mountains.

In a conversation that I had with *molata wa mošate wa* Moletjie community (the spokesperson of the village), I asked him about the choice of the residential area of *bamošate*. Mr Moloto, who is the official *molata wa* Moletjie (the King’s right-hand man) village, said that, “the choice of the area was influenced by war over land for grazing”. In addition, Mr Moloto in Mokgetle (2012:06) declared that,

“The people of Moletjie community, after having travelled all over Moletjie community, later came back here to the mountains; this was around the fifteenth century”.

(Moloto 2012)

The royal family of Moletjie community and some of its people *ba ena kwena* (they identify themselves with a crocodile) and they, therefore, call themselves *Bakwena* of Moletjie. Therefore, in this study, I address the people of Moletjie community as *Bakwena*.

Bakwena, like other people throughout the Limpopo Province of South Africa, have a *koša* who rules over the land and is normally helped by *dintona* (chiefs). Currently, *Bakwena* have 110 chiefs (Moloto 2012). Like in other African cultures, according to *bamošate*, the first-born son is always the one to ascend the father's throne once the king has passed on. Some of the chiefs are from the royal family, while some are appointed by the king (Mokgetle 2014:05). The selection criteria for those who are not from the royal family is different. The first person to occupy land in a new development is selected to chieftaincy (Moloto 2012). The history of *Bakwena* of *mošate wa* Moletjie community reflects the ten names of their earlier kings, which are recorded. This includes those who were appointed as acting kings, especially after the passing away of a King, while the heir was still young to ascend the throne (Moloto 2012).

The language spoken in Moletjie community is *Sesotho sa Leboa*. Even though members of the royal family and other community members originated in Botswana,

and speak a language which reflects the Setswana heritage, they adopted *Sesotho sa Leboa* because of the school curriculum in the then Transvaal province which did not teach *Setswana*. This is because the area was and is still dominated by Northern Sotho speaking people. They gradually introduced names that celebrated them as *Bakwena* ba Moletjie community for example, and others such as Makwena, Maphuthi, and Nare.

1.1.3. Popular names in Moletjie

There are names which are common across cultures, but *Bakwena* have unique names which mostly emulate those of wild animals. Over the years, an increase in names which reflect those of wild animals became common to *Bakwena*. Names of wild animals such as, *Noko* (porcupine), *Phuti* (springbok), *Tlou* (elephant), *Nare* (buffalo), *Chuene* (baboon), *Kwena* (crocodile) and *Tau* (lion), to mention but a few, are common amongst the *Bakwena*. In addition, the naming went further with regards to children, and the newly wedded. For example, *makoti* (a young bride) is given names such as *Mmatlou* (mother to elephant), *Mmanare* (mother to buffalo) and *Mmaphuti* (mother to springbok). Naming is regarded as an important aspect in any human society. It portrays the cultural values and traditions of that society (Mphela 2010:01).

1.3. PROBLEM STATEMENT

Mmino wa bana is subjected to many changes today; so much so that in time it could cease to exist in its original form. Due to lack of musicological documentation of *mmino wa bana* in Moletjie, little is known about the genre.

In addition, in Moletjie community *mmino wa bana* custodians are normally elders, whom might not be there for long, so it is of vital importance that the knowledge they have about the genre be documented. *Mmino wa bana* has for years been orally transmitted from one generation to the other, therefore documenting it will help keep it in its original form. Exploring Africa (2009:01) asserts that, "African music has a long history that has been orally transmitted from one generation to the other". *Mmino wa bana* songs have survived generations of deformation even though for many years it was only orally transmitted down the generational trajectory. Yet, it should be remembered that each generation pursued a form of *mmino wa bana* that which is influenced by the developments with its surroundings. This can be credited to the oral traditions within the culture of *mmino wa bana* which are dynamic in nature.

Modern *mmino wa bana* differs from what could be perceived as the historical *mmino wa bana*. The difference can be attributed to the fact that scholarship has not focused on it and that it has not been part of the school curriculum. It is also worth noting that if *mmino wa bana* disappears, musicological benefits may cease to exist. The loss of one musical genre would be musical suicide. The findings of this study and its

recommendations will benefit *Bakwena* of Moletjie, secondly, it will succour scholarship in general. And last, the Department of Education will also find the study to be a useful resource in crafting textbooks for classroom purposes.

1.4. RATIONALE OF THE STUDY

There is little if not any studies on *mmino wa setšo* with special regard to *Sesotho sa Leboa* (Northern Sotho) children's songs in Moletjie. This study seeks to explore the role of *mmino wa bana* as indigenous ways of learning and document it's notated songs. Enthusiasm to conduct this study emanates from a conspicuous increasing interest in *mmino wa setšo* by scholars such Dikotla (1996), James (1990), Galane (2003), Lebaka (2008), Mabitsela (2005) Masoga (2006) and Joubert (2009), just to mention a few. But little if not any attention was given to *mmino wa bana* of Moletjie community.

This study seeks to close the gap by exploring *mmino wa bana* by transcribing and analysing *mmino wa bana* in Moletjie community in detail. The study is significant in that it will contribute to historical narratives, and to *mmino wa bana* and other musical texts, which can be used in the classroom. *Mmino wa bana* in Moletjie community form an integral part of the community at large, but their role is yet to be explored and thoroughly studied.

1.5. AIM OF THE STUDY

The aim of the study is to explore the *mmino wa bana* phenomena as it obtains in Moletjie communities with a view of extracting and using its epistemologies in different contexts.

1.6. OBJECTIVES OF THE STUDY

To achieve the aims of the study the following objectives were pursued:

- Explore musicological aspects and attributes of *mmino wa Bana*?
- Study compositional devices used in the genre?
- Investigate the transportability of elements of *mmino wa bana* genre to a formal music learning environment?

1.7. RESEARCH QUESTIONS

To achieve the aim of the study, the following research questions were addressed:

- Musicologically, what constitutes *mmino wa bana*?
- How are compositional devices used in the genre?
- In what ways could Mmino wa bana be harnessed for classroom?

These questions form the basis of unstructured interviews.

1.8. LIMITATIONS OF THE STUDY

This study explored *mmino wa bana* to understand its compositional structure, what constitutes *mmino wa Bana* musicologically, and discover the ways in which songs are used to educate children in Moletjie community. A major obstacle encountered was persuading the royal family to nominate an elderly woman to represent them in this study. Another limitation was the limited time I spent with the participants due to our meetings being mostly on weekends. To be precise, we mostly met on Saturday afternoon after the participants were done with both personal and communal responsibilities. This also deprived the study the privilege of engaging the participants more due to their personal time constraints.

1.9. OBSERVATION

Mmino wa bana is a communal activity, which is mostly practised by the children. To achieve the aims and objectives of the study, I visited different communities within Moletjie community to get the input of experts on *mmino wa bana*. During the visit, I was amazed at how the old ladies would struggle initially, only to later remember the songs they last sang years ago. When I asked when they had last sung the songs, Mrs Phukubje and Mrs Legodi alluded that they last sang them as young girls. However, for Mrs Ramphele and Mrs Manamela, who are both experienced professional grade R to grade 3 teachers, it was easier to remember most of the songs. It was intriguing, and rather disappointing to see how children related to

Northern Sotho songs compared to their relation to English songs. They seemed to be more vibrant and enthusiastic towards English songs than the Northern Sotho songs. As I contemplated the future of *mmino wa bana* in Moletjie communities, I was disheartened by its apparent lack of excitement.

1.10. CHOICE OF LOCATION

Besides the fact that, the study is about *mmino wa bana* of Moletjie community the locations and participants in this study were chosen to represent all communities within Moletjie area. In addition, to avoid research bias, selection of locations was carefully widened in distance. Most communities within Moletjie are between 15 to 20 km apart. Reviere (2001:712) affirms that, “an Afrocentric inquiry must be executed from a clearly defined Afrocentric place and must include a clear description of this location”. Even though the locations chosen are under the leadership of one royal head, and they speak Northern Sotho, the dialect is different.

Historically, the Northern Sotho of all the four places: *Sengatane*, Moletjie *Mošate*, *Ga-Semenya*, and *Ramongwana*, are said to be slightly different. By choosing the above-mentioned areas the research would therefore be unbiased in representing communities within Moletjie village. In everyday language, place is regarded as a mere physical location, a definition that has often unhelpfully obscured more in-depth understandings a people’s culture (Casey 1996).

1.11. LANGUAGE USAGE

Northern Sotho language was used as a medium of communication between the researcher and all the participants. This was because all the participants spoke Northern Sotho and were, thus, able to express themselves. The language of participants helped in assuring that the participants were free to tell a story using *dika le diema* (idioms) as they express themselves. However, it was at times difficult to translate some of the points participants were saying.

Casey (1996:15) argues 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 became one with them, and this did not only help me to relate better to them, but it also made them feel more comfortable sharing their knowledge in *mmino wa bana*. Engaging them at this level thus helped me realise my research aims.

1.12. CHAPTER LAYOUT

Chapter 1: Presents introduction to the study.

Chapter 2: Provides analysis of literature review.

Chapter 3: Presents the research methodology adopted.

Chapter 4: Presents the study findings.

Chapter 5: Presents conclusion and recommendations of the study.

CHAPTER TWO: LITERATURE REVIEW

2.1. INTRODUCTION

This chapter reviews literatures on *mmino wa bana* which forms a broader body of *mmino wa setšo* in Moletjie. The review attempts to situate this study within the existing body of knowledge. In this study, the review of literature is focused on other areas of study that have orthodox and ancillary influence on the inquiry of *mmino wa setšo wa bana* in Moletjie community. Moreover, the literature reviewed includes areas of literature that represents African musicology, musicology and theories that guide an inquiry in African studies to be specific African musicology.

Mmino wa setšo in Moletjie community is relatively a field that is yet to explored, the fewer literature confirms this assertion. In addition, the subject *mmino wa bana* of Moletjie community has never been studied before, making it difficult for one to review. Therefore, literature from outside Moletjie community and not necessarily literature on *mmino wa bana* but indigenous African music. However, the absence of literature on *mmino wa bana* in Moletjie community presented an opportunity for this study to try close the gap and foreground future studies on the subject. In the absence of relevant literature to review and support this study, I considered the literature base on the following:

- *Mmino wa setšo*

- Early musicology
- African musicology
- New musicology and
- South African musicology.

Reviewing the above-mentioned literature abetted in relating theories that gave direction to the study. In trying to formulate a concept of musicology in *mmimo wa bana*, a sequence that outlines literature on African indigenous music is therefore reviewed. The literature review thus branches out to contributions of local researchers and covers literature on research methods. By so doing it would be creating a platform at which essentials elements of the musicological paradigm are established.

In addition, the literature review aims at assessing limitations on Africa indigenous music logic of rational. A musicological thinking and approach to a study is in turn domesticated by African philosophies.

2.1.1. African Musicology

African musicology in its early years was established by researchers mostly from outside Africa. They laid a foundation that serves as a point of reference to researchers in this field of study. Early European travellers and missionaries in the 1900s documented their encounters with Africa, this included African music. These included researchers such as, Farmer's (1939) *Music in the Western Sudan*,

Amnon's (1979) *The Theory of Music in Arabic Writings*, Ward's (1927) *Music in the Gold Coast*, Reinecke (1976), Hornbostel (1928) and Hirschberg's (1969) research on the early historical illustrations of west and central African music which was historical focused. And lastly, Jones's (1959) who's studies in Africa are regarded as some of the best to be published in his era. Jones's studies explored African indigenous music with his approach that is musicological in nature than that of his peers and his predecessors. Before him, African musicology was considered as an experimental field of study.

The mentioned early African musicology researchers had theories and methodologies which were later questioned. As a result, this saw a rise in new theories that did not subscribe. The new developments resulted in ethnomusicology, musicology, and new musicology. Stock (1996:42) confirms the differences between musicology and ethnomusicology.

	Musicology	Ethnomusicology
1. Initial scope	The West, art music	Whole world except West, folk music
2.Perspectives	"Music" used as shorthand for "musical sound, "music or itself," culturally bounded, specific instructions	"Music" seen as a complex of conceptualisation behaviour sound" cross-cultural, generalisations about music and musicality

	referring to particular pieces and repertoires	
3.Target readership,	Scholars, performers, and others within Western music musical tradition	International scholars of music , anthropology, etc.
4.Historical practices	Reconstruction and interpretation of lost repertory	Documentation and preservation of disappearing repertory
5.Typical units of study	The individual composer, the score, idealised performances	"Performers," the music event, actual performances
6.Central concepts	The individual, the idiosyncratic, history, influence, development change (once seen as good), musical autonomy (declining), formal unity (declining)	The culture, the typical, tradition, transmission, change (once seen as bad), (once seen as good), social function, cultural uniqueness, (declining
7. Distinct forms of authority	Scholar's authority as cultural expert	Informants, folk evaluation

Table 2.1. The differences between Musicology and Ethnomusicology (Chiang 2008)

A close reading of Rhodes (1956), Thieme (1963), Engelhardt (1975), Paxinos (1986), Agawu (1992), Djedje (1992), and Akrofi (2002) gives one an idea of the path of progresses and the contemporary state of African musicology. To state the obvious,

however, *mmino wa setšo* to be specific *mmino wa bana* in Moletjie community is relatively an unexplored study area. Also, musicologists Stock (1997), Beard and Gloag (2005), Mugovhani (2008) and Born (2010) led the new movement of African musicology. However, each one of them defines musicology differently according to their personal experiences.

This section reviews a body of literature on African indigenous music and then contributions from local *mmino wa setšo* researchers with specific attention being given to children's songs. The literature review is divided in two subsections, namely international and local literature.

In addition, African indigenous music, over the years has developed into a complete area of study, which has seen a rise in recognition amongst scholars such as Arom (1991), Nketia (1992), Nettle (1991), Okumu (2000) and Nzewewi (2003). Additionally, ethnomusicology has attracted many scholars taking up indigenous African music researches. In addition, studies on ethnomusicology converged on the twenty-nine issues concepts about ethnomusicology. These are some of the many African researchers whose works have contributed to the growth of indigenous African music research.

2.1.2. New Musicology

Stock (1997:40) suggests that, it is almost as if the new musicologists and critical musicologists would prefer to invent their own theories of social and cultural contextualisation than consider those already developed in ethnomusicological research. He further pronounces that, despite musicology's recent expansion into cultural models of musical interpretation, it remains rare for musicologists to draw on existing ethnomusicological approaches or theories. For many aspirant scholars, this meant doing studies that are not influenced by other theories outside the field. This on its own is a life filled with new opportunities.

It is advisable that aspiring scholars should develop theories that will not shy away from the truth. New musicology" has moved full force to considerations of music and culture, but I marvel at the oversight of decades of ethnomusicological scholarship long concerned with these same themes (Stocks 1996:41).

2.1.3. Theories on Musicology

This section explores theories in musicology and their meanings thereof. The first is Cognitive Musicology which Haumann (2015) describes as musicology that originated in partly from an interdisciplinary tradition of studying music from the perspective of psychology. This tradition was initiated in 1863 by Hermann von Helmholtz and is sometimes called psychomusicology (Haumann 2015:14). Also, the recently revitalized interest in interdisciplinary studies, is the need to test music

theory empirically, and a focus on new applications of music theories that may also have contributed to an increasing interest in Cognitive Musicology (Haumann 2015:14).

Cognitive Musicology is a recent discipline of musicology that suggests drawing on disciplines outside traditional musicology to study and explain musicological phenomena. It draws its main methodical approaches to studying music as an interdisciplinary field of the Cognitive Sciences and music as the main subject of study. In Cognitive Musicology, the basic theory is that music may be understood as a type of information that humans process (Haumann 2015:14).

Haumann (2015:14) is of the view that, to study how humans process any information in the world, in which we live, the Cognitive Sciences combine theories, research methods from the humanities and the natural sciences, such as psychology, semiotics, computer science, and neuroscience. Moreover, he insists that Cognitive Musicology seeks to answer questions particularly concerned with how musical information is processed. Therefore, the adaptation Haumann's cognitive musicology theories in this study helped in formulating questions particularly concerned with *mmino wa bana ba Moletjie*.

Parncutt (2007: 03) introduces another theory in musicology by arguing that, “systematic musicology is an umbrella term, used mainly in Central Europe, for subdisciplines of musicology”. And he also affirms that, systematic musicology is primarily concerned with music in general, rather than specific manifestations of

music. since this study is primarily concerned with *mmino wa bana* songs systematic musicology theories come in handy.

Systematic musicology is defined as a subdiscipline of musicology that is primarily concerned with music in general: what is music, what is it for, and why do we engage with it? by contrast, the sister disciplines of historical musicology and ethnomusicology are primarily concerned with specific manifestations of music: styles, genres, periods, traditions, and individual pieces or musical events (Parncutt 2007:03). The two broad approaches complement each other: historical musicology and ethnomusicology may be regarded as the bottom-up components of musicology, while systematic musicology is the top-down component (Parncutt 2007:03).

Apart from cognitive and systematic musicology, there is new musicology. Musicology as defined by Cook (1999:32) is a branch of knowledge in which musicologists laboured at getting the texts right; theorists explained why one note must (or must not) follow another separated musicology from music theory. Music theory is concerned with constructing a technical explanation of a given practice.

Apart from the music itself there is a vast knowledge of history which played a vital role in shaping music as we know it today. It is therefore unrealistic to separate the two. Therefore, this study forms part of a movement of African musicology. Researching about *mmino wa bana* using methodologies that deal with African indigenous music and its participants follow guidelines around musicology. Parncutt maintains the following about musicology,

Musicology is the study of music. Leading music encyclopaediae such as the New Grove Dictionary of Music and Musicians (2001, “Musicology”) and Musik in Geschichte und Gegenwart (1997, “Musikwissenschaft”) offer a broad, all-encompassing account of musicology. They suggest that musicology today covers all disciplinary approaches to the study of all music in all its manifestations and all its contexts, whether they be physical, acoustic, digital, multimedia, social, sociological, cultural, historical, geographical, ethnological, psychological, physiological, medicinal, pedagogical, therapeutic, or in relation to any other musically relevant discipline or context.

(Parncutt 2015:02)

A musicological study requires methodological approach that can best serve its requirements well. In addition, Parncutt (2015: 02) affirms that, methodological proposals have shaped musicological research habits; perhaps most famously by separating what he calls “historical” and “systematic” musicologist. His articulation of musicology as a science is therefore worthy of inclusion in the academic success.

Even though, some theories around musicology are a result of curious minds to unearth hidden truths about a people’s indigenous music, some are a result of deep exploration of the existing theories. Attali (1985:6) argue that, all music any organisation of sounds is then a tool for the creation or consolidation of a community. It is for this reason that this study sought to unearth and document information about the Moletjie community, mostly their *mmino wa bana*.

Musicological approach to engaging with a community normally involves having to be loyal to the participants and their knowledge without alteration. Additionally, musicologists ought to unsympathetically engage the knowledge about *mmino wa*

bana to reach an understanding of the music. By so doing the researcher's enquiry on understanding a people's music as social and historical context of a community should form the major contribute of the enquiry (Cook 1998). Musicologists have attempted theories and definitions that worked for them, but more exploration is to be done.

2.2. MMINO WA SETŠO

This section presents literature on *mmino wa setšo* (Northern Sotho indigenous music) and reflects on the developments it has undergone. The review foregrounds the literature review on *mmino wa bana* which in Moletjie community has received less attention as field of study. Although its growth is sluggish as compared to other fields of study, over the years scholars became fascinated to doing studies within this field. Moreover, it attracted different studies both from international and local scholars.

There are several studies on *mmino wa setšo* that includes at times would have a section on *mmino wa bana*. These include studies by scholars such as Galane's (2003) *Mmino wa setšo* study is a critical analysis of the Kiba (song-dance-drama) discourse. The study is specifically about Kiba music and it slightly documented information about *mmino wa bana* in Moletjie village. Mapaya (2004, 2010a, 2010b, 2011, 2012, 2013 and 2014) investigated *mmino wa setšo* as practised by Bahananwa and none of them critically explored *mmino wa bana*. Also, of great importance to the broader body of *mmino wa setšo* is James's (1990, 1991, 1995,

1997, 1999a, 1999b) researches which focused with *mmino wa setšo* songs of town and country and the experiences of migration by men and women of Limpopo province formally known as Northern Transvaal. In addition, James also, addressed issues around aspects of *mmino wa setšo* in the article, music of origin class, social category and the performers and audience of "Kiba". But none of her studies explored *mmino wa bana* leaving a gap in this field.

Besides Galane's (2003), James's (1993) contributions to the study of Kiba which forms a broader part of *mmino wa setšo* and African musicology. Both contributions did not include exploration of *mmino wa bana* but music of origin: class, social category and the performers and audience of "Kiba". Also, Joubert (2009) research did not explore *mmino wa bana* but only *mmino wa setšo*. Another contribution by Joubert's, includes her (2012) article that focused on rain songs and the observance of the rain cult amongst the Lobedu people of queen Modjadji emphasis on rainmaking songs.

2.3. *MMINO WA BANA* IN MOLETJIE COMMUNITYVILLAGE

This section presents literature on *mmino wa bana* which forms a part of a broader body of *mmino wa setšo* literature. *Mmino wa bana* has always been present within the broader *mmino wa setšo* compositions and performance of the music (Beard & Gloag 2005). Additionally, *mmino wa bana* as an art form has to date only invited fewer theoretical speculation and critical reflection. And also little is known about *mmino wa bana* experiences by the people of Moletjie. Beard and Gloag argues that,

Music and musicology are both separate and related constructs. Music, as a practical activity, has its own history, but musicology, as a process of study, inquiry and reflection, while it forms its own context and employs distinct concepts, is clearly dependent upon and reflective of music as its subject.

(Beard & Gloag 2005: ii)

To strengthen this study, I also reviewed other studies on *mmino wa bana* which were not conducted in Moletjie. It is important that as initiatives to close the gap within *mmino wa setšo* with regards to *mmino wa bana* be collected and preserved in any form. By so doing *mmino wa bana* songs should be notated. Manganye further argues that;

When notated and recorded, the game songs could also be taught in multicultural classrooms, for example, instead of only being taught orally from one generation to the other. If this is done, a wide public will also be able to appreciate, read and perform African indigenous music.

(Manganye 2011:01)

Other studies conducted from Moletjie, such as Custodero's (2009) Development of Singing in the Early Elementary Grades which focused on two aspects of singing songs. Meanwhile, Thorsén's (2002) article "the second liberation struggle cultural identities in South African music education" investigated music in schools from a sociological and anthropological perspective. Moreover, Thorsén's work used the concept of cultural identity as a tool for understanding an important feature of cultural liberation.

Chen-Hafteck, van Niekerk, Lebaka and Masuelele's (1999) paper explored effects of language characteristics on children's singing pitch. Therefore, an observations on Sotho and English speaking children's singing were made. Additionally, the paper's aim was to investigate whether the language characteristics of Northern Sotho and English song texts have any effect on children's singing pitch. Also whether there are any cultural differences between the Sotho and English speaking children's singing pitch.

Mabitsela (2005) explored the structure and significance of Northern Sotho traditional songs with specific reference to children. It focused on internal and external structures of traditional songs using poetic devices. Meanwhile, in this study Mokopela's (2006) study, reflected on indigenous knowledge in the Northern Sotho poetry and it focused on children songs since songs come in the form of poems meant to sooth children and stop them from crying. Also, Weche's (2009) study, entitled Bantu and Nilotic children's singing games: a comparative study of their value communication critically examined how the performance of the singing games and their texts reflect on the aspirations, norms and values of the macro cultures of the two Nilotic and Bantu communities respectively.

Mmino wa bana is sought of as less important amongst the broader sphere of *mmino wa setso* in Moletjie. Maybe this is due to their basic tonic melodic lines that at times do not even have cadences rather a tonal chord throughout. And also, maybe the fact that anything related to children is regard as playful. But I would like to argue

otherwise, I am of the view that *mmino wa bana* is the foundations of all other musical genres in Moletjie. My reason being that, The first experience of music by children is through *mmino wa bana*. Moreover, it is through this genre that children learn words, names and other fundamental culture norms.

This study dealt with *mmino wa bana* not as a separate genre of music, but as part of *mmino wa setšo*. The literatur on *mmino wa setšo* in Moletjie communityvillage bear a testament that *mmino wa bana* has not received diminutive attention it deserves. At this point it should be clear that the body of *mmino wa setšo* does not cover *mmino wa bana*. This is because of the limited literature on *mmino wa bana* thus far. To date studies which have been conduted In *mmino wa setšo* includes studies on Dinaka/Kiba and subsections in other studies which were not specificaolly focused on Moletjie. This poses a gap which this study seeks to address by researching and exploring *mmino wa bana*.

2.4. THEORETICAL FRAMEWORK

This study adopted an Afrocentric approach to design data collection and data analysis methods. During data collection, which involved interviews, Afrocentric principles were used to ensure that the voices of the participants were heard without compromising data collected. Since this approach relates well to qualitative research methods, this study applied principles adopted from it. The Afrocentric research design derives from a paradigm that deals with an array of social questions. Amongst them there are issues of African identity in this case from the perspective of the

Moletjie. The Afrocentric methodological approach suggests that, the approach should be centred, located, oriented, and grounded on the principles and experiences of the people of Moletjie community experiences (Asante1987:168).

Likewise, being Afrocentric does not imply that one should denigrate 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 suggest that people employ explanatory systems, which must be understood within the character of the local context (Mkabela 2005).

However, Asante (2008:87) argues 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. When interacting with the *Bakwena*, it was preferred that the interviews be more of a conversation than question and answer. This, in turn, gave the participants freedom to narrate stories around the knowledge they have about *mmino wa bana*. Mapaya (2013:41) asserts that, “although *mmino wa setšo* is multiartistic, 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”. The study explored *mmino wa bana* as a broader body of *mmino wa setšo* in Moletjie. However, more attention was paid to *mmino wa bana*. In addition, *mmino wa bana*’s aspects were explored further as per the views of the participants in this study.

Afrocentrism is the scholar's assuming the right and the responsibility to describe reality from his or her own perspective (Reviere 2001). *Mmino wa bana* in Moletjie community can only be narrated and defined by its own custodians. Mapaya (2013:35) declares that, "indeed, Afrocentricity cannot be bias free, and it cannot afford not to promote an African perspective". Asante (1990: VI) asserts that, the basic Afrocentric beliefs that a researcher should follow are as follows:

- Hold themselves responsible for uncovering hidden, subtle, racist theories that may be embedded in current methodologies;
- Work to legitimise the centrality of African ideals and values as a valid frame of reference for acquiring and examining data and
- Maintain inquiry rooted in a strict interpretation of place.

The above, as observed by Asante's (1990) Afrocentric beliefs, were adopted and used during data collection.

2.5. CONCLUSION

The absence or little literature on *mmino wa setšo*, literature *mmino wa bana* in Moletjie, resulted in similar studies done outside Moletjie community being reviewed. Literature reviewed enabled me to identify gaps within the study of African indigenous music and musicology, *mmino wa bana*, which is one of the many genres in *mmino wa setšo* in Moletjie.

CHAPTER THREE: METHODOLOGY

3.1. INTRODUCTION

This chapter presents the research methodology adopted to conduct the study. It also includes explanations of the research design, location, population, and sample through the data collection instrument.

3.2. Research methodologies

The study used the Afrocentric research approach, and it required the adaptation of qualitative research design methods. Since *mmino wa bana* is a social phenomenon these two methods were therefore suitable for this study. Woods (1996:03) states that, “the qualitative research method focuses on meanings that participants attach to their behaviour, how they interpret situations, and what their perspectives are on particular issues”. Therefore, for one to fully understand *mmino wa bana* phenomena, one should approach it with the aim of capturing the interpretation of *mmino wa bana* from the participants who are experts on the subject.

The collected songs were deliberated on in their original form as sung in Moletjie. *Mmino wa bana* is created by human beings and constitutes an essential side of his/her cultural manifestations; therefore, it cannot be properly investigated if approached as an isolated phenomenon (Kolinski1967:01). The phenomenon *mmino wa bana* constitutes other factors, such as historical background, language,

and compositional structures which are as important as the songs. Kay (1996:51) confirms that a musicology approach concerns itself with the history and the theory of a music that lends itself to large-scale musical analysis. In addition, the nature of any ethnomusicologist's activity is determined by the dimensions of his/her contact with the carriers of the tradition itself, an interaction that at any point moves beyond a formal research process into the realm of deeply felt relationships (Kay 1996:51).

3.3. Research Design

This study adopted qualitative research methods that perfectly suit *mmino wa bana* study. It therefore used a naturalistic approach that seeks to understand *mmino wa bana* phenomena (Patton2002:12). A social phenomenon such as *mmino wa bana* requires suitable methods such as a qualitative research method. Moreover, the method is devoted to developing an understanding of human systems (Savenye2003:1046). The word “qualitative” implies an emphasis on process and an in-depth understanding of perceived meanings, interpretations, and behaviours, in contrast with the measurement of the quantity, frequency, or even intensity of some externally defined variables (Denzin & Lincoln 1994:02). The following are data collection tools that were used to collect and analyse data:

- Voice recorder,
- Diary notes, and
- Cubase recording software.

The voice recorder was used to capture interviews which were also written down in a diary. A Cubase was used to analyse the recorded songs.

3.3.1. Population and Sampling procedure

In this sub-section, population and sampling are discussed with the aim of categorizing the population of the study to which the findings will be pertinent. It provides an explanation 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”. Participants were chosen based on their knowledge of the subject. As one of the primary sources of traditional cultural knowledge of *mmino wa bana*, native elders are responsible for sharing and passing on that knowledge in ways that are compatible with traditional teachings and practices (Masoga 2006:58).

3.3.1.1. Study population and Sampling size

This study used purposive sampling as its basis. Kumar (2005:179) states that “purposive sampling is extremely useful when developing something about which only a little is known”. This study’s population consisted of 21 songs which are the primary focus of the study and four elders and one youth who are knowledgeable about *mmino wa bana* as check mates to the study. This included 3 professional grade R to grade 5 teachers. The number of participants selected in this study depended on various factors that were tried out (Colaizzi 1978:58). It should be clarified that no

children were used as informants, but only in the singing of few songs. This is because the study was only looking for informants that have gone through all the stages of *mmino wa bana* and perhaps even the changes it has undergone.

The sample is a 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". I feel that the participants selected for this study represented *mmino wa bana* since they each covered a selection of songs.

Different stages of children's development and ages were represented, for example game songs, lullabies, rainmaking songs, and songs which are sung by *Bana*. The research has considered the context of each composition including the historical context, circumstances of its creation, the life and personality of the composer, and the views of other interested stakeholders.

3.3.2. Data collection

This study used a semi-structured interview method to collect data. Even though the interviews were semi-structured, I had my own interview guide to help in keeping them concentrated on the topic at hand. The guide comprised of a series of questions and follow up question which were used to guide the interviewees. The interviews were conducted during a one-on-one interview process. In addition, five

participants from different areas in Moletjie community who are thirty years and older, were interviewed.

Participants were treated with respect and the information given to me by them was documented without any alteration. Kay (1996:51) asserts that,

“The nature of any ethnomusicologist's activity will be determined by the dimensions of her contract with the carriers of the tradition itself, an interaction that at any point moves beyond a formal research process into the realm of deeply felt relationships”.

(Kay 1996:51)

Moreover, ethical considerations were strictly adhered to. The second phase of the study entailed the transcription of *mmino wa bana* songs into staff notation for documentation and analysis. Furthermore, 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.

3.3.3. Research instruments

Since data collection was divided into two rounds, the second round required the use of equipment for information accumulation and data analysis. I used music related programming to record and play back the recordings of the interviews:

- A voice recorder and a diary were utilised to record the meetings as they happened.

- Two forms of recordings were used so that data collected could be on different devices for safe keeping.

3.3.4. Data analysis

Mmino wa bana songs were examined, as well as data gathered through the voice recorder and made in the diary during the interviews. In addition, music software was used to explore the music recorded, and the interviews about that music. This was done by playing the music intentionally at the tempo that can be transcribed without missing out a note. Concerning data analysis. Kay indicated the following,

I wish to move discussion beyond an appreciation of the impact of “relational knowledges on ethnographic interpretation and writing to explore more deeply a type of reciprocity and grounded action that is a surprisingly frequent outgrowth of the ethnomusicological research progress. I will suggest that an idiosyncratic theoretical stance and working methodology give rise to this outgrowth of ethnomusicological research and that it likely has its roots in the close but conflicted relationship of ethnomusicology with other disciplines.

(Kay 1996:36)

The study also utilised specific theories on information gathering by Kay 1996's analysis which formed part of information examination. Data were then explored and examined. The purpose was to explore and examine musical texts to reveal participants perspectives. Last, the goal of maintaining the participants' ideology and utilisation around *mmino wa bana* was clearly executed.

3.3.4.1. Narratives and Song text

An audio recording of interviews and songs was captured using Cubase music software. A Research Journal held notes which were recorded during interviews held for data collection purposes. These interviews were transcribed. The transcription of the audio recording was done and compared to the Research Journal for consistency. In addition, the Research Journal notes were revisited several times to acquire a more balanced understanding of highlighting words and phrases or sentences, that answer research questions (VanMannen 1990:80). Also vital was the arrangement of the Research Journal notes which convey the same significance of appropriate topics.

3.3.4.2. . Musicological treatment

All the songs were recorded as two-part audio files using an NTG-2 Rode microphone on Cubase 5. The audio files were then cleaned of any background noises which may temper the clarity. Once cleaned, they were then converted to mp3 files for easy listening. This helped during the transcription of the lyrics and interview text. All the songs in this study before final documentation went through the following musical treatment:

- Tempo Tracker
- Pitch and Warp
- Key Editor

This process, even though time consuming, was an essential documentation of the accuracy of *mmino wa bana* songs.

First, in documenting the tempo of the songs I relied on the tempo of the participants as they sung. I also used my own experience to figure out the songs' tempos. During the interviews when songs were recorded a tempo tracker, also known as a metronome, was not used. For example, the song *Pudi ya Phoko*, musical example 17, has a time signature of 4\4 with a tempo which is a moderate 65 beats per bar. And yet the tempo tracker would show a tempo of 120 beats per bar. The figure below reflects the above clarification.

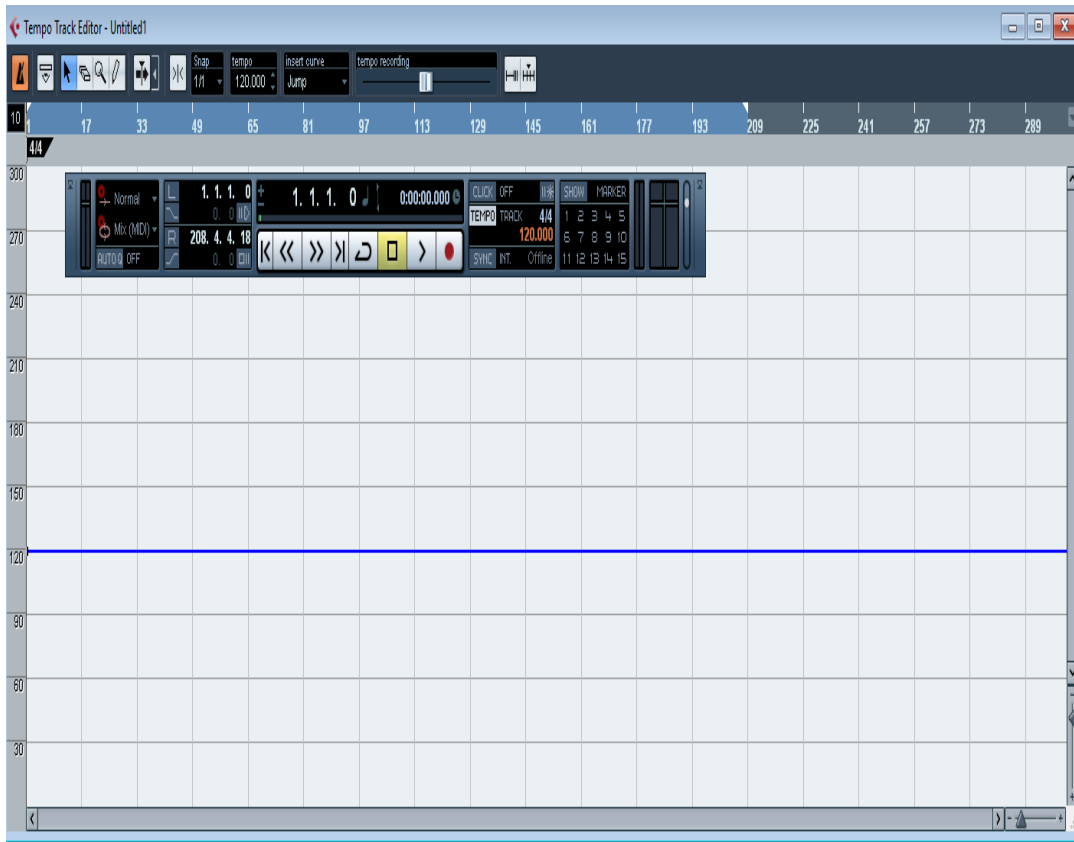


Figure 1 Tempo Tracker

Secondly, dealing with *mmino wa bana* presented a challenge in terms of getting the correct key signature on some songs. The change in keys is a result of the participants singing spontaneously with any musical instrument that will give them a key to sing on, which has always been the practice. However, the musical software Cubase was used to tune all the songs to a chosen key for documentation. In addition, it was through Cubase that I was able to slow down the songs so that the correct key signature, pitch, and clarity of the lyrics could be obtained.

Once a desired key signature was established, all the songs were transcribed on paper first before being transferred to Sibelius for final scoring. Agawu (1997:297) argues that “musicological treatment which invariably involves analysis is indispensable to a discipline that takes musical object as its point of departure”. This opened a whole new world of possibilities and assurance of a successful process of scoring and notation of *mmino wa bana* songs. Once scored on Sibelius, the score was saved as a PDF document which was then imported and inserted as part of the document.

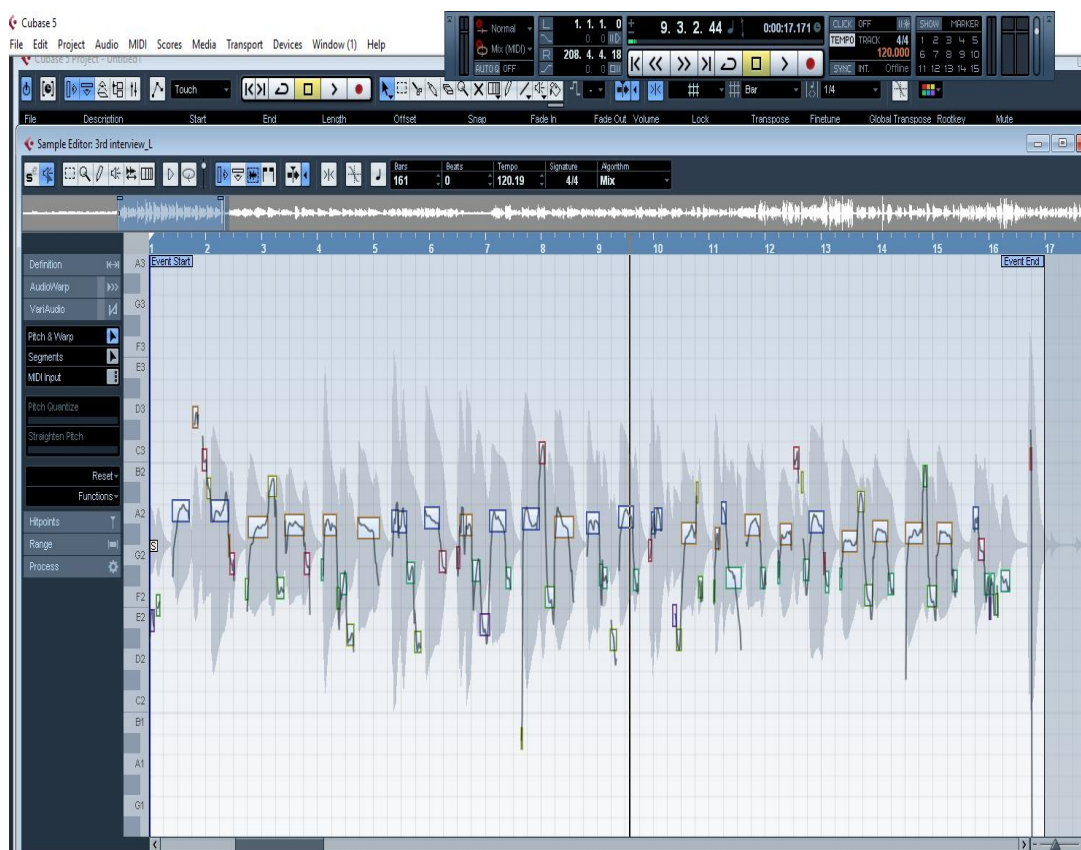


Figure 2 Pitch and Warp

Last, *mmino wa bana* songs required time and patience to transcribe. All the songs were first transcribed on unattached manuscript sheaths using a pencil to notate them. Then, the notes were transferred to the professional music scoring and notation software Sibelius. The software was used to both score and notate the songs, and to write their lyrics.

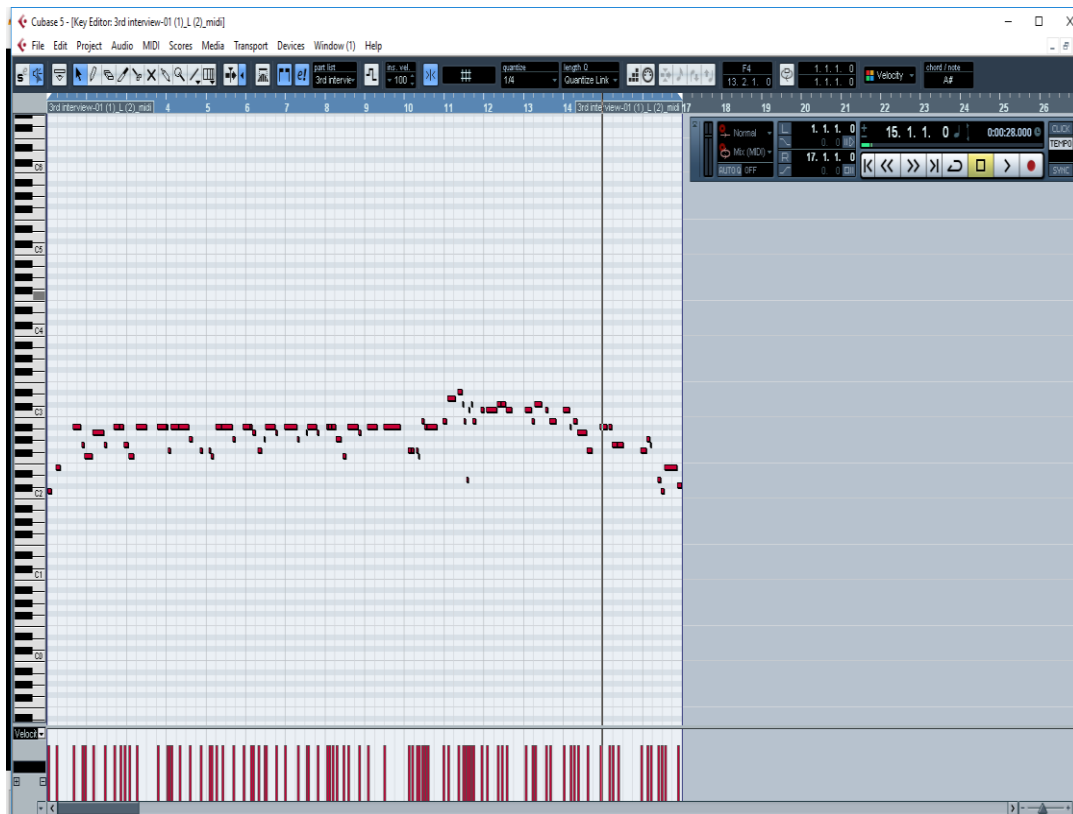


Figure 3 Key Editor

3.4. INTERVIEW

This study relied only on interviews as its source of data. These could not happen until clearance was granted both by the University and the Moletjie community's royal family. Punch (1998:174) states that, "the interview is a useful means of accessing people's perspectives, meanings, definitions of situations and constructions of reality". Once permission was granted, participants were called to schedule the first meeting. During the first meeting, I introduced myself to the interviewees, explained the nature of the study, and what was required of them.

On the first day consent forms were signed and the dates which would best suit them for interviews were agreed upon. In this study, the personal point of view of participants, who represent the view of the Moletjie community are vital. Meanwhile, Edson (1988:4) declares that, "interviews offer information about respondent's personal point of view and experiences which are the voice often missing from other studies". Their views were to be respected and recorded without alterations.

All the interviews were conducted at the participants' homes. Doing the interviews at the participants' homes was ideal as it was easy for them to narrate information on *mmino wa bana*. A relationship of trust was established so that they could feel free to participate and understand that their participation was highly appreciated. Mokgetle (2014: 39) indicates that, he had to create a relationship with the participants so that he could understand them better. This also helped him to structure his initial and follow up questions.

Since all the five participants interviewed spoke Northern Sotho, the medium of communication during the interviews was Northern Sotho. Using their native language enabled participants to express themselves better. Participants also responded better when they when the interviews were conducted at their homes. Giltrow (1987:3) points out that, “an interview allows for a two-way communication since there can be follow up questions if a point is unclear”. All the follow up questions were responded to during the interviews and at the end of the interviews.

In this study, I used semi-structured interviews. An interview guide warrants consistency of issues in the exploration of *mmino wa bana*. Each interview may be different due to the new questions elicited from the answers already given by the interviewee (Matshidze 2013:111). Since the study used semi-structured interviews and not questionnaires, an interview guide was used. The interview guide helped both me and the participants to remain focused on what was important. Moreover, it abetted in avoiding conversations on non-related content. Four out of the five participants interviewed were elderly people which means it was possible for them to move away from the questions asked. To avoid such, an interview guide was helpful and time saving.

Even though the interview guide was initially written in English, it was translated into Northern Sotho for the interviews. Additionally, this was helpful in ensuring that the participants, who are Northern Sotho speaking people, would understand the

questions asked. The final data collected was transcribed in Northern Sotho, and then translated to English.

3.5. CHALLENGES AND SENSITIVITIES IN THE FIELD

When conducting a study of this nature, one should be ready to undergo processes that at times are frustrating. The challenges included, having to wait for the university ethical clearance processes to take place, and for the University's Ethics Committee to approval to be granted. At this point, the study was put on hold until the University granted permission. Once I gained the permission from the University I went to the royal family to seek permission to conduct research in and around Moletjie. This was frustrating and time consuming, but unavoidable. I remember having to visit the royal family six times before I was granted permission.

After permission was granted from the royal family the next challenge was to find participants. The identified participants were called and visited for further arrangements. At times it was discouraging to visit them due to them not honouring the interview schedule agreed on. There were instances when, upon arrival at the participant's home, he or she would not be ready for the interview due to personal commitments. I recall the day I arrived at the participant's home and sat there unattended to. Later that day he told me that he was no longer be able to participate in the study.

The greatest challenge was with *mmino wa bana* for rainmaking as I only wanted participants from the royal family who were both experienced and informed on the subject. Due to a busy schedule, it was difficult to ensure the participation of the royal family. Although appointments were made, they did not guarantee that they members of the royal family were ready for me when I arrived. The problem of getting participants from the royal family was, however, solved. My challenges in ensuring the royal family's participation were addressed when I was introduced to an elderly woman who was royalty but was not staying at the royal residence.

3.6. RELIABILITY AND VALIDITY

Due to the subject complexity found in *mmino wa bana*, the study desired to harmoniously balance its subsequent objectives and theories to ensure that its conclusions accurately reflect the experience of both old and young participants from Moletjie. The study also looked to close a gap, and to satisfy a broader pursuit of African musicology as a valid study. To ensure that the reliability and validity processes are adhered to, theories by African musicologist scholars were adopted. Their theories and methods were tried and tested to establish methods best suited for this study.

This study aimed at ensuring that its results are unbiased by first establishing a trust relationship with the participants. All the participants were selected based on their knowledge and experience of *mmino wa bana ba* Moletjie community. This was made possible by creating relationships within the community with the elders and

the youth who are informed about *mmino wa bana* genre endeavour. The aim of this was to create an environment in which they would trust me with their cultural knowledge of *mmino wa bana*. It was also important for them to know that I had their best interests at heart, and that the study pursues an understanding of *mmino wa bana* as experienced practitioners.

The last stage of the formal verification process was in the form of an informal meeting at which participants and general interested practitioners of *mmino wa bana* were present. The purpose of the meeting was to discuss about the findings of this study.

3.7. DISCUSSION OF FINDINGS

As part of the research methodology, data collected was transcribed and analysed using a laptop with Cubase. The software was useful for analysing *mmino wa bana* songs during the transcription stage. The uses of the software included the following:

- Increasing the speed
- Slowing down the speed and
- Cleaning background noise for clarity.

The ability to do the above helped in analysing with ease *mmino wa bana* songs collected during the interviews. The data was also played repeatedly with the aim of making sure that nothing valuable was missed during the transcription and analysis

processes. Last, all analysed data was then compared to the fieldnotes transcribed during data collection, to ensure that it was accurate.

3.8. CONCLUSION

This chapter dealt with the research methodology of the study, and described the research methodologies, research design, population, sampling, data collection, research instruments, data analyses, ethical consideration, and interview procedures. Data collection included six visits to the royal family for permission to conduct interviews. There were also three visits to each of the participants' homes and lastly the meeting to discuss the results of the study. No questionnaires were administered, but semi-structured interviews were conducted using an interview guide.

CHAPTER FOUR: MMINO WA BANA PERFORMANCES

4.1. INTRODUCTION

This chapter presents results of the study, by exploring *mmino wa bana ba* Moletjie community and the findings are presented in sections. The aims of the study were to explore *mmino wa bana* as practised in Moletjie. Since *mmino wa bana* has infinite contexts in nature, it does resemble myth, it animates religious ritual, and it facilitates movement and dance (Agaw 2009:15). It is therefore, important that the following aspects are explored:

- Musicology of *mmino wa bana*
- Composition structures of *mmino wa bana* and
- Ways in which songs are used to educate children

The following research questions guided the study:

- What constitutes *mmino wa bana* musicologically?
- What compositional devices are used in the genre?
- In which way are the musical elements within this genre transported to a formal musical learning environment?

Mmino wa bana was studied as an isolated genre within *Mmino wa setšo* of Moletjie.

This chapter is divided into the following four sections:

- *Mmino wa bana* lullabies
- *Mmino wa bana* for educational purposes
- *Mmino wa bana* for games
- *Mmino wa bana* for rain making

Each section looks at specific style of *mmino wa bana* songs. Furthermore, each section has its own introduction that describes the nature of *mmino wa bana* songs it is dedicated to. They are from songs sung to children of ages 0-3 to children ages of 10-18 who can now sing for themselves. *Mmino wa bana* in Moletjie community differs according to age groups. It is therefore appropriate to divide *mmino wa bana* songs into categories which signify each developmental stage of the children. The simplicity and complexity of *mmino wa bana* songs are determined by the following:

- Tonality;
- Metre;
- Lyrical content;
- Rhythmic patterns; and
- Pitch.

Apart from the above-mentioned musical categories, this chapter also looks at songs that are almost poetic in nature. These songs are sung with complex rhythmic patterns but with note pitch that hardly changes. Since *mmino wa bana* is dynamic

in nature, the musical example used in this chapter reflects what is closely related to the singing in Moletjie. *Mmino wa bana* poses a challenge when being transcribed for scoring. This is because the singers at times sing without considering the key signature, melodic line, pitch, and rhythmic patterns. At times when the singer sings, they do not pay attention to musical rudiments. In an interview with Legodi she alluded that,

“in our singing of mmino wa bana songs Western musical rudiments are not taken to consideration because we do not know them”.

(Legodi 2016)

Some of the musical rudiments includes the following:

- Key signature;
- Time signature;
- Melodic line;
- Pitch and
- Rhythmic patterns.

I further asked her how she could tell whether a child was singing the songs correctly. In her response she said that if the child sang the song the way she taught them, then that meant she is singing it correctly irrespective of whether Western musical constructions were followed or not. She went on to mention the following:

As a black child “sa koša ke lerole” meaning that you just sing and dance no questions asked. And as a matter of fact, Western musical knowledge did not matter to us, we knew nothing about it.

(Legodi 2016)

At times songs may be different from the lyrical content. Normally, such songs can be songs about self-praises and the idioms used only the elders can translate. Like in any African village *mmino wa bana* in Moletjie community is sung spontaneously.

The lyrical content of the songs captures the everyday activities of the villagers and current affairs. These songs can also be about the games that the children play from day to day. Normally in African villages, as is the case in Moletjie community, mothers are the ones who take care of the children. It therefore means that most of the songs that children learn are verbally taught to them by their mothers.

Children, however, do have songs that they compose themselves. Normally, these are cheerful, jubilant, and playful songs. The songs are simple in composition, lyrical content, and rhythmical patterns. Ordinarily their lyrical content would be about what they have learned at school and about just anything that is fun to them. In Moletjie community it is rare to find songs that are composed by the children themselves.

Mmino wa bana in Moletjie community is divided into songs performed by children themselves, and their mothers who are the primary care takers of the children. Some songs are simple in composition while others are not. This is because as the children grow older their language usage also becomes better and the ability to internalise

songs becomes easier. This in turn brings change to their choice of songs. The changes can be seen in the lyrical content and rhythmic patterns, and song structure. When children are young song structures are made simple so that it is easy for them to remember everything about the song. However, as they grow old they play around with the song structures and introduce elements that did not exist in those songs before.

It is therefore imperative that *mmino wa bana* songs be grouped according to the children's age, and their ability to remember and comprehend the songs. There are children who can comprehend songs that are complicated and above their age-level. Such children would normally be referred to as musically talented and gifted. The opposite of the gifted also exist and are normally part of the *mmino wa bana*. These could be children or elders who teach the songs to the children. This became apparent to me when I was doing with the interviews. The way some participants sang the songs made it difficult for me to score them. This is because their singing would be out of key in a way that at times sounds as if the person is talking.

4.2. THE ORIGIN OF *MMINO WA BANA*

Mmino wa bana date as far back as the 1600th century when the Bakwena were still living in Botswana. While searching for pastures for their cattle and other livestock, they did not stop composing songs which were meant to educate and entertain the children. Moloto affirms that,

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 privaile of the water of the river mmamolemane.

(Moloto 2012)

Song composition amongst the Bakwena is a cultural and communal tradition that was orally transferred from one generation to the other. And as they travelled the art was perfected and yet the way always made room for improvement Moloto (2012).

As the Bakwena of Moletjie community continued travelling in search of better grazing for their livestock, they kept on composing songs. The songs were composed with purpose and addressed a need at a given time (Legodi 2016). The practice saw years of good and bad transformation. The advantage of this was that new words and rhythms were introduced occasionally. The disadvantage was that the music slowly lost what used to be its original form, language, and rhythmical patterns (Legodi 2016). To some of us who learned about *mmino wa bana* decades later, we are just amazed at some of the words incorporated in the songs that are a bit foreign to our knowledge of Northern Sotho.

They were travelling in between countries and crossed rivers, yet they still composed songs which were later regarded as *mmino wa bana*. The songs were supposed to help distract the children from the dangers surrounding them on the journey (Legodi 2016).

4.3. THE EVOLUTION OF *MMINO WA BANA*

Over the years through migration and interaction with other traditions *mmino wa bana* in Moletjie community experienced inevitable change. This change came about slowly through the act of adopting other languages, cultures, and beliefs. The changes later influenced *mmino wa bana* and introduced new elements in their compositions. The new elements included:

- New languages;
- New compositional styles;
- Form; and
- Rhythmic patterns.

The changes were good for the development of the children's pedagogics. However, the originality of *mmino wa bana* was affected. The changes and adaptations influenced and shaped *mmino wa bana* to what it is in Moletjie community today. Because of the developments in *mmino wa bana*, it lost its originality. It is not easy to spot the changes because, when some songs came to be the children had embraced new language practices and they could not differentiate the new from to the old.

This is evident in English songs which were adopted by *mmino wa bana* in Moletjie. When many children started school after the arrival of church missionaries in

Moletjie, they learned new words which were later incorporated and introduced into their new song compositions. This changed the lyrical content of the songs.

A child who was able to quickly grasp English words and speak in English would be praised by their parents. Children were encouraged to speak in English rather than in their native language. Table 4. Summarises some of the advantages and disadvantages of these adopted elements:

Advantages	Disadvantages
Children can learn other languages.	Children loss site of critical importance of their own language.
Children learn how to count in English.	Children cannot count in their native language.
Children learn their teacher's names through a song.	None.
Children learn their body parts through a song that is in English.	Children cannot name their body parts in their native language.

Table 4. Summary of the Advantages and Disadvantages of Learning English

Parents were unaware that over the years what used to be *mmino wa bana* could change. As the children adopted many words they started incorporating them to their *mmino wa bana* songs.

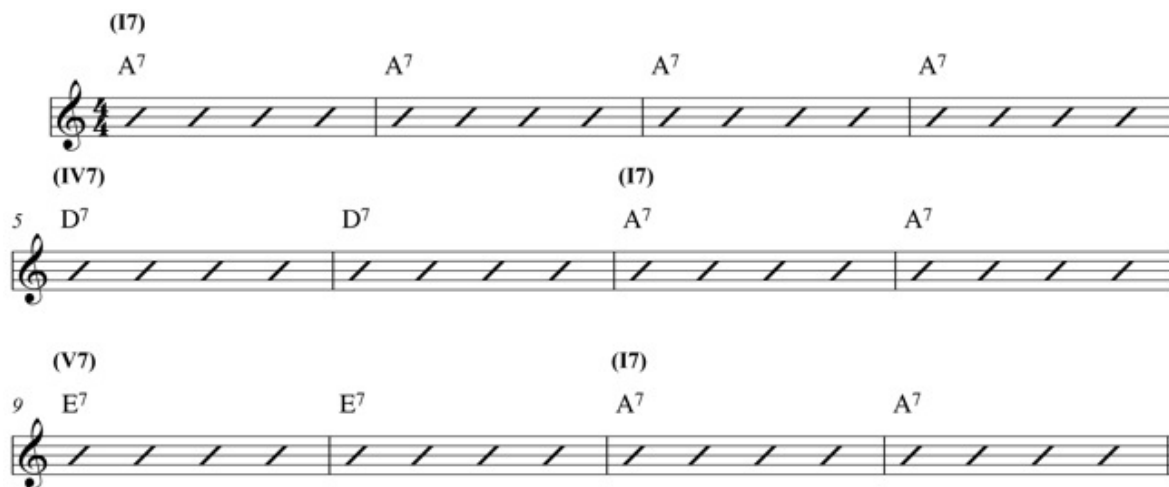
4.4. MUSICAL STRUCTURE OF *MMINO WA BANA*

Musical composition refers to original performed music, be it a piece, song, or 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 (Laborde 1780). *Mmino wa bana* songs 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.

Normally, music compositions are structured from the introduction, middle of the song and the outro but *mmino wa bana* however, is different. As a music graduate I learned that every song has its own form, structure, and format. Just like in jazz compositions, *mmino wa bana* has elements that differ both in structure and lyrical content. The differences can be seen and heard when a song is being performed because of its musical elements. It has been argued that a composition without an outlined structure and form is incomplete. Yet *mmino wa bana* is different because the structure is not as important as the song itself.

Songs are composed spontaneously without worrying about form, structure, and chord progression. I would like to believe that this is because when *mmino wa bana* songs are composed the composers know nothing about these elements. However, this does not suggest that these aspects are entirely absent from the compositions.

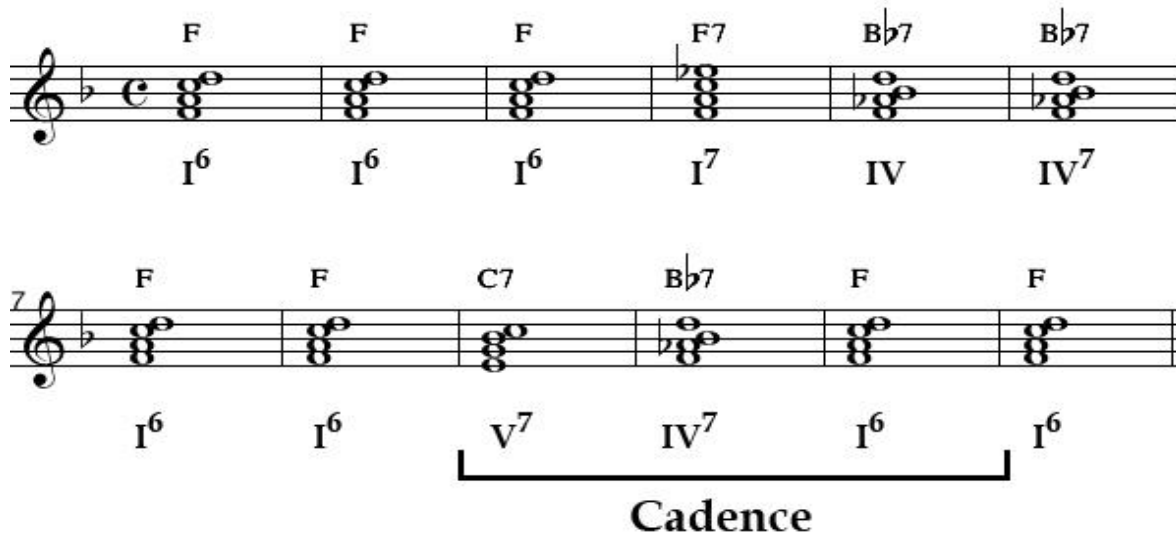
The following are eight and twelve bar blues structures as an example of how this form exists in the music:



Three staves of musical notation, each with a treble clef and a 4/4 time signature. The notes are represented by diagonal slashes. Above the staves are chord labels:

- Staff 1: (I7) A⁷ (four bars)
- Staff 2: (IV7) D⁷ (two bars), D⁷ (two bars), (I7) A⁷ (two bars), A⁷ (two bars)
- Staff 3: (V7) E⁷ (two bars), E⁷ (two bars), (I7) A⁷ (two bars), A⁷ (two bars)

Musical Example 1: Twelve bar blues



Two staves of musical notation in F major, 4/4 time. The notes are represented by chord symbols. Below the staves are Roman numeral chord progressions:

- Staff 1: F, F, F, F⁷, B^b7, B^b7
I⁶, I⁶, I⁶, I⁷, IV, IV⁷
- Staff 2: F, F, C⁷, B^b7, F, F
I⁶, I⁶, V⁷, IV⁷, I⁶, I⁶

A bracket labeled "Cadence" spans the last four bars of the second staff (C⁷, B^b7, F, F).

Musical Example 2: Twelve bar blues

The two musical examples above are common blues structures that many musical styles have conformed to and at times they were explored and embellished through improvisation. Such structures are not common in *mmino wa bana*. Moreover, *mmino wa bana* structures normally do not conform to Western musical structures; a song can start at the end and end with the start. This could be because the people of Moletjie community did not know about the Western musical elements when *mmino wa bana* came into being. The people created music that is structured in a way that they themselves can explain.

There were no schools then, but there were songs to teach people about everything (Legodi 2016 interview). In additions, she said that:

The elders knew how to group the songs as per the age of the girls or boys. Spontaneously so, a song was born to teach us lessons that later were used and translated in to a household activity.

(Legodi 2016)

There are steps observed during the teaching of children's game songs (Nyota & Mapara 2008). Normally these include the following:

- Arousing the learner's interest in the new task;
- Mentor simplifying the task so that the child thinks of the best strategies;
- Mentor scaffolding tasks so that they are within the learner's ability, for instance doing some steps together with the children;

- Mentor interpreting the activity so that cognitive understanding facilitates mastery;
- Solving the problem by anticipating mistakes and guiding the learner to minimise or correct them; and
- Mentor instilling in the learner, enthusiasm by encouraging a desire to achieve and by reducing boredom and self-doubt.

The above steps show that cognitive development during which *mmino wa bana* games songs are a social process (Nyota & Mapara 2008). In addition, they also show the need for emotional involvement sparking motivation, maintaining enthusiasm, and dealing with frustration (Nyota & Mapara 2008:194).

4.5. MMINO WA BANA PERFORMANCE

Blacking (1969:24) indicates that Venda children begin to participate in the music-making when they spend less time with their mothers and more time with other children where they sing the musical games and songs call *nyimbo dza vhana* (children's songs). Meanwhile, in Moletjie community most *bana* learn and begin participating in singing at home together with their parents. Which in turn makes it easy for them to participate when they meet other children from the village.

The first experience *bana* have in *mmino wa bana* is when their parents singing lullabies to them. In addition, as they grow older they can start memorising the songs

and their lyrics. *Mmino wa bana* performance begins in the early stages of the children's life. Normally, mothers are the ones who introduce *bana* to *mmino*. Mothers begin to sing for, and to their child from as early as the conception of the child. In Moletjie community village, it is believed that children can hear even when they are still in their mothers' wombs. In Moletjie community village, the practice of singing to an unborn child has been practised for ages. One participant argued that the practice is one of the most significant methods used by mothers to communicate with unborn children.

In this study, *mmino wa bana* performance is not really considered as merely a performance, but a vital way of living. Once a child is born, the practice is taken to another level, which involves educating children about anything in their lives and surroundings. In addition, it is also through this practice that *bana* get to learn about the following

- Family history
- Clan names
- Self-praises
- Culture history

This practice has been refined over the years by our ancestors and we have inherited it. While the modern generation has tried to keep practice going some participants were not happy with the performance of the new generations. Mrs. Legodi (2016

interview) had this to say, I am concerned with this new generations of children who do not take their cultures and traditional ways serious”. Dikotla defines musical performance as follows,

Performance can be defined as the actual execution of an action in a specific place. A minimal definition of performance might be that a person does something in a demarcated space while someone else is watching. Performance allows a clear view of the interplay between content and context during the process of circulation of the message from the performer to the audience.

(Dikotla 1996:05)

Mmino wa bana includes other sub-genres which are not meant for performance but storytelling education and prayer. It is, therefore for this reason that *mmino wa bana* is meant for an audience. During a *mmino wa bana* performance everybody who is expected to be in the audience are dancing along, clapping hands, ululating, and whistling. Those with the privilege to lead the songs lead, but they also receive support from those who are singing as a respond to the call of a song.

4.6. MMINO WA BANA AUDIENCE

The performance in *mmino wa bana* as in *mmino wa setšo* genres is rather complex. This is because in *mmino wa setšo* in general and *mmino wa bana*, there is no audience instead there are active participants who would not only sing but would also contribute to the music. Even amongst *bana* themselves, when a song is being sung those who are not leading or doing backing vocals are expected to do something that would add to the music.

Mmino wa bana audiences are normally *bana* of the community who find joy in singing and performing them. In Moletjie community *mmino wa bana* performance like many African societies do not perceive music as something you can sit and listen to, but everybody is expected to be part of the performance (Mapaya 2010). During a performance, the reaction of a woman ululating is spontaneous and is regarded as a mark of a period of excitement an addition to the totality of a performance. The closing of a performance and the end of a song does not need any clapping because at times the end can mean the beginning.

The involvement of the audience in the musical performance is normally accompanied by the following:

- Clapping hands
- Ululating
- Shouting out names; and
- Calling out self-praises and names of the performers

Mapaya (2010: 23) affirms 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”. It is therefore, clear that there is no audience in a *mmino wa bana* performance because everybody is indirectly involved there is no performance with an audience and there is no audience without participation (Mokgetle 2013:56).

4.7. MMINO WA BANA LULLABIES

Mmino wa bana ba Moletjie community has broader scope, and rarely explored. This means there is less research literature to build on. This created a challenge in structuring this study's chapter four and choosing which *mmino wa bana* songs to focus on first. But it was only logical to start with *mmino wa bana* songs that are sung to young children from the ages of zero to five. These are songs about *bana*, but it is not *bana* who sing them it is the parents who sing these songs. In this chapter, *mmino wa bana* songs are analysed under four subsections. The first section will focus on lullabies sung to children between the ages of one and four years.

In *mmino wa bana*, *bana* between the ages of one and four depend strongly on their mothers. A one-year old child cannot communicate by talking but the mother responds positively to the child's cry. The mother must be skilled enough to know what it is the child is crying about at any given time. Mothers somehow know and can respond to specific cry by the baby in a proper manner. This means they know what song to sing when a child is troubled and is reacting by crying.

Lullabies are mostly meant to put a child to sleep and to help stop them from crying. Normally, when the songs are being sung, the child would be on the back of whoever is singing at that point. It is most likely at this stage that the child's musical vocabulary is developed. The song is mostly sung by the mother but in the absence of any older girl child can take over. Dikotla asserts that,

Traditionally in the distribution of labour, the little girl is allocated the work of rocking the baby to sleep (go tlhaletsa), as its mother is busy with domestic chores. The informants said that the girl uses a supple sheep skin (thari) to carry the bay on her back (go belega). It is believed that she is physically fit to carry the child because her back is small and will not physically harm the legs (digoro) of the baby.

(Dikotla 37:1996)

Meanwhile, the children cheerfully respond to the songs being sung. Dikotla (1996:37) confirms that, “Batlokwa children will be classified into two categories namely lullabies and play songs. The importance of these games is to provide pleasure, excitement, challenges and relationship”. She further argues that, “the melody and the rhythm of the lullabies are of such a nature that they calm the child and induce sleep. They can also be sung for entertainment”. Cheerful singing of lullabies also teaches the child her language. When a song is sung repeatedly, a child tends to sub-consciously learn the lyrics.

With time children grow up the lyrics registered in their heads are translated into everyday spoken language. Language skills development is a result of repetition of the lyrics in a song sung repeatedly. Therefore, this means that lullabies are important in the mental development of a child.

When a child tries to stand and walk, a song is sung to encourage the child not to give up. Singing the song repeatedly also ensures that the child learns specific words and with their correct pronunciation. Thus, *mmino wa bana* at this stage of the child's

development is critical and essential. Sululu (2008: 04) refers to children's songs amongst the MAASAI to highlight the following points:

- New-borns: listen to lullabies sung by their mothers and others;
- Small children: participate in singing and dancing. They learn songs, plays and singing games from grownups; and
- Older children: Songs, singing and dancing are separated according to gender.

In the *batlokwa* community, it is little girls' duty to rock the babies to sleep as their mothers are usually busy with household chores (Dikotla 1996:05). Similarly, in Moletjie, when a child cries it is the duties of a girl child to put the child to bed. This is commonly done in the absence of the mother. At times, it only takes a song or two for the child to stop crying when the child cries as a way of seeking attention from the parents. Historically, people in Moletjie community used a softened animal skin to carry babies on their back. Usually, the person carrying the baby would walk around while singing a soft song. The purpose of the song is slowly to help the child to sleep. Dikotla affirms that,

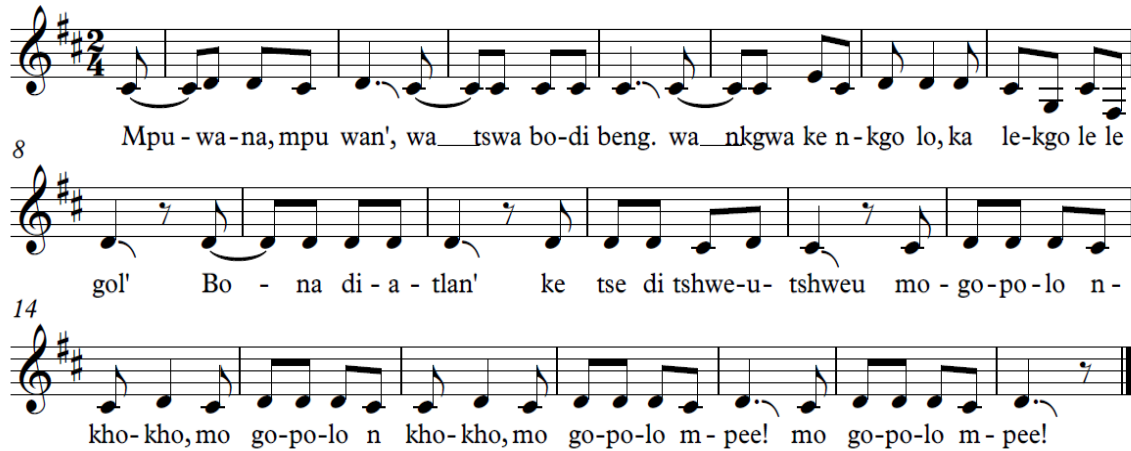
The girls use an animal skin (thari) to carry the baby on her back and inspire girls to play “house” during the absence of their parents, and they refer to one another as Mma moketekete (mother to somebody). Various lullabies are sung by the girls, not only for lulling babies to sleep but also for entertainment.

(Dikotla 1996:05)

The lyrical content of *mmino wa bana* lullabies is mostly comprised of everyday words especially words that cheer the baby to sleep. Most lullabies are moderately slow in tempo and when sung, and a soft voice is used. What I found fascinating is that, even when sung, a soft voice is normally used. Usually, children respond differently to a softer voice. I have observed that a soft whispering song has the power to put them to sleep and even help babies stop crying.

This section consists of three Northern Sotho *mmino wa bana* lullabies, which are briefly translated to English to capture their meaning. A direct translation from Northern Sotho to English might, however, result in the songs losing their actual meaning. Therefore, at some instances a rough translation of the songs is provided.

Mpuwana mpuwana



8 Mpu - wa - na, mpu wan', wa tswa bo - di beng. wa nkgwa ke n - kgo lo, ka le - kgo le le

14 gol' Bo - na di - a - tlan' ke tse di tshwe - u - tshweu mo - go - po - lo n -

kho - kho, mo go - po - lo n kho - kho, mo go - po - lo m - pee! mo go - po - lo m - pee!

Musical Example 3 *Mpuwana mpuwana*

4.6.1. Translation

This song is a lullaby sung for a child who is either crying or trying to sleep. It is a song sung by a soloist. It is a song with a single line motive that is sung as though it is a poem. The mother would normally use a soft voice to sing. The lyrical translation into English is as follows:

Mpuwana mpuwana

Wa tswa bodibeng

Wa nkwa ke nkgolo

Lekgole legolo

Bona diatlana

Ke tse ditssthweu

Mogopolo nkhokho x2

Mogopolo pee x2

4.6.2. The song structures

The song is in the key of D major scale and it is only sung by one voice. Normally it would be a female voice. This song has a metre of two crochets in a bar. The main melody starts on an upbeat, at the end of the first bar. The bar is a continuity of the bar 21 which is the last bar of the song, it can still be used as the first bar of the song. The dotted crotch and the quaver rest in bar 21 complete bar 1 which is the start of the song. The first note in bar 1 is the last note of bar 21 and it is tied to the first note in bar 2 which in turn creates anticipation.

4.6.3. Rhythmic patterns

Mpuwana mpuwana song compositional structure reflects rhythmic and melodic lines which are repetitive over a 2/4-time signature. The song has rhythmic patterns that allow a mother to be able to stand and walk around as if she is dancing. The singing in turn helps the baby relax. The dance actions would normally be simple

and are made up of few simple steps that emulate the song's simple rhythmic patterns. The song's melodic lines display several repetitions in lyrical content to emphasise the notion of trying to get the baby to sleep. The rhythmic patterns in bars number 1 to 7 reflect the explained rhythmic patterns.



Bar 1 to 7

Bar 15 to 21 form part of the end of the song and reflect the same rhythmic patterns.

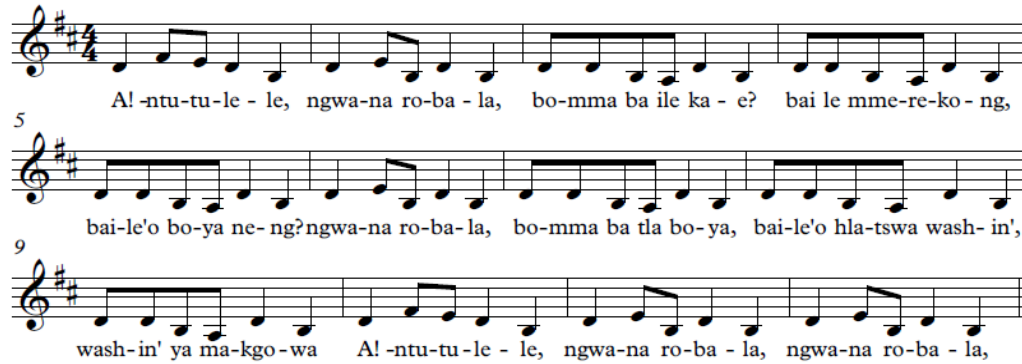


Bars 15 to 21

4.6.4. Melodic phrases

The 1st phrase of the song begins on an upbeat at the end of the first bar that starts the song and ends on note of the first note in bar three. The 2nd phrase starts on the second beat of bar 4 to the first note in bar 6. The 3rd phrase begins on the second beat of bar 6 and continues to the first beat of bar 10. The 4th phrase begins on the last note of bar 9 and ends on the first note of bar 11. The 5th phrase begins on the last note of bar 11 and ends on the first note of bar 13. The 6th phrase begins on the second beat of bar 13 and continues to the first note of bar 19. The 7th phrase begins

A! ntutule



A! -ntu-tu-le - le, ngwa-na ro-ba - la, bo-mma ba ile ka - e? bai le mme-re-ko - ng,
 5 bai-le'o bo-ya ne-ng?ngwa-na ro-ba - la, bo-mma ba tla bo-ya, bai-le'o hla-tswa wash - in',
 9 wash-in' ya ma-kgo - wa A! -ntu-tu - le - le, ngwa-na ro-ba - la, ngwa-na ro-ba - la,

Musical Example 4 *A! ntutule*

4.6.6. Translation

The lyrical content might change into something different, but the meaning still is the same. It should be known that some words are borrowed words from other South African languages, Afrikaans and English. This song is a is also a lullaby which is sung when a child is either crying or trying to sleep. It is a song sung by a soloist. It is a song with a single melodic motive that is sung. The mother would normally use a soft voice to sing the song. The lyrical translating to English is as follows:

A! ntutulele ngwana robola

child sleep and do not cry

Bomma bai le kae?

Where did you mother go?

Baile moshomong

she went to work

Baile o boya neng?

When will she come back?

The lyrics can be altered to any lyrical content to put the child to sleep.

4.6.7. The song structures

The song is in the key of D major scale and is only sung by one voice. Normally it would be a female voice. This song has a metre of four crochets per bar. The main melody starts on the first beat of the song at the beginning of the first bar. This song is made up of full complete 12 bars of which do not have any rests.

4.6.8. Rhythmic patterns

A! ntutule compositional structure reflects rhythmic and melodic lines which are repetitive with a 4/4-time signature. This song has rhythmic patterns that allow a mother to sing while standing and walking. At times the movements may look as though she is dancing in turn making the baby feel relaxed. The dance or movements are normally simple and made up of few simple steps. The steps emulate the song's simple rhythmic patterns. In terms of this song as compared to the other two, the

rhythmic patterns from bar one to the last bar reflect the above explained rhythmic patterns.

4.6.9. Rhythmic patterns

A! ntutule song compositional structure reflects rhythmic and melodic lines which are repetitive. Moreover, the song has rhythmic patterns that allow a mother to be able to stand and walk around as if she is dancing. This in turn makes that baby to help the baby relax. The dance movements would normally be simple and are made up of few simple steps that emulate the song's simple rhythmic patterns. The song melodic lines form several repetitions in lyrical content to emphasise the notion of trying to get the baby to sleep. The rhythmic patterns in bars number 4 to 7 reflected the above explained rhythmic patterns.



Bar 4 to 7

And, in bar 10 to 12 which are part of the end of the song reflects more of the rhythmic patterns.



Bars 10 to 12

4.6.10. Melodic phrases

The 1st phrase of the song begins on the first beat of the first bar and ends on the last beat of the second bar. The 2nd phrase starts on the first beat of bar 3 to the last beat of bar 4. The 3rd phrase begins on the first beat of bar 5 to the last beat of bar 6. The 4th phrase begins on the first beat of bar 7 to the last beat of bar 8. The 5th phrase begins on the first beat of bar 9 to the last beat of bar 10. The 6th phrase begins on the first beat of bar 10 to the last beat of bar 12.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is short with lyrics that are repetitive as the song is repeated. And it is sung with a soft voice of a mother to smoothen a child to sleep. The melodic patterns are dominated by ranges that are mostly between a second and a third interval. This because it is believed that a baby can relate to the mother's singing even if they cannot hear and find meaning in what the mother is singing about (Legodi 2016). The following melodic line reflects the above mentioned.



Bar 1 to 7

The first note of the song, in the key of D major scale, is a seven.

4.6.11. Singing instruction

- Sung to a child.
- A soft soothing voice.
- It is sung repeatedly until the child falls asleep.

Kunku robala



8 Ku-nku ro - ba - la, bo-mma ba ile ka - e? Ba ile ma-she - mo - ng. O'tla bo-pu-lwa ke
17 ma-ng? Ku-nku ro - ba - la, Ku-nku ro - ba - la, bo-mma ba ile ka - e? Ba ile ma-she - mo - ng.
22 O'tla bo - pu-lwa ke ma - ng? N - ko - pe n - ko - p'yan, bu - tsw e - tsa mo -
llo o re ge o tu - ka, oo fu - re - le - le oo fu - re - le - le

Musical Example 5 Kunku robala

4.7.1. Translation

This song is a lullaby sung when a child is crying or trying to sleep. It is a song sung by a soloist. It is a song with a single melodic motive. The mother would normally use a soft voice to sing the song. The lyrical translating in English is as follows:

Little one sleep

Where is your mother?

She went to the farm

Who will carry you on their back?

4.7.2. Rhythmic patterns

Kunku robala song compositional structure reflects rhythmic and melodic lines which are repetitive with a 2/4-time signature. Moreover, the song has rhythmic patterns that allow a mother to be able to stand and walk around as if she is dancing. This in turn makes that baby to help the baby relax. The dance movements would normally be simple and are made up of few simple steps that emulate the song's simple rhythmic patterns. The song melodic lines form several repetitions in lyrical content to emphasise the notion of trying to get the baby to sleep. The rhythmic patterns in bars number 4 to 7 reflected the above explained rhythmic patterns.

4.7.3. The song structures

This song is in the key of C major scale and it is only sung by one voice. Normally it would be a female voice. This song has a metre of two crochets in a bar. The main melody starts on the first note of the first bar. It is a 28 bars long song which is normally repeated till it has served its purpose.

4.7.4. Melodic phrases

The 1st phrase of the song begins on the first beat of the first bar to the last note of the second bar. The 2nd phrase starts on the first beat of bar 3 to the last beat of bar 4. The 3rd phrase begins on the first beat of bar 5 to the last beat of bar 6. The 4th phrase begins on the first beat of bar 7 to the last beat of bar 8. The 5th phrase begins on the first beat of bar 9 to the last beat of bar 10. The 6th phrase begins on the first beat of bar 11 to the last beat of bar 12. The 7th phrase begins on the first beat of bar 13 to the last beat of bar 16. The 8th phrase begins on the first beat of bar 17 to the second beat of bar 18. The 9th phrase begins on the last beat of bar 18 to the second beat of bar 20. The 10th phrase begins on the last beat of bar 20 to the last beat of bar 22. The 11th phrase begins on the first beat of bar 23 to the last beat of bar 24. The 12th phrase begins on the first beat of bar 25 to the last beat of bar 26. And the last phrase begins on the first beat of bar 27 to the last beat of bar 28.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is short with lyrics that are altered and repetitive as the song is repeated. It is sung with a soft voice of a mother to soothe a child to sleep. The melodic patterns are dominated by melodic intervals that range mostly between a second and a third interval of the scale. Also, the melodic intervals are mostly on lower ranges of the scales to maintain a soothing texture that can put a child to sleep. This because it is believed that a baby can relate to the mother's singing even if they

- It is sung to a child.
- The song is sung repeatedly until the baby falls asleep.

4.8. SUMMARY OF LULLABY SONGS

Mmino wa bana lullabies have a lot in common. This includes melodic and rhythmic patterns. And in common are melodic and rhythmic repetitions. Since lullabies are for putting a child to sleep it means that melodically they should be simple, and it must be dominated by dynamics which are gentle in nature. Lower melodic range and shorter intervals between the notes are prominent.

The usages of simple and catchy melodic lines are what make *mmino wa bana ba Moletjie* community lullabies. And this is reflected in the following sections from the songs under this category of *mmino wa bana* songs:

Bars 1 to 7 in the musical example 3 *Mpuwana mpuwana* reflect intervals that are mostly between intervals one to three. Moreover, these intervals are repeated and again.



And in bars 10 to 12 of musical example 4 *A! ntutule* similar interval ranges are being replicated.



Bar 1 to 7 of musical example 5 *Kunku robala* reflects melodic and rhythmic patterns that are repeating themselves.



Lastly, these musical elements are what make *mmينو wa bana* lullabies in Moletjie community village.

4.9. *MMINO WA BANA* FOR EDUCATIONAL PURPOSES

Mmino wa bana has and always had many roles in Moletjie community village. For example, *mmينو wa bana* also had educational purposes. Traditionally and culturally elders have always depended on both *mmينو wa bana* and stories to transfer their history orally. Historically, the people of Moletjie community village are *batho ba koša* (people of song); there are songs for just about anything in their lives. Most of these songs are very valuable. However, the most valuable is the *mmينو wa bana*, because they are the foundation of the broader body of *mmينو wa setšo* in Moletjie community village.

As in every culture and *mmينو wa bana*, foundation is important. *Mmino wa bana* that is mostly taught to children in their early age, goes a long way in to the future. This is because; it is at this stage that children learn the rudiments of music and

develop the ability to learn different songs with ease. By musical rudiments, I mean the formal musical education, the indigenous ways of learning *mmino wa setšo* basics. The people of Moletjie community have always used singing to educate their children. Moreover, it is believed that, when children sing songs they remember the lyrical content better than when they read them.

One of the participants in this study and an experienced retired teacher is Mrs Ramphele from Sengatane village within Moletjie. She has been a teacher at *Doornspruit, Romeng* for more than twenty-eight years. She has taught *bana* in grade 1 for many years. Initially, she taught *bana* in grade 2 and three for twenty-one years. Moreover, she used to teach both indigenous Northern Sotho songs and English songs which were part of teaching materials.

It could be argued that Mrs Ramphele contributed to shaping and developing *mmino wa bana* in Moletjie. Without people like her the legacy of *mmino wa bana* would have suffered in meaning and form. Moreover, it is her love for children that drove her to teach *mmino wa bana*. *Mmino wa bana* songs documented in this subsection of chapter four, are in English. She mentions that, “the method of using English songs helped the children in understanding what was taught in classing”. As part of the singing, they made actions that illustrated what the words mean.

This method was also used in the mathematics class in which a song was used to help the children learn how to count. In biology classes, the teacher sang about body parts, mentioning them one by one to help the children to remember them. As they

sang about the body parts they touch them so that they could remember them quickly. Sululu (2012:02) affirms that, “it is my belief that these traditional songs, games and dances need to be reintroduced more in elementary music classroom in Tanzania, as they are beneficial to children’s development”. He further mentions the following benefits:

- Providing a natural learning mode that enables children to learn music easily because their music is embedded in the cultures of tribes in Tanzania;
- Reinforcing each child’s cultural identity through song games;
- Keeping children active and healthy through physical response to games and dances;
- Helping to build friendships and relationships amongst the children and cultivating them to become responsible for teamwork;
- Providing opportunities to develop the sense of leadership; and
- Providing entertainment and enjoyment, keeping the minds of the children more open, alive, and ready to receive other knowledge being taught to them.

It is important to acknowledge that children’s songs discussed above are beneficial to children’s development. Mrs Ramphele pointed out that she spent many years teaching grade one children’s songs that also form part of *mmino wa bana* in Moletjje. She also added that it was in grade R, one, two and three that:

Gona le dikosha tse dingwe tse be di dira gore ba tsebe gore ke batho ba ba tee, ba ratane ba be ba tsebane gore ke bakgotse,
(there are songs that help them know that they are one, and they

must love each other as friends) for example kosha ye ereng (the song that says) the more we are together the happier we are.

(Ramphela 2016)

Most of the songs are in English because Mrs Ramphela was an English teacher. The songs in this section are divided into sections one and two. Section one songs are more like poems while section two is strictly made up of songs that are sung. Section one consists of songs that are used in a class room set up. In addition, they are sung in the morning soon after the children arrive at school as a way of greeting each other. Some of these songs are presented and discussed below.

GOOD MORNING

Good morning Mr Elephant

How do you do (hug each other) x2

I am very well and thank you

And how are you

Ta...la...la...Lala...lala x2

They will then move quickly to the next song “The More We Are Together” and they would hold hands as a way of showing each other love.

THE MORE WE ARE TOGETHER

The more we are together the happier we are

My friends are your friends your friends are my friends x2

The singing of this songs helps to make the children aware that they should love each other and that in the class they are one. They must therefore welcome each other. Children can learn faster and easier when they play, thus teachers like Mrs Ramphele, use this method to their advantage. They make sure that children at an early age learn a lot of songs to learn. Mrs Ramphele further indicates that:

Bana ba gona go kweshisha di letters le di alphabet ka pela ge ba rutiwa ka sekgowa ka gore ka sepedi a di gona. (Children can learn alphabets well when singing an English song because in Northern Sotho some are not there). ka sepedi re e bitsa medumo ka English gona le di alphabet, sounds and letters so ba kweshisha ka pela ka sekgowa, ke be ke ba diretje kosha ya di alphabet ka maina a batho. (This is because in Northern Sotho talk of vowels, meanwhile in English we speak of alphabets. So, it is easy for the children to understand first.)

(Ramphele 2016)

Using songs in teaching helps the children to learn a bit quicker what could have taken them many years to learn. In addition, in some songs the singing names are matched to alphabets as though it was a poem. Examples of alphabets in a song:

ALPHABET	NAME
A	Annah
B	Bennet
C	Cilia
D	Dineo
F	Francis

Table 4.2. Names Matched to *ditumanoši* (Alphabets)

A progression of musical notes that are scaled from the lower **doh** to the higher **doh** is used when singing the alphabet. In the scale of **C major**, an ascending and descending motion of the song would look like the following examples below.

C MAJOR ASCENDING

Scale Note Name	C	D	E	F	G	A	B	C
	Do	Re	Mi	Fa	So	La	Ti	Do
Alphabet	A	B	C	D	E	F	G	H

Table 4.3. *Ditumanoši* (Alphabets) in an ascending scale

C MAJOR DESCENDING

Scale Note Name	C	B	A	G	F	E	D	C
	Do	Ti	La	So	Fa	Me	Re	Do
Alphabet	I	J	K	M	N	O	P	Q

Table 4.4. *Ditumanoši* (Alphabets) in a descending scale

The above is done till the whole alphabet together with the matching names has been covered. It is through such songs that the children learn their alphabet how to count numerically as well as names of body parts.

RE BANA BA BA NNYANE

Re banaba ba nnyane re rutiwa mo sekolong

(We are the little children we taught here at school)

Re rutiwa A, B, C, D re rutiwa 1, 2, 3, 4

(We taught by A, B, C, D we are taught 1, 2, 3, 4)

Tshwara hlogo le magetla le sehuba le matheka x2

(Hold your head, shoulders, chest and hips).

This section consists of six songs which are loosely translated to English even though some words cannot really be fully translated.

The following transcripts are songs sung in class and each song addresses a unique aspect of that subject. Normally the main aim would be that of trying to help the children learn how to count numerically, alphabetically, and lastly to identify body parts at ease.

Koša ya ditumanoši



C F C

A B C D E F G

3 G⁷ C

H I J K L M N O P

5 C F C G

Q R S T U V

7 C F C G

Dou - ble - u X Y and Z.

Musical Example 6 *Koša ya ditumanoši*

4.9.1. Translation

This song is an educational song, sung by both the teacher and the learners. But first, the teacher would write it down on the board then begin to sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that as the learners have learned it, it may be harmonised so. The lyrics are made up of alphabets which the teacher, depending on the class period she\he will be handling, can be sung in Northern Sotho and in English.

4.9.2. Rhythmic patterns

Koša ya ditumanoši song compositional structure reflects rhythmic and melodic lines which are repetitive with a 4/4-time signature. The song rhythmic pattern forms several repetitions.

4.9.3. The song structures

This song is in the key of C major and it is normally sung by the teacher first to teach it to the children. Thereafter, the children will join in the singing of the song. Normally it would be a female voice. The song is generally for children who just starting school and those around the ages of 5 to ten. The reason I chose this song to come first in this category of educational songs is that it forms part of the children's educational foundation. Moreover, when they know their alphabets they can read and write in time.

This song has a metre of four crochets in a bar and melody starts on the first note of the first bar. It is an 8 bars long song which is normally repeated till it has served its purpose.

4.9.4. Melodic phrases

The 1st phrase of the song begins on the first beat of the first bar to the last of bar 2. The 2nd phrase starts on the first beat of bar 3 to the last beat of bar 4. The 3rd phrase begins on the first beat of bar 5 to the last beat of the same bar. The 4th phrase

begins on the first beat of bar 6 to the last beat of the same bar. The 5th phrase begins on the first beat of bar 7 to the last beat of the same bar. The 6th phrase begins on the first beat of bar 8 to the last beat of the same bar.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is short with lyrics that are made of alphabets. The teacher would sing it repeatedly till the children join in. Depending on the class, this song is sung with a moderately louder voice to cover the size of the classroom.

The melodic patterns are dominated by melodic intervals that range mostly between a second and a third interval of the scale. In addition, since this song is for children in school, the melodic intervals are different from lullabies. Only the first bar and the second bar of the song reflects different interval when compared to the rest of the song. The first bar reflects the interval of a fifth from the third beat of the bar. The second bar reflects an interval of a sixth in both the first beat of the bar and the second. While the third beat of the same bar reflects an interval of seven on the last beat of the bar.

Meanwhile, the rest of the song reflects as more or less the same intervals. It should be noted that the interval was addressed as per counting from the tonic note of that key. Furthermore, in this case the key is C major scale. The first melodic pattern starts on the tonic the key of C major scale. The rhythmic patterns of the have several repetitions. The following reveals the repetition in rhythmic patterns:



Bars 5 to 6

4.9.5. Singing instruction

- The teacher sings the songs alone first as a way of introducing them to the learners.
- Then the learners join in the singing.

Ntate mogolo



Nta-te mo-go - lo o tswa kae kgo le? ke tswa ko se-pe-tle-le go - di-mo ga tha-ba- na.

5 O bo-la - wa keng? ke hlo - go, ma - ge - tla, se - hu - ba le the - ka,

8 ma - ngwe - le me - nwa - na, ma - ngwe - le me - nwa - na.

Musical Example 7 *Ntate Mogolo*

4.9.6. Translation

This song is an educational song, sung by both the teacher and the learners. But firstly, the teacher would write it down on the board then begin to sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that as the learners have learned it, it may be harmonised accordingly. The following is a translation of the lyrics:

Ntate mogolo, o tswa kae kgole?

grandfather where are you coming?

Ke tswa ko sepetlela godimo a thabana

I am from the hospital on top of the little mountain

O bolawa keng?

What are you sick from?

Ke hlogo magetla

Heads and shoulders

Sehuba letheka

Chest and waist

Mangwele menwana x2

Knees and toes x2

4.8.6. The song structures

This song is in the key of D major scale and it is normally sung by the teacher first to teach it to the children. Thereafter, the children will join in the singing of the song. Normally it would be a female voice. The song is generally for children who just starting school and from the ages of 5 to ten. The purpose of the song is to teach the children about their body parts.

4.8.8. Rhythmic patterns

This song has a metre of four crochets 4/4 in a bar and melody starts on the first note of the first bar. It is a 9 bars long song which is normally repeated till it has served its purpose.

2.8.9. Melodic phrases

The 1st phrase of the song begins on the first beat of the first bar to the last beat of bar 2. The 2nd phrase starts on the first beat of bar 3 to the last beat of bar 4. The 3rd phrase begins on the first beat of bar 5 to the fourth beat of the same bar. The 4th phrase begins on the last beat of bar 5 to the last beat of bar 7. The 5th phrase begins on the first beat of bar 8 to the last beat of bar 9.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is short with lyrics that are sung over and over. The

teacher would sing it repeatedly till the children join in. Depending on the class size, this song is sung with a moderately louder voice to cover the size of the classroom.

The melodic patterns are dominated by melodic intervals that range mostly between a second and a third interval of the scale. In addition, since this song is for children in school, the melodic intervals are different from lullabies. The first bar and bar six has a melodic pattern that reflects an arpeggio in the key of D major scale. Meanwhile, bar three and four reflects repetition. Bar one, five and bar six reflects an octave. Additionally, the rest of the song reflects the same intervals. It should be noted that the interval was addressed as per distance interval from the tonic note.

The first melodic pattern starts on the tonic the key of D major scale. The rhythmic patterns of this song have several repetitions. The following reveals the repetition in rhythmic patterns:



Bars 3 and 4

And reflecting repetitions is bars 8 and 9.

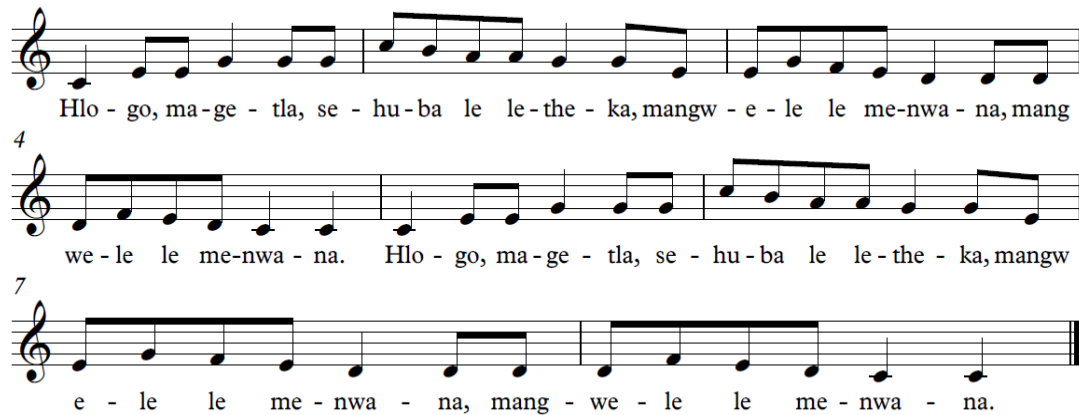


Bars 8 and 9

4.8.10. Singing instruction

- The teacher sings the songs alone first as a way of introducing to the learners.
- Then the learners join in the singing.
- The song is sung while identifying their body parts by touching them.

Hlogo, magetla, sehuba le letheka



Hlo - go, ma - ge - tla, se - hu - ba le le - the - ka, mangw - e - le le me - nwa - na, mang

4
we - le le me - nwa - na. Hlo - go, ma - ge - tla, se - hu - ba le le - the - ka, mangw

7
e - le le me - nwa - na, mang - we - le le me - nwa - na.

Musical Example 8 *Hloho, Magetla*

4.8.11. Translation

This song is an educational song, sung by both the teacher and the learners. But first, the teacher would write it down on the board then begin to sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that as

the learners have learned it, it may be harmonised accordingly. The following is a translation of the lyrics:

Hlogo magetla

Heads and shoulders

Sehuba letheka

chest and waist

Mangwele menwana x2

Knees and toes x2

We clap our hands together.

4.8.12. The song structures

This song is in the key of C major scale and it is normally sung by the teacher first to teach it to the children. Thereafter, the children will join in the singing of the song. Normally it would be a female voice. The song is normally for children who just starting school and from the ages of 5 to ten. The purpose of the song is to teach the children about their body parts. This song has a metre of four crochets in a bar and melody starts on the first note of the first bar. It is a 9 bars long song which is normally repeated till it has served its purpose.

4.8.13. Rhythmic patterns

This song has a metre of four crochets 4/4 in a bar and melody starts on the first note of the first bar. It is an 8 bars long song which is normally repeated till it has served its purpose.

4.8.14. Melodic phrases

The 1st phrase of the song begins on the first beat of the first bar to the fourth beat of bar 2. The 2nd phrase starts on the fourth and a half beat of bar 2 to the last beat of bar 4. The 3rd phrase begins on the first beat of bar 5 to the fourth beat of bar 6. The 4th phrase begins on the fourth and a half beat of bar 6 to the last beat of bar 8.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is short with lyrics that are sung repeatedly. The teacher would sing it repeatedly till the children join in. Depending on the class size, this song is sung with a moderately louder voice to cover the size of the classroom.

The melodic patterns are dominated by melodic intervals that range mostly between a second and a third interval between the scale notes. This song is for children in school, the melodic intervals are different from lullabies. It should be noted that the interval was addressed as per distance between the tonic key of the scale. The first bar and bar fifth bar have a melodic pattern that reflects an arpeggio in the key of C major scale. Meanwhile, bars three and four reflect repetition. Also bars three, four,

seven and eight reflect melodic repetition. Additionally, the bars two and six reflect descending motion from an octave of the main key.

The first melodic pattern starts on the tonic the key of C major scale. The rhythmic patterns of this song have several repetitions. The following reflects on the repetition in rhythmic patterns:



Bars 2 and 3

Bars four and 8 share the same rhythmic pattern, meanwhile bars six and seven share the same rhythmic patterns. The repetitions reflected as follows:




Bars 4, 6, 7 and 8

4.8.15. Singing instruction

- The teacher sings the songs alone first as a way of introducing to the learners.
- Then the learners join in the singing.
- The song is sung whiles identifying their body parts by touching them.

- Children sing together simultaneously.

Sewalawala



The musical score for 'Sewalawala' is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is simple and repetitive. The lyrics are written below the notes. The second staff starts with a measure rest followed by the lyrics 'Doo-m-spruit. Ram-pe-di le Ram-phe-le, Le-go-'. The third staff continues the melody and lyrics: 'di le Le-dwa-ba, Ra-pe-tswa le Ma-ngo-ba, ke ba-ru-ti-shi.'

Se wa - la-wa-la! Se wa - la-wa-la! se wa - la-wa-la! sa_

4 — Doo-m-spruit. Ram-pe - di le Ram-phe - le, Le - go -

6 di le Le- dwa-ba, Ra-pe - tswa le Ma- ngo- ba, ke ba-ru-ti-shi.

Musical Example 9 Sewalawala

4.8.16. Translation

This song is an educational song, sung by both the teacher and the learners. The teacher would write it down on the board then sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that when the learners have learned it, it may be harmonised accordingly.

The lyrical content of this song is roughly translated. But an explanation of what it is about is clarified. The aim of the song is to help learners from grade R to 3 learn surnames of all the teachers in their school. In addition, the lyrics are an interchange of surname of the teachers in the school respectfully.

4.8.17. Rhythmic patterns

This song has a metre of four crochets 4/4 in a bar and melody starts on the first note of the first bar. It is an 9 bars long song which is normally repeated till it has served its purpose.

4.8.18. The song structures

This song is in the key of F major scale and it is sung by the teacher. Thereafter, the children will join in the singing of the song. Normally it would be sung by female or a male voice depending on the teacher. The song is for children in lower grades who just starting school and for those aged from five to ten. The purpose of the song is for the children to know their teachers' names and surnames.

This song has a metre of four crochets in a bar and the melody starts on the fourth beat of the first bar. It is a 10 bars long song which is normally repeated till it has served its purpose.

4.8.19. Melodic phrases

The 1st phrase of the song starts on the last beat of the first bar creating an upbeat and ends on the third beat of bar 2. The 2nd phrase starts on the fourth beat of bar 2 to the third beat of bar 3. The 3rd phrase begins on the fourth beat of bar 3 to the fourth beat of bar 4. The 4th phrase begins on the fourth beat of bar 4 to the third beat of bar 4. The 5th phrase starts from the fourth beat of bar 4 to the third beat of

The first melodic pattern starts on an upbeat with the melody line on dominate in the key of F major scale. The rhythmic patterns of this song are the same in all the bars.

The following reflects on the repetition in rhythmic patterns:



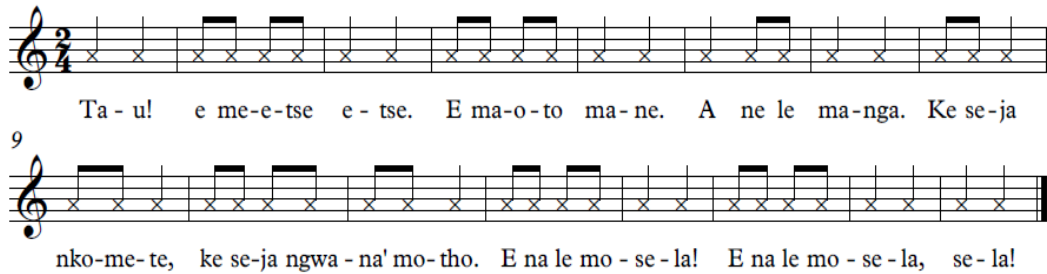
Bars 1 to the last one

4.8.20. Singing instruction

- The teacher sings the songs alone first as a way of introducing them to the learners.
- Then the learners join in the singing.
- The song is sung while mentioning names of the teachers.
- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song till they end it.

Tau

Spoken rhythmically and playfully



Ta - u! e me-e-tse e - tse. E ma-o-to ma - ne. A ne le ma-nga. Ke se-ja

9
nko-me- te, ke se-ja ngwa - na' mo- tho. E na le mo - se - la! E na le mo - se - la, se - la!

Musical Example 10 *Tau*

4.8.21. Translation

This song is an educational song, sung by both the teacher and the learners. The teacher would write it down on the board then sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that when the learners have learned it, it may be harmonised accordingly. The following is a translation of the lyrics:

The lyrical content of this song is roughly translated. But an explanation of what it is about is clarified. The tenacity of this song is to help the children to learn and describe a lion. Since this song is for learners from grade R to grade three, learners learn animals by mentioning their features.

4.8.22. The song structures

This song is more rhythmical and therefore, has no key signature but a time signature of two crotchets in a bar. Just like in all the other songs that have been discussed under songs for educational purposes, the teachers would start singing. Thereafter, the children will join in the singing of the song. Normally it would be a female or a male voice depending on the teacher. The song is for children in lower grades who just starting school and from the ages of 5 to ten. It is a 16 bars long song which is normally repeated till it has served its purpose.

4.8.23. Rhythmic patterns

This song has a metre of four crochets $2/4$ in a bar and melody starts on the first note of the first bar. It is a 16 bars long song which is normally repeated till it has served its purpose.

4.8.24. Melodic phrases

The 1st phrase of the song starts on the first beat of the first bar to the last beat of the third bar. The 2nd phrase starts on the first beat of bar 4 to the last beat of bar 5. The 3rd phrase begins on the first beat of bar 6 to the last beat of bar 7. The 4th phrase begins on the first beat of bar 8 to the last beat of bar 9. The 5th phrase starts from the first beat of bar 10 to the last beat of bar 11. The 6th phrase starts from the first beat of bar 12 to the last beat of bar 13. The 7th phrase starts from the fourth

beat of bar 6 to the third bar of bar 7. The 8th phrase starts from the first beat of bar 14 to the last beat of bar 16.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. It is a short song with lyrics that changes but continues the mention of features on a lion. The teacher sings it repeatedly till the children join in. Depending on the class size, this song is sung with a moderately louder voice to cover the size of the classroom. This is mostly for learners in grade R to grade four.

This song is mostly sung by the teacher with the learners helping by clapping their hand and stamping their feet. It is more rhythmical than melodic, so the teacher does not worry much about key signature and other melodic factors such as the following:

- Intervals
- Texture
- Harmony

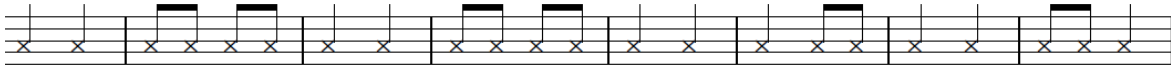
The rhythmic patterns serve also melodic patterns that are not concentrating by a key signature.

The song is by nature lively and playful hence it is also dominated by a lot of rhythmic patterns that are easy. The rhythmic patterns are dominated by two crotchets in a bar that is aligned to the lyrics. Some bars are made up of straight two crochets meanwhile the others are made up of four quavers per bar. This song is for children

in school, the melodic intervals are different from lullabies in that now children are more involved.

The first rhythmic pattern starts on the first beat simultaneously with the melody line.

The following reflects the repetition in rhythmic patterns:



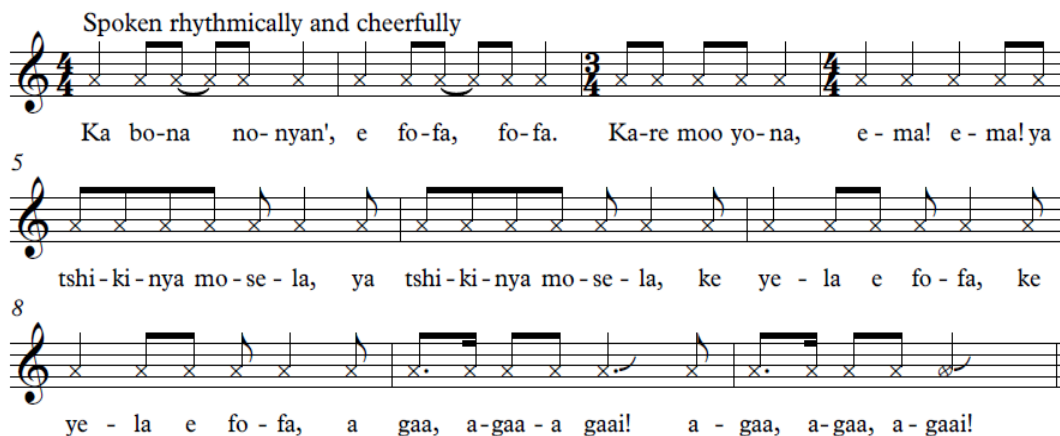
Bars 1 to the last one

4.8.25. Singing instruction

- The teacher sings the songs alone first as a way of introducing to the learners.
- Then the learners join in the singing.
- The song is more rhythmical.
- Children sing together simultaneously.
- Choreography is simultaneous with the clapping of the hands.
- They repeatedly sing the song till they end it.
- Choreography reflects what a lion looks like.

Ka bona nonyane

Spoken rhythmically and cheerfully



Ka bo-na no-nyan', e fo-fa, fo-fa. Ka-re moo yo-na, e - ma! e - ma! ya

5
tshi - ki - nya mo - se - la, ya tshi - ki - nya mo - se - la, ke ye - la e fo - fa, ke

8
ye - la e fo - fa, a gaa, a-gaa - a gaai! a - gaa, a-gaa, a - gaai!

Musical Example 11 *Ka Bona Nonyane*

4.8.26. Translation

This song is an educational song, sung by both the teacher and the learners. The teacher would write it down on the board then sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that when the learners have learned it, it may be harmonised accordingly. The following is a translation of the lyrics:

Ka bona nonyana e fofa

I saw a bird flying

Kare moo yona, Kare ema x2

Then I said stop x2

Ya tshikinya mosela x2

And it shook its tail x2

Ke yela e fofa x2

Then it flew away x2

4.8.27. The song structures

This song is more rhythmical and therefore, has no key signature but a time signature of two crotchets in a bar. It has 4/4 signatures that also possess complex rhythmic patterns that are lively and playful. Just like in all the other songs that have been discussed under songs for educational purposes, the teachers would start singing. Thereafter, the children will join in the singing of the song. Normally it would be a female or a male voice depending on the teacher. The song is for children in lower grades who just starting school and from the ages of five to ten. It is a 10 bars long song which is normally repeated till it has served its purpose.

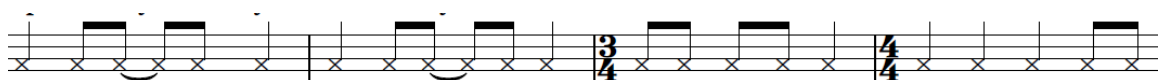
4.8.28. Rhythmic patterns

This song has a metre of four crochets 4/4 all through except bar three which is 3/4 and melody starts on the first note of the first bar. It is a 10 bars long song which is normally repeated till it has served its purpose.

4.8.29. Melodic phrases

The 1st phrase of the song starts on the first beat of the first bar to the last beat of the second bar. The 2nd phrase starts on the first beat of bar 3 to the last beat of the same bar. The 3rd phrase begins on the first beat of bar 4 to the last beat of bar 5. The 4th phrase begins on the first beat of bar 6 to the third beat of the same bar. The 5th phrase starts from the fourth beat of bar 6 to the third beat of bar 8. The 6th phrase starts from the fourth beat of bar 8 to the last beat of the same bar.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. The teacher sings it repeatedly till the children join in. Depending on the class size, this song is sung with a moderately louder voice to cover the size of the classroom. This is mostly for learners in Grade R to Grade four. The melodic patterns are dominated by rhythmic patterns that lead and direct the song. This song is for children in school, the rhythmic patterns are different from lullabies. The following is the first bar to the song:



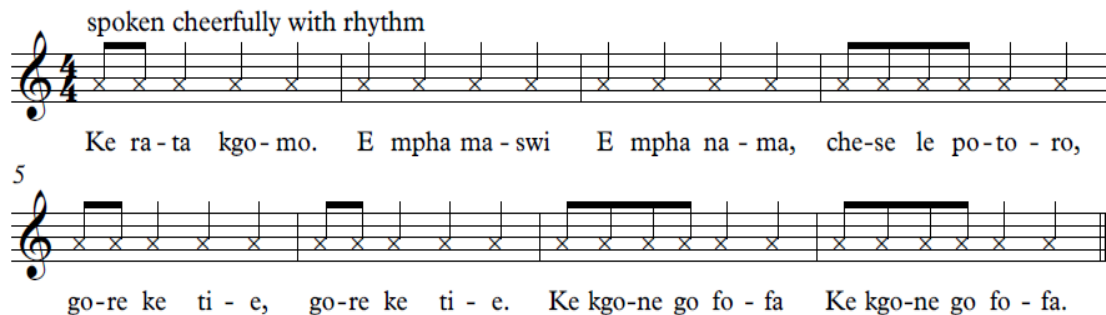
Bars 1 to 4

4.8.30. Singing instruction

- The teacher sings the songs alone first as a way of introducing to the learners.
- Then the learners join in the singing.
- The song is sung while mentioning names of the teachers.
- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song till they end it.
- It is rhythmical.
- Choreography reflects what a bird looks like.
- They repeatedly sing the song till they end it.

Ke rata kgomo

spoken cheerfully with rhythm



Ke ra - ta kgo - mo. E mpha ma - swi E mpha na - ma, che - se le po - to - ro,
5
go - re ke ti - e, go - re ke ti - e. Ke kgo - ne go fo - fa Ke kgo - ne go fo - fa.

Musical Example 12 *Ke Rata Kgomo*

4.8.31. Translation

The above scored song is not translated, but an explanation of what it is about is clarified. The purpose of this song is to help children to learn about cows and the benefit of having them. This song is an educational song, sung by both the teacher and the learners. The teacher would write it down on the board then sing it so that the learners may hear how it is sung. It is a song with a single melodic motive that when the learners have learned it, it may be harmonised accordingly. The following is a translation of the lyrics:

Ke rata kgomo

I love cows

E mpha nama, cheese le potoro

It gives me meat, cheese and butter

Gore ke tie x2

So that I may be strong x2

Ke kgone gofofa x2

So that I may fly x2

4.9.7. The song structures

Just like in all the other songs that have been discussed under songs for educational purposes, the teachers would start singing. Thereafter, the children will join in the

singing of the song. Normally it would be a female or a male voice depending on the teacher. The song is for children in lower grades who just starting school and from the ages of 5 to ten.

4.9.8. Rhythmic patterns

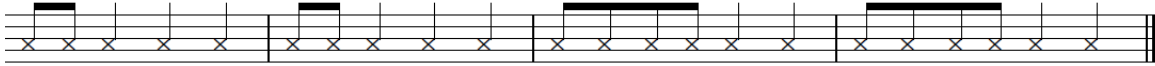
This song is more rhythmical and therefore, has no key signature but a time signature of two crotchets in a bar. It has 4\4 signatures that also possess complex rhythmic patterns that are lively and playful. It is an 8 bars long song which is normally repeated till it has served its purpose.

4.9.9. Melodic phrases

The 1st phrase of the song starts on the first beat of the first bar to the last beat of the same bar. The 2nd phrase starts on the first beat of bar 2 to the last beat of bar 3. The 3rd phrase begins on the first beat of bar 5 to the last beat of bar 6. The 4th phrase begins on the first beat of bar 7 to the last beat of bar 8.

This song has only one section which is repeated over and over also maintaining a structure of A throughout. The teacher sings it repeatedly till the children join in. Depending on the class size, this song is sung with a moderately louder voice to cover the size of the classroom. This is mostly for learners in grade R to grade four. The melodic patterns are dominated by rhythmic patterns that lead and direct the

song. This song is for children in school, the rhythmic patterns are different from lullabies.



Bars 5 to 8

4.9.10. Singing instruction

- The teacher sings the songs alone first as a way of introducing to the learners.
- Then the learners join in the singing.
- The song is sung while mentioning names of the teachers.
- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song till they end it.
- It is rhythmical, and the choreography is optional, but the children use their fingers to count.
- They repeatedly sing the song till they end it.
- It is rhythmical and has cheerful spoken words.

4.10. SUMMARY OF EDUCATIONAL SONGS

Mmino wa bana songs for educational purpose songs have a lot in common, including melodic and rhythmic patterns. And, in common are melodic and rhythmic repetitions. Since this *mmino* for children from five to ten years, both rhythmic and melodic patterns are a bit complex. The melodic ranges and intervals are now freely disposed. Even though the melodic lines are a bit complex, they are still retaining musical elements that are simple and catchy. This is to keep the children interested in participating in *mmino wa bana ba Moletjie* community education purpose. The interesting melodic and rhythmic patterns are reflected in the following bars from the songs under this category of *mmino wa bana* songs:

Bars 5 to 6 in the musical example 6 *Koša ya ditumanoši* reflect intervals that are mostly between intervals one to three. Moreover, these intervals are repeated and again.



They are also repeated in bars 3 and 4 of musical example 13 *Musical Example 7 Ntate Mogolo*.

Similar interval ranges are repeating.



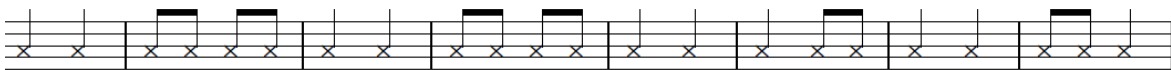
Bars 2 and 3 of musical example 8 *Hloho, Magetla* reflect melodic and rhythmic patterns that are free and dynamic in nature, but they keep maintaining the repetition.



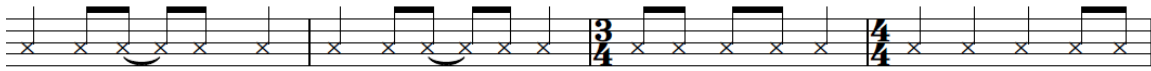
Bars 1 to the last one of musical example 9 *Sewalawala* reflect melodic and rhythmic patterns that are a bit complex but still maintain repetitions.



Bars 1 to the last one of musical example 10 *Tau* reflect rhythmic melodic patterns that are repetitive and dynamic in nature to capture the children's attention in class.



Bars 1 and 4 of musical example 11 *Ka Bona Nonyane* reflects rhythmic melodic patterns that are repetitive and are dynamic in nature. It also maintains 4\4 signatures only in bar three which is spoken rhythmic melodic patterns but then maintains the four crochets in a bar time signature all through the song.



Bars 5 and 8 of musical example 12 *Ke Rata Kgomo* reflects rhythmic melodic patterns that are repetitive.



Last, the method used to teach the children these songs are the same. And, the rhythmical patterns and the choreography of these songs speak to what the song entails.

4.11. *MMINO WA BANA* FOR GAMES

Games were an everyday thing when I was growing up Moletjie. Normally between school hours and after school we would play games that we sang along to. When in class, we would sing mostly during classes that required us to do so. When we got home we would play and sing to have fun. This could explain why most children in the village are not tone-deaf. *Mmino wa bana* songs were normally composed by the children themselves. However, the elders have also contributed to the composition of the songs. These traditional songs, games and dances need to be reintroduced in back in schools.

In general, the benefits of *mmino wa bana* for games are seen and experienced through different developments amongst the children. Most of these benefits are

physically visible, while some can only be seen by the children themselves. Generally, *mmino wa bana* game songs come into existence because of the children playing. At times the songs are focused on a specific game played at that certain time. These songs could be sung about just about anything if they form part of the games. When one child starts singing, the rest would spontaneously join in, making the song interesting. Emberly asserts that:

The collection of children's music and games figures more prominently in the study of children's play in fields such as anthropology, folklore, and music education rather than in ethnomusicology. Ethnomusicology, as a field, tends to exclude children's play from the study of musical cultures because of academia fixation on the serious. Children have an assumed association with play (fun), which opposes academia's persistent relationship with the study of serious. Studying children's music is associated with the study of fun and historically, academia has been solely fixated on the study of all things serious because play was what people did outside of the academic citadel.

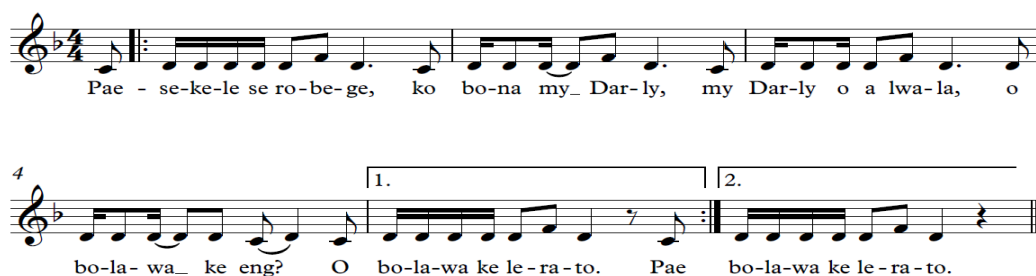
(Emberly 03:2013)

As a musicologist, I take the study of *mmino wa bana* very seriously and believe that it is a field that needs more attention. More studies and research papers on the songs should be done and written respectively. Studies such as this one on *mmino wa bana* in Moletjie community will, overtime, encourage more scholarship in the field *mmino wa bana*. Since, children like to play; it is not easy to separate them from the fun of playing. Thus, it is clear that dealing with *mmino wa bana* would be incomplete without songs for games.

This section of *mmino wa bana* game songs is made up of ten songs which all are in Northern Sotho. It is essential to allude that some of these songs are not easy to directly translate from Northern Sotho to English. A direct translation would see the literal meaning behind the song being missed.

The following *mmino wa bana* game songs are sung as accompaniments by games.

Paeskele se robege



The musical notation is in 4/4 time, G major, and consists of two staves. The first staff contains the first line of the melody with the lyrics: Pae - se-ke-le se ro-be-ge, ko bo-na my_ Dar-ly, my Dar-ly o a lwa-la, o. The second staff starts with a measure rest of 4 measures, followed by two first endings. The first ending leads to the second ending, which concludes the piece. The lyrics for the second staff are: bo-la- wa_ ke eng? O bo-la-wa ke le-ra-to. Pae bo-la-wa ke le-ra-to.

Musical Example 14 *Paeskele se robege*

4.11.1. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. Normally a boy would start singing this song to a girl and the girl would respond back. The mother would normally use a soft voice to sing the song. The lyrical translating to English is as follows:

Paesekele serobege

Bicycle do not break down

Kobona my darly my darly

I am going so my darling

oa lwala o bolawa keng?

What is she sick from?

O bolawa ke lerato x2

She is sick from love.

This song is about a boy who is in love with a girl and he took his bicycle to visit her. Whiles on his way, he started singing as a way of prayer that his bicycle does not breakdown. And, because someone that he loves is sick.

4.11.2. The song structures

The song is in the key of F major scale and it is only sung by one voice. Normally it would be a boy's voice. This song has a metre of four crochets in a bar. The main melody starts on an upbeat, at the end of the first bar. The bar is a continuity of the bar 7 which is the last bar of the songs, but at times it could still be used as the first bar of the song. The first note in bar 1 is anticipation to the song.

4.11.3. Rhythmic patterns

Paeskele se robege song compositional structure reflects rhythmic and melodic lines which are repetitive. And the song has rhythmic patterns that allow the children to dance. The dance movements would normally be simple and are made up of few steps that emulate the song's rhythmic patterns. Also, the melodic patterns demonstrate several repetitions in lyrical content. The rhythmic patterns in bars number 1, 5 and 6 reflect the above explained rhythmic patterns.



Bar 1, 5 and 6

And, in bars 2, 3, and 4 repetitions of the rhythmic pattern are eminent.



Bars 15 to 21

4.11.4. Melodic phrases

The 1st phrase of the song begins on an upbeat at the end of the first bar that starts the song and ends on the third beat of the same bar. The 2nd phrase starts on the fourth beat of bar 1 to the third beat of bar 2. The 3rd phrase begins on the fourth

beat of bar 2 to the third beat of bar 3. The 4th phrase begins on the fourth beat of bar 3 to the third beat of bar 4. The 5th phrase begins on the fourth beat of bar 4 to the third beat of bar 5. The 6th phrase begins on the fourth beat of bar 5 to the third beat of bar one. Then it repeats the circle till bar four then the 7th phrase begins on the fourth beat of bar 4 to the third beat of bar 10.

This song has only one section which is repeated over and over also maintaining a structure of AB throughout. It is short with lyrics that are repetitive as the song is repeated. And it is sung with a cheerful voice of a boy. The melodic patterns are dominated by note intervals which are mostly below the tonic note. The following melodic line reflects the above mentioned.



Bar 1, 5 and 6

Meanwhile, the following represents other repeats.



Bar 2, 3 and 4

4.11.5. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song till they end it.

Wa shila-shila



Wa shi-la, shi-la mi-li, mi-li ngwa-na wa ba-tho, wa shi-la, shi-la mi-li, mi-li

8 ngwa-na wa ba - tho OH! Dar-li wa tsa - ma - ya__ le - ra - to le fe -

13 di - le,__ Dar-li wa tsa - ma - ya,__ le - ra - to le fe - di - le.__ Wa

Musical Example 14 *Wa shila-shila*

4.11.6. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. It is sung by both girls and boys with a moderately loud voice. The lyrical translating to English is as follows:

Wa shilashila milimili ngwana wa batho x2

Brew a traditional drink x2

Oh, darli wa tsamaya lerato le fedile x2

Oh, my darling is leaving because love is no more x2

The above scored song is not translated, but an explanation of what it is about is clarified. This song is about an individual who is grinding maize meal and singing about a lover who is leaving because the love they shared is no longer exists.

4.11.7. The song structures

The song is in the key of D major scale and it is only sung by one voice. Normally it would be a boys or girls voice. This song has a metre of two crochets in a bar. The main melody starts on an upbeat, at the end of the first bar. The first note in bar 1 is anticipation to the song.

4.11.8. Rhythmic patterns

Wa shila-shila song compositional structure reflects rhythmic and melodic lines which are repetitive. The song has rhythmic patterns that allow the children dance. The dance movements would normally be simple and are made up of few steps that emulate the song's rhythmic patterns. Also, the melodic patterns demonstrate several repetitions in lyrical content. The following reflects the repetitions in rhythmic and melodic patterns:



Bar 1, 2, 3 and 4

And, in bars 2, 3, and 4 repetitions of the rhythmic pattern eminent.



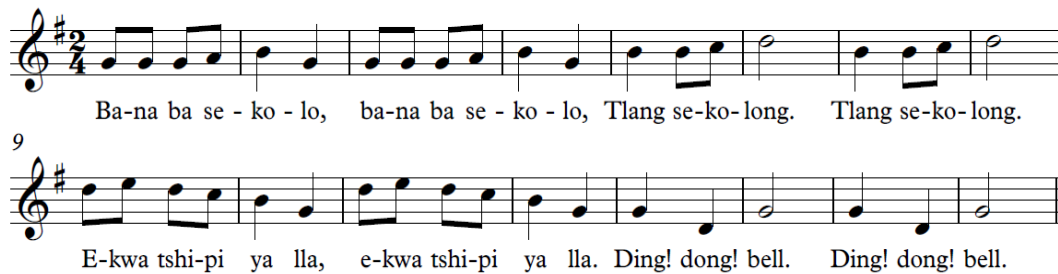
Bars 10, 11 and 21

4.11.9. Melodic phrases

The 1st phrase of the song begins on an upbeat at the end of the first bar that starts the song and ends on the first beat of the bar 5. The 2nd phrase starts on the second beat of bar 5 to the first beat of bar 9. The 3rd phrase begins on the fourth beat of bar 2 to the third beat of bar 3. The 4th phrase begins on the second beat of bar 9 to the second beat of bar 12. The 5th phrase begins on the last beat of bar 12 to the last beat of bar 13. The 6th phrase begins on the first beat of bar 14 to the second beat of bar 17. Then it repeats the circle till bar 17 again.

This song has only one section which is repeated over and over also maintaining an AA structure. It is short with lyrics that are repetitive as the song repeats. And it is sung with a cheerful and playful voice of a girl or boy. The melodic patterns which

Bana ba sekolo



Ba-na ba se - ko - lo, ba-na ba se - ko - lo, Tlang se-ko-long. Tlang se-ko-long.

9
E-kwa tshi-pi ya lla, e-kwa tshi-pi ya lla. Ding! dong! bell. Ding! dong! bell.

Musical Example 15 *Bana ba sekolo*

4.11.11. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. Both girls and boys sing it. It is sung in moderately loud voice.

The lyrical translating to English is as follows:

Bana ba sekolo x2

School children x2

Tlang sekolong x2

Come to school x2

ekwa tshipi ya lla x2

Hear the bell ring x2

ding dong bell

This song is about children playing a game of going to school. And they speak to each other saying come because the bell had rung. Normally in schools when a bell ring it means it is time to go to school.

4.11.12. The song structures

The song is in the key of G major scale and it is only sung by one voice. Normally it would be a boys or girls voice. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on a complete bar.

4.11.13. Rhythmic patterns

Bana ba sekolo song compositional structure reflects rhythmic and melodic lines which are repetitive. And, the song has rhythmic patterns that allow the children to dance. The dance movements would normally be simple and are made up of few steps that emulate the song's rhythmic patterns. Also, the melodic patterns demonstrate several repetitions in lyrical content. The following reflects the repetitions in rhythmic and melodic patterns:



Bar 1 to 4

And in bars 5, 6, 7 and 8 repetitions of the rhythmic pattern eminent:



Bars 5 to 8

4.11.14. Melodic phrases

The 1st phrase of the song begins on the first beat of bar one to the last note of bar 4. The 2nd phrase starts on the first beat of bar 5 to the last beat of bar 8. The 3rd phrase begins on the first beat of bar 9 to the last beat of bar 12. The 4th phrase begins on the first beat of bar 13 to the last beat of bar 16.

This song has only one section which is repeated over and over also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. And it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned:



Bar 1 to 7

Meanwhile, the following is a repetition of bars 1 to 7, but on a different interval:



Bar 9, 10, 11, and 12

4.11.15. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song till they end it.

Mmangwane mpulele



Mma ngwa-ne mpu - le - le ke ne-lwa ke pu - la. Mma ngwa-ne mpu - le - le

7 ke ne-lwa ke pu - la. Ga di le pe-di le ga di le tha-ro, ka nya-la mo-sa - di

13 Ga di le pe-di le ga di le tha-ro, ka nya-la mo-sa - di Mma-ngwa-ne mpu - le-le

19 ke ne-lwa ke pu - la. Mma-ngwa-ne mpu - le-le ke ne-lwa ke pu - la.

Musical Example 16 *Mmangwane mpulele*

4.11.16. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. Both girls and boys sing it. It is sung in a moderately loud voice. This song has also been made popular by a Limpopo local jazz artist by the name of Judith Sephuma who recorded it for her *Cry, Smile and Dance* album. The lyrical translation to English is as follows:

Mma Ngwane mpulele ke nelwa ke pula x2

Aunt open it is raining on me x2

Ga dile pedi ga dile tharo ka nyala mosadi x2

Even if they are two or three I will marry a wife x2

This song is about children playing wedding games. They sing that aunty should open for them because it is raining. Furthermore, the boys would begin singing that if they can have cows they can marry a wife.

4.11.17. The song structures

The song is in the key of G major scale and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.18. Rhythmic patterns

Mmangwane mpulele song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 4, 5 to 8, 17 to 20 and 21 to 24

And in bars the following reflects repetition in the chorus of the song.



Bars 9 to 12 and 13 to 16

4.11.19. Melodic phrases

The 1st phrase of the song begins on the first beat of bar one to the first note of bar 4. The 2nd phrase starts on the first beat of bar 5 to the first beat of bar 8. The 3rd phrase begins on the first beat of bar 9 to the first beat of bar 12. The 4th phrase

begins on the first beat of bar 13 to the last beat of bar 16. The 5th phrase starts from the first beat of bar 17 to the first beat of bar 20. The 6th phrase starts from the first beat of bar 21 to the first beat of bar 24.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4, 5 to 8, 17 to 20 and 21 to 24

Meanwhile, the following bars are also reflecting melodic repetitions.



Bars 9 to 12 and 13 to 16

4.11.20. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.

- They repeatedly sing the song.

Pudi ya phooko

4 Pu - di ya pho-ko! Pu - di ya pho ko na-me - la mo - ka-la ba - ta, na-me - la

8 mo-ka-la-ba-ta. Se na-me-le bo-tse, se na-me-le bo-tse, wi sa re' ya Bo-rwa, wi sa

12 re' ya Bo-rwa! Tse-la tsa Bo-rwa, Tse-la tsa Bo rwa su su ka di tse-ba su su

14 ka di tse - ba. mo - hlang ke di tse - bang, mo

hlang ke di tse-bang, nke - te - ki, nke - te - ka, nke - te - ki, nke - te - ka!

Musical Example 17 Pudi ya phooko

4.11.21. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the

children as they play. Both girls and boys sing it. It is sung in a moderately loud voice.

The lyrical translating to English is as follows:

Pudi ya phoko pudi ya phoko x2

Namela mokalabata x2

Se namele botse x2

re ye borwa x2

tsela tsa borwa x2

susu ka ditseba x2

mohlang ke ditsebang x2

nketeki nketeki x2

This song is about a male goat, and what it does when is it playing. It is sung by young boys as they tease each other and as they are playing their games.

4.11.22. The song structures

The song is in the key of G major scale and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time.

The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.23. Rhythmic patterns

Pudi ya phooko song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 4,

This main verse can be repeated as many times as possible before proceeding to the chorus. And in bars the following reflects repetition in the chorus of the song.



Bars 4 to 7

4.11.24. Melodic phrases

The 1st phrase of the song begins on the first beat of bar one to the last beat of the same bar. The 2nd phrase starts on the first beat of bar 2 to the third beat of bar 5. The 3rd phrase begins on the fourth beat of bar 5 to the last beat of bar 9. The 4th phrase begins on the first beat of bar 10 to the last beat of the same bar. The 5th phrase starts from the first beat of bar 11 to the third beat of bar 13. The 6th phrase starts from the fourth beat of bar 13 to the last beat of bar 17.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4,

Meanwhile, the following bars are also reflecting melodic repetitions.

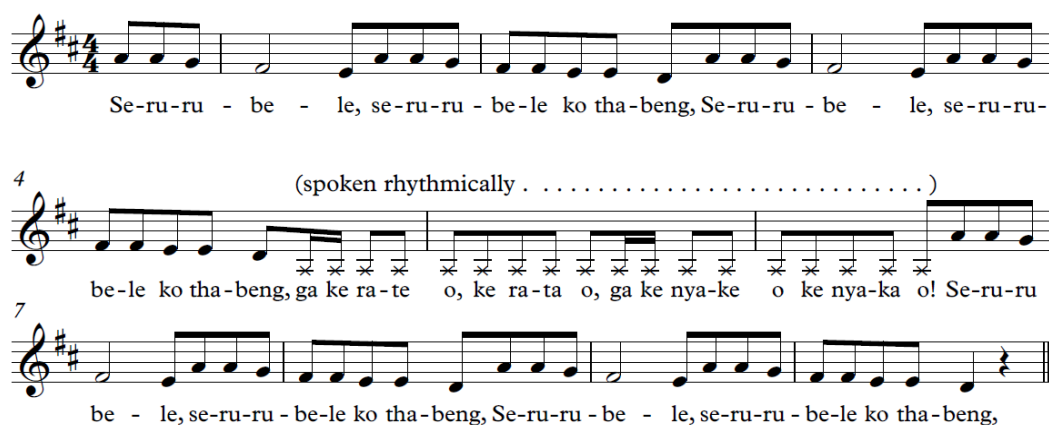


Bars 4 to 7

4.11.25. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

Serurubele



Se-ru-ru - be - le, se-ru-ru - be-le ko tha-beng, Se-ru-ru - be - le, se-ru-ru-

4 (spoken rhythmically)

be-le ko tha-beng, ga ke ra-te o, ke ra-ta o, ga ke nya-ke o ke nya-ka o! Se-ru-ru

7

be - le, se-ru-ru - be-le ko tha-beng, Se-ru-ru - be - le, se-ru-ru - be-le ko tha-beng,

Musical Example 18 Serurubele

4.11.26. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the

children as they play. Both girls and boys sing it. It is sung in a moderately loud voice.

The lyrical translating to English is as follows:

Serurubele ko thabeng x4

A butterfly on the mountain x4

Ga ke rate o, ke rata o,

I do not love this one, I love this one

Ga ke nyake o, ke nyaka o,

I do not want this one, I want that one

Serurubele ko thabeng x2

A butterfly on the mountain x2

The above scored song is not translated, but an explanation of what it is about is clarified. The song is about butterflies on the mountain and children would sing about their beauty whiles choosing amongst themselves one person they love or want as a way of game.

4.11.27. The song structures

The song is in the key of D major scale and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time.

The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.28. Rhythmic patterns

Serurubele song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 4 and 6 to 9

This main verse can be repeated as many times as possible before proceeding to the chorus. And, in bars the following reflects repetition in the chorus of the song.



Bars 4 to 6

4.11.29. Melodic phrases

The 1st phrase of the song begins on the first beat of bar one to the second beat of bar 2. The 2nd phrase starts on the second beat of bar 2 to the first beat of bar 4. The 3rd phrase begins on the third beat of bar 4 to the third beat of bar 5. The 4th phrase begins on the third beat of bar 5 to the second beat of bar 7. The 5th phrase starts from the third beat of bar 7 to the first beat of bar 8. The 6th phrase starts from the third beat of bar 8 to the first beat of bar 10. The 7th phrase starts from the third beat of bar 10 to the third beat of bar 11.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4 and 6 to 9

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.



Bars 4 to 6

4.11.30. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

Ke Ledimo

(leader)
Ke le-di - mo! Ke ja ba - na Ba'o cha-ba mee- tse,

(followers) mee! mee! mee!

5 ba'o cha- bag' ro - mi - wa

mee! mee! mee! mee! mee!

8 le ba ma - mi - na.

mee! mee! mee!

Musical Example 19 Ke ledimo

4.11.31. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. Two voices sing it a girl and boy one would call for the other

to respond. It is sung in a moderately loud voice. The lyrical translating to English is as follows:

Ke ledimo mee mee mee

I am a thunderstorm

Ke ja bana mee mee mee

I eat children

Ba o chaba meets mee mee mee

who do not love bathing

This song is not translated, but an explanation of what it is about is clarified. This song is about a fictitious monster that parents make up to scare their children into taking a bath or doing home chores and behaving in a good manner.

4.11.32. The song structures

The song is more rhythmical and therefore does not have a key signature and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

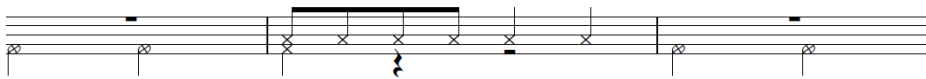
4.11.33. Rhythmic patterns

Ke ledimo song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 3

This main verse can be repeated as many times as possible before proceeding to the chorus. And in bars the following reflects repetition in the chorus of the song.



Bars 4 to 10

4.11.34. Melodic phrases

The 1st phrase of the song begins on the first beat of bar 1 to the last beat of the same bar. The 2nd phrase starts on the first beat of bar 2 to the first beat of bar 3. The 3rd phrase begins on the second beat of bar 3 to the last beat of the same bar. The 4th phrase begins on the first beat of bar 4 to the last beat of the same bar. The 5th phrase starts from the first beat of bar 5 to the last beat of the same bar. The 6th phrase starts from the first beat of bar 6 to the last beat of bar the same bar. The 7th phrase starts from the first beat of bar 7 to the last beat of the same bar. The 8th phrase starts from first beat of bar 8 to the first beat of bar 9. The 9th phrase starts from the second beat of bar 9 to the fourth beat of the same bar. The 10th phrase start from the first beat of bar 10 to the first beat of bar 11.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4 and 6 to 9

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.



Bars 4 to 6

4.11.35. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

TheLERINI

Ma-ma nthe - ke-le fig-ure be - le - te___ ke bo-fe___ the - le-ri- ni,

4

___ ma-ma ke bo-fe___ the - le-ri- ni. 1. Ma-ma nthe - The-le-ri-

8

- ni ke ntho tsa ma- kga - re - be,___ The-le-ri - ni ke ntho tsa ma- kga

11

- re - be,___ ke bo-fe,___ the - le-ri- ni,___ ma- ma___ ke bo-fe___ the - le-ri- ni

15

The-le-ri - Ma-ma nthe ke-le fig-ure be - le - te___ ke bo-fe.

19

___ the - le-ri- ni,___ ma- ma ke bo-fe___ the - le-ri- ni.---

Musical Example 20 TheLERINI

4.11.36. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. It is sung and led by one voice of either a girl or boy then everyone would join in. It is sung in a moderately loud voice. The lyrical translating to English is as follows:

Mama nthekele figure belete ke bofe thelerini x2

Mother buy me figure belt so that I may tie a thelerini x2 (a beautiful dress)

Thelerini ke ntho tsa makgarebe x2

Thelerini is a thing of young adult girls x2

4.11.37. The song structures

This song is in the key of D major scale. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.38. Rhythmic patterns

Thelerini song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps

that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 4

This main verse can be repeated as many times as possible before proceeding to the chorus. And, in bars the following reflects repetition in the chorus of the song.



Bars 4 to 10

4.11.39. Melodic phrases

The 1st phrase of the song begins on the third beat of bar 1 to the second beat of the bar 3. The 2nd phrase starts on the third beat of bar 3 to the second beat of bar 5. The 3rd phrase begins on the third beat of bar 5 to the first beat of bar 6. The 4th phrase begins on the third beat of bar 6 to the second beat of bar 3. The 5th phrase starts from the third beat of bar 3 to the second beat of bar 5. The 6th phrase starts from the third beat of bar 5 to the first beat of bar 7. The 7th phrase starts from the

third beat of bar 9 to the second beat of bar 11. The 8th phrase starts from third beat of bar 11 to the second beat of bar 13. The 9th phrase starts from the third beat of bar 13 to the first beat of bar 15. There after the about phrases repeat themselves till the 10th phrase. The 10th phrase start from the third beat of bar 13 to the first beat of bar 16. The 11th phrase starts from the third beat of bar 17 to the second beat of bar 20. The last phrase before the song repeats from the start, begins from the third beat of bar 20 to the first beat of bar 22.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.



Bars 4 to 10

4.11.40. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

Ke robegile



Ke ro - be - gi - le, ke ro - be - gi - le - o - to. Ke ro - be - gi gi - le, ke ro - be
gi - le le - o - to. Nk - a - be ke na le ngwa - na a ntho - bo - lla le - o - to, nk - a - be
ke na le ngwa - na a ntho - bo - lla le - o - to. Ke ro - be - gi - le le - o - to.

Musical Example 21 *Ke robegile*

4.11.41. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. It is sung by two voices a girl and boy one would call for the

other to respond. It is sung in a moderately loud voice. The lyrical translating to English is as follows:

Ke robegile x2

I broke

Ke robegile leoto

I broke my leg

Ke robegile x2

I broke

Nkabe kena le ngwana a nthobola lekoto x2

I wish I had a child to stretch my leg x2

This is a game song that children sing together. As they sing, they make a movement that shows that they have a broken leg as suggested by the song.

4.11.42. The song structures

The song is more rhythmical and therefore does not have a key signature and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.43. Rhythmic patterns

Ke robegile song compositional structure reflects rhythmic and melodic lines which are repetitive. The song is in the key of D major scale and it also has rhythmic patterns that allow the children to dance as they play. The dance movements are

normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 3

This main verse can be repeated as many times as possible before proceeding to the chorus. And in bars the following reflects repetition in the chorus of the song.



Bars 4 to 6

4.11.44. Melodic phrases

The 1st phrase of the song begins on the third beat of bar 1 to the second beat of bar 2. The 2nd phrase starts on the third beat of bar 2 to the second beat of bar 3. The 3rd phrase begins on the third beat of bar 3 to the third beat of bar 4. The 4th phrase begins on the third beat of bar 4 to the third beat of bar 5. The 5th phrase starts from the third beat of bar 5 to the third beat of bar 7. The 6th phrase starts from the fourth

beat of bar 7 to the third beat of bar 9. Then it repeats the circle till bar 7. Then the 7th phrase starts from the fourth beat of bar 7 to the last beat of the bar 10.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 4 and 6 to 9

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.




Bars 4 to 6

4.11.45. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

Segwagwa

Spoken Cheerfully



Se - gwa-gwa, sa re go nna, go nna, go nna, sa re mpe-pu, mpe-pu,

5
mpe - pu! n - na ka ga - na, ka ga - na, ka ga - na. So - na sa

8
ll - a, sa ll - a, sa ll - la, sa re gwa! gwa! gwa, sa re gwa! gwa! gwa!

Musical Example 22 Segwagwa

4.11.46. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. It is sung by two voices a girl and boy one would call for the other to respond. It is sung in a moderately loud voice. The lyrical translating to English is as follows:

Segwagwa x3

Frog x3

Sa re go nna x2

It said to x2

Mpepu x3

Carry me on your back x3

Nna ka gana x3

Then I refused x3

Sona sa lla x2

Then it cried x2

Sa re gwa gwa x2

It said gwa gwa

This is a game song about a child who met a frog. The frog asked the child to carry it on his\her back. When the child refused, the frog cried.

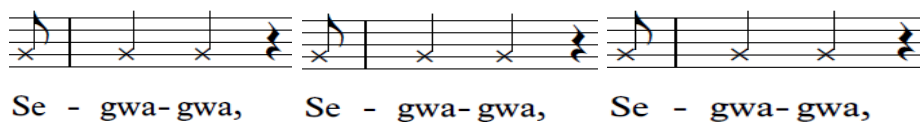
4.11.47. The song structures

The song is more rhythmical and therefore does not have a key signature and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.11.48. Rhythmic patterns

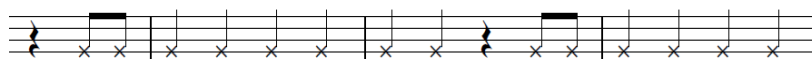
Segwagwa song compositional structure reflects rhythmic and melodic lines which are repetitive. The song also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns

demonstrate several repetitions in lyrical content. The first two bars are repeated three times before the song goes to the chorus.



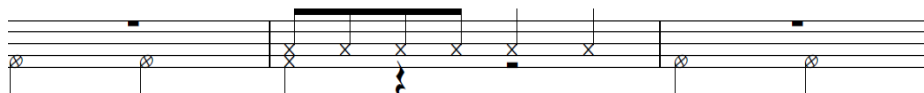
Bars 1 and 2

And the following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 2 to 5

This main verse can be repeated as many times as possible before proceeding to the chorus. And in bars the following reflects repetition in the chorus of the song.

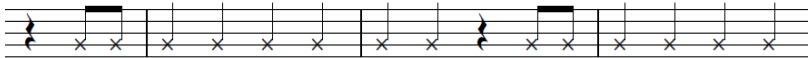


Bars 4 to 10

4.11.49. Melodic phrases

The 1st phrase of the song begins on the fourth beat of bar 1 to the second beat of bar 2 creating anticipation. The 2nd phrase starts on the fourth beat of bar 2 to the second beat of bar 4. The 3rd phrase begins on the fourth beat of bar 4 to the second beat of bar 6. The 4th phrase begins on the third beat of bar 6 to the second beat of bar 8. The 5th phrase starts from the third beat of bar 8 to the second beat of bar 10. The 6th phrase starts from the fourth beat of bar 10 to the third beat of bar 12.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 2 to 5

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.



Bars 4 to 10

4.11.50. Singing instruction

- Children sing together simultaneously.
- Choreography is optional.
- They repeatedly sing the song.

4.12. SUMMARY OF GAME SONGS

Mmino wa bana game songs have a lot in common the other two discussed. This includes melodic and rhythmic patterns and how they are repeated. The only distinction between them is that these songs are composed and sung accompanied by games. In addition, these songs are also normally sung by more than one person. Melodically they are also simple as those in the other two categories. Melodic ranges in these songs are freer and not restricted to range.

Bars 2, 3 and 4 in the musical example 13 *Paeskele se robege* reflect intervals that are mostly between intervals one to three. Moreover, these intervals are repeated and again.



And also, in bars Bar 1, 2, 3 and 4 of musical example 14 *Wa shila-shila* similar interval ranges are replicating.



Bar Bar 1 to 4 of musical example 15 *Bana ba sekolo* reflects melodic and rhythmic patterns that are repeating themselves.



Bars 1 to 4, 5 to 8, 17 to 20 and 21 to 24 of musical example 16 *Mmangwane mpulele* reflects melodic and rhythmic patterns that are repeating themselves.



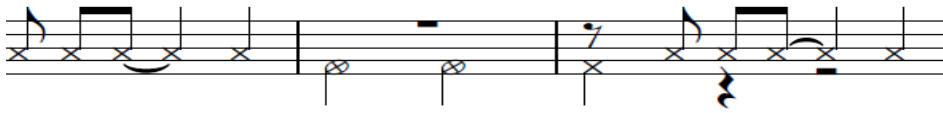
Bars 1 to 4 of musical example 17 *Pudi ya phooko* reflects melodic and rhythmic patterns that are repeating themselves.



Bars Bar 1 to 4 and 6 to 9 of musical example 18 *Serurubele* reflects melodic and rhythmic patterns that are repeating themselves.



Bars Bar 1 to 4 of musical example 19 *Ke ledimo* reflects melodic and rhythmic patterns that are repeating themselves.



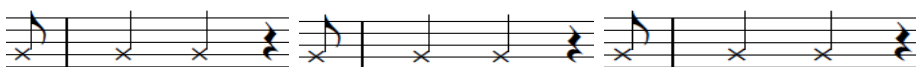
Bars 1 to 4 of musical example 20 *The lerini* reflect melodic and rhythmic patterns that are repeating themselves.



Bars 1 to 4 and 6 to 9 of musical example 21 *Ke robegile* reflects melodic and rhythmic patterns that are repeating themselves.



Bars 1 to 3 of musical example 22 *Segwagwa* reflect melodic and rhythmic patterns that are repeating themselves.



Se - gwa-gwa, Se - gwa-gwa, Se - gwa-gwa,

Therefore, *mmino wa bana* songs for games, donate musical dynamics that are free and are not restricted by to any change.

4.13. MMINO WA BANA FOR RAIN MAKING

Rain making songs and rituals are common in most African cultures or villages. Elders, together with chiefs and kings call upon their people during drought so that they may pray or do a ritual to make the rain fall. Their coming together symbolises unity; it is believed that if they are in one spirit, God will listen to them and answer their prayers. The coming together also means that songs that are not common, those sung during special events, will be sung. Dikotla (2007: 06) affirms that, “songs have the power to build solidarity between the performers and the listeners. They can be regarded as an identity discourse that enables people to create and express their relations with others within a social group”. It is during this period that everyone in the community will stand together as one.

Some people prefer a ritual in which an animal is slaughtered, while others prefer call upon the community to pray for rain. During the proceedings, songs that speak to God and rain gods drive the process. Dikotla argues that,

Performing songs in ritual situations leads to a common focus of attention which can transform the potential solidarity into an actuality. This can happen when the members of the group pay attention to the same thing and recognise the group in this action. The importance of songs in ritual context is thus that they can be a powerful force for social cohesion which binds communities together and reinforce a common identity.

(Dikotla 2007: 07)

In Moletjie, there are two methods, both of which are used to pray for rain. The methods used in Moletjie community are divided into two different events both with the same purpose; both make or pray for raining. Dikotla (2007:06) states that,

Songs can be seen as expressing solidarity and as a way of channelling the focus of attention to what is being done. Songs exist in all societies with variations in how they are used and the nature of the sound that an ethnic group appreciates. Once people are assembled in a group there can, through ritual, emerge a moral solidarity which makes them conscious of each other and teaches them to respect the sacred objects that strengthen the group adherence.

(Dikotla 2007:06)

This differs from the royal family to the surrounding villages. However, there is a standard one for the royal family. Each village has ceremonies that are peculiar to it. Some would opt for prayers, others for traditional healers, others for burned offering to the gods and lastly the ceremony which involves young girls. It is up to the communities, chiefs, and the king to decide when the ceremonies should take place. Dikotla affirms that,

Amongst the Tswana tribes the rainmaking ceremony occurred annually before ploughing. The chief assembled his people to ask for rain from the ancestors (badimo). The morning of that day, the woman assembles the young girls between the ages of 9 and 12, who have not yet begun to menstruate and whose breasts are still undeveloped to the perform at the ceremony.

(Dikotla1996:06)

Since the practice of having young girls was popular and common within Moletjie community. With the permission of their parents and guardian's young girls played a vital role in rainmaking in Moletjie. Dikotla further argues that,

Each girl brings along her small clay pot (nkgwana), which she will use to bring water for the rain clay pots (setsaga). Girls walk in a queue led by uninitiated male youths (mangwane) to the ancestors' fountain (nkgo ya badimo), to fetch water. When they bring water to the kraal, they may not talk to other people nor may they look behind them.

Dikotla1996:06)

Meanwhile, Mrs Manamela from Moletjie *Ga-Semenya* (2016 interview), pointed out that young girls around the ages of seven who are still to experience puberty and boys of almost the same age are chosen. They would leave their homes during the early hours of the morning for the chief's place and upon arrival elders would explain the purpose for the day.

They would organise themselves into a few groups of boys and girls. Once the sole purpose of the day has been clearly explained to them they would start singing "*Rulela mmakomana rulela*" which is a song sung to bring the rain. The day would be declared the day for "*go kgaya naga*" meaning to clean the land so that *pula ene* (it may rain). It is believed that when the village surroundings and its bushes are dirty and filled with the bones of dead animals, some not even known by name, it would not rain. It is only after *go kgaya naga* has taken place that it would rain.

Meanwhile, in the royal family, only girls of the same age seven to fourteen would gather. Only young girls who are still yet to experience puberty and menstruation would be selected. This is done because it is believed that the girls are pure and clean. Their souls are believed to be still clean enough to give offerings to the gods. Once they are in place and ready for the ceremony, the girls would be topless and wearing only something that would cover their lower bodies.

When the ceremony begins, everyone is told not to speak; all they are expected to do is to sing the song. They will sing as follows:

“rulela ya mmakomana
Re tla tsoga re thapile ka monola
By tomorrow we will experience rain
Maaaaeeeeleeeeeeh!
Maaaaeeeeleeeeeeh!
rulela ya mmakomana
Maaaaeeeeleeeeeeh!
Rulela rulelaaaaaaaah
Re tla tsoga re thapile ka monola
By tomorrow we shall experience rain
Re tla tsoga re gata monola
By tomorrow we shall walk on wet land
Maaaaeeeeleeeeeeh!”

The following transcript is of a sacred song that speaks to the spirits of the gods when it is sang by you girls who are believed to be pure and clean because they are still virgins.

Rulela Makoma



6 Ru - le - la, ru - le - la Ma - ko - ma. Ru - le - la, ru - le - la Ru - le - la Ma - ko -

11 ma. R'tla ts'wa re tha - pi - le, ka mo - no - la Ma - ko - ma. Mai - le.

16 ru - le - la Ma - ko - ma. Mai - le - le - i - le! Ru - le - la, ru - le - la, Nna R'tla ts'wa re tha

20 pi - le ka mo - no - la r'tla ts'wa re ga - ta mo - no - la, Mai - le - i - le.

23 Ru - le - la, ru - le - la ru - le - la Ma - ko - ma. Mai -

le - le - i - le! Ru - le - la Ma - ko - ma.

Musical Example 23 *Rulela Makoma*

4.13.1. Translation

This song is sung while children are playing; it is a game song that requires children to sing and play. It is a song with a single line motive that is sung amongst the children as they play. It is sung by two voices a girl and boy one would call for the other to respond. It is sung in a moderately loud voice. The lyrical translating to English is as follows:

This song is not translated, but an explanation of what it is about is clarified. This is song sung when the people of Moletjie community are praying for rain.

Rulela ya mmakomana
Re tla tsoga re thapile ka monola
By tomorrow we will experience rain
Maaaaeeeeleeeeeeh!
Maaaaeeeeleeeeeeh!
rulela ya mmakomana
Maaaaeeeeleeeeeeh!
Rulela rulelaaaaaaah
Re tla tsoga re thapile ka monola
By tomorrow we shall experience rain
Re tla tsoga re gata monola
By tomorrow we shall walk on wet land
Maaaaeeeeleeeeeeh!"

4.13.2. The song structures

The song is in the key signature C major scale and it is only led by one voice. Normally it would be a boys or girls voice depending on who is playing the game at that time. The melodic pattern reflects repetition in rhythmic patterns. The main melody starts on bar one till the end.

4.13.3. Rhythmic patterns

Rulela makomana song compositional structure reflects rhythmic and melodic lines which are repetitive. The song is in the key of C major scale and it also has rhythmic patterns that allow the children to dance as they play. The dance movements are normally simple and are made up of few steps that emulate the song's rhythmic patterns. In addition, the melodic patterns demonstrate several repetitions in lyrical content. The following reflect the repetitions in rhythmic and melodic patterns in the verses.



Bar 1 to 3

This main verse can be repeated as many times as possible before proceeding to the chorus. Also, the following bars reflect repetition in the chorus of the song.



Bars 4 to 6

4.13.4. Melodic phrases

The 1st phrase of the song begins on the first beat of bar 1 to the first beat of bar 3. The 2nd phrase starts on the first beat of bar 4 to the first beat of bar 6. The 3rd phrase begins on the first beat of bar 4 to the first beat of bar 6. The 4th phrase begins on the first beat of bar 7 to the first beat of bar 10. The 5th phrase starts from the first beat of bar 11 to the last beat of bar 14. The 6th phrase starts from the first beat of bar 14 to the first beat of bar 15. The 7th phrase starts from the second beat of bar 15 to the last beat of the bar 19. The 8th phrase starts from the first beat of bar 20 to the first beat of bar 21. The 9th phrase starts from the fourth beat of bar 21 to the first beat of bar 24.

This song has only one section which is repeated over and over, also maintaining an A structure. It is short with lyrics that are repetitive as the song repeats. Lastly, it is sung with a cheerful and playful voice of a girl or boy. The following melodic line reflects the above mentioned.



Bar 1 to 3

Meanwhile, the following bars are also reflecting melodic repetitions. This section can be repeated as many times as one is willing.



Bars 4 to 6

4.13.5. Singing instruction

- Children sing together simultaneously with the elders leading the walk.
- Choreography is optional.
- They repeatedly sing the song

The singing of the song would continue till they get to the crocodile infested river known as, *noka ya badimo* (a river for the ancestors) namely *Mohlapetse* river. *Mohlapetse* river is located, between two communities namely *Ga-Ramphele* and *Makgodu*. Since this river is an ancestral river, amongst the elders one must be of royal blood of Moletjie *mošate* and must be well acquainted with the river.

The river runs through several communities within Moletjie, starting from *Chebeng ga-Makweya* to Dendron. As it flows through the communities, it is given different

names along the way. It is only between Moletjie *mošate* and *Magodu* wherein it is known as *Mohlapetse* river. In their *mošiši* (large numbers), the girls together with the elders would walk towards *Mohlapetse* river. The estimated kilometres walked from Moletjie *mošate* to *Mohlapetsi* river could be about 30 Km. The following map outlines the path of the river through Moletjie community.



Figure 4 Map of Moletjie River

The song would be sung till they get to the river where only elderly women have the privilege to fetch water using their special calabash. The elderly women will do so till all the girls' calabashes are filled with water. The special calabash used are made of clay, this kind of clay pots were used many years ago by our ancestors to fetch and

store water keeping it cool just like we do now with fridges now (Legodi 2016). The below is a figure 6 which is an example of the different sized calabashes, which children and the elderly woman would carry on their head depending on the size a child could carry.



Figure 6 Clay Pots or Calabash

After fetching the water, they would journey back to Moletjie *mošate*. As they depart the river in song rain would start falling and the rule of no talking would still be active. Thus, nobody would ask the other about the rain or comment about it.

They would continue singing as they walk back to Moletjie *mošate*. Upon arrival, they would go to a secret place called *badimong*, which is a place surrounded by *dikgopha* (aloe trees). In the centre there would be a tree and under it a place where all the water from the river would be poured out. Once that is done, they would be allowed to start talking to each other as they make their way to the royal family for a meal and to pay special respect to the royal family.

4.14. SUMMARY OF RAIN SONG

Mmino wa bana for rain making song is a single song with complex melodic and rhythmic patterns that makes them to be most complex song amongst *mmino wa bana* songs of Moletjie. And, its melodic and rhythmic repetitions what makes the song to be the only *mmino wa bana* song that can be sung for hours none stop. But still maintain the same musical elements that are not only dynamic but lively throughout.

4.15. COROLLARY OF ALL *MMINO WA BANA* CATOGORIES

Mmino wa bana songs across all the categories discussed in this chapter, clarifies that children can also be composers of their own music. The relationship between children and songs is created the day they are born. In addition, the relationship then develops in to a life style through song. Furthermore, they can absorb what seems difficult to an adult mind and turn it in to a simple thing through game song. Their first-time encounter with the music is an enduring experience that never leaves them.

But, through practice it is perfected to a cultural life style that will later be transferred to another generation. The four categories that were addressed in this chapter denotes that one way or the other, children are also the reason this music exists. In addition, it is not only through adult's song composition that *mmino wa bana* exists. But it also through the children that we have *mmino wa bana*.

Mmino wa bana songs and their categories have diversity that in turn link them to each other. When one song is simple it means the next will feed from the other for its intricacy. *Bana* have a unique way of responding to the culture of their music and its knowledge therefore. Therefore, it should be acknowledged that *mmino wa bana* is not just *mmino*, but a life full of cultural morals that should be passed from one individual to the other. Even though *mmino wa bana ba Moletjie* has categories them do not govern them. They are only there to for one person to make a distinction of them.

4.16. CONCLUSION

This chapter examined at *mmino wa bana* as practised in Moletjie. *Mmino wa bana* are a category of *mmino wa setšo*, which are important to the people of Moletjie. To study the cultural perceptions, beliefs and ways of living hidden in *mmino wa bana* an African musicological approach was utilised. Focus of the study was to gain a deeper understanding of cultural philosophic behaviour within *mmino wa bana*.

The importance of *mmino wa bana* within Moletjie community was studied from different perspectives which comprise the following:

- Educational sociological validations;
- Cultural relational characteristics; and
- Dynamics of *mmino wa bana* performance.

Mmino wa bana can be complicated in rhythm, texture, lyrical content and so on. Only when one gets to meet with participants will start unearthing mysteries in the music and get clear understanding of it. The love and knowledge embedded in *mmino wa bana* ba Moletjie community cannot be fully uncovered in one study such as this one. More studies are thus, necessary to examine *mmino wa bana* ba Moletjie.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5.1. INTRODUCTION

This chapter summarises the main findings of the study and their implications. The chapter also makes recommendations based on the findings and provides an overview of the study by way of a conclusion.

The purpose of this study was to explore *mmino wa bana* as practised in Moletjie community so that its elements could be extracted and are used in many different contexts. *Mmino wa setšo*, in general, and *mmino wa bana in* particular is a living substantiation of the everyday life experiences of the *Bakwena* which cannot be fully documented by this study alone.

To accomplish the objectives of the study, it was crucial to reach its prerequisite goals. It did so by doing the following:

- Exploring *mmino wa bana musicologically*,
- Exploring composition structures of *mmino wa bana*, and
- Exploring ways in which songs are used to educate children.

5.2. SUMMARY OF THE STUDY

This study critically looked at *mmino wa bana* music by musicologically analysing the data collected in the form of music and interviews. However, an effort to

contextualise *mmino wa bana* within its broader perspective as part of a larger body of *mmino wa setšo sa Moletjie* community was challenging. The study succeeded in revealing that *mmino wa bana* is not only for *bana*, but that it is an everyday staple of life, and is filled with childhood memories. Over time it has developed into youthful memories and early adult experiences that can be passed on in song to future generations.

Moreover, the study also examined *mmino wa bana* according to the four categories addressed herein. It also showed roles played by *mmino wa bana* within the broader scope of *mmino wa setšo* in Moletjie. It was further learned that *mmino wa bana* is the foundation of other genres within *mmino wa setšo* in Moletjie. Generally, *mmino wa bana* plays an important role in educating the people of Moletjie community and in rainmaking.

The objectives of the study were to use African musicological approaches to analyse, explore, and document *mmino wa bana* as a Moletjie community musical practice. To fulfil the objectives and understand *mmino wa bana*, the following research questions were asked:

- What constitutes *mmino wa bana* Musicologically?
- What compositional devices are used in the genre?
- In what ways are elements within this genre utilised in a formal musical learning environment?

The aims of the study were met, and *mmino wa bana* songs were extensively explored for documentation. This was done using appropriate methodologies. account.

5.3. THEORETICAL IMPLICATION

Each chapter addressed a specific topic and each chapter also addressed issues around the study of *mmino wa bana*. This study serves as a foundation for future studies of *mmino wa bana* in Moletjie. Moreover, this study contributes to the larger body of knowledge on *mmino wa setšo*, in general, and *mmino wa bana*.

5.4. OVERALL CONTRIBUTUION

In terms of overall contributions, this study has given guidelines for future research. The study contributes to the literature on *mmino wa setšo*, and in particular *mmino wa bana*. The collection of *mmino wa bana* songs and their documentation will, in future, assist in the classroom set up. Research on *mmino wa bana* in Moletjie community is new and the related literature is still limited.

Participants were elderly people with more in-depth knowledge on *mmino wa bana* and its oral history which has been passed from one generation to the next. Among the five participants only one was young while the rest were about fifty-years old. This study contributes to the understanding of *mmino wa bana* in Moletjie community and its development.

The target-songs for the study were categorised in the following manner:

- *Mmino wa bana* lullabies;
- *Mmino wa bana* for educational purposes;
- *Mmino wa bana* for games; and
- *Mmino wa bana* for rainmaking.

A study of this nature has not been conducted in Moletjie community before. Therefore, the findings of the study contribute to the body of knowledge that can be used for further studies in the field *mmino wa bana*. Moreover, the study's findings should enhance the knowledge of those hoping to learn more about *mmino wa bana* ba Moletjie. Finally, the study's exploration of *mmino wa bana* ba Moletjie community as a socio-cultural activity was unique. It is hoped that the findings of this study will attract another musicologist's attention to this field of *mmino wa bana*.

5.5. FUTURE RESESEARCH DIRECTION

The study conducted research on *mmino wa setšo*, and on *mmino wa bana* in Moletjie in particular. Since *mmino wa bana* is comparatively a new field of study, there was limited literature on the study. Participants who took part in this study were mostly people with first-hand experience in *mmino wa bana* gained through teaching it to children, grandchildren, and learners at schools, as well as performing it.

This study will provide direction for future research. In addition, it made three contributions to the literature on Northern Sotho *mmino wa bana* and *mmino wa setšo*. The study contributes to our understanding of the origins and developmental processes of *bana* who go through *mmino wa bana*. The study aimed at musicologically analysing *mmino wa bana* using African musicological approaches. Northern Sotho was used during interviews. As a result, the findings enhance our knowledge of *mmino wa setšo sa Moletjie*, particularly the knowledge of *mmino wa bana* as practised in the community.

Finally, the exploration of *mmino wa bana* as an everyday lifestyle and socio-cultural practice added to the originality of the study. It is hoped that the findings of the study will interest other researchers to devote time and energy to the study of *mmino wa bana* in Moletjie and beyond the Moletjie community.

5.6. CONCLUSION

This study succeeded in accomplishing the following objectives:

- Exploring *mmino wa bana* musicologically;
- Exploring composition structures of *mmino wa bana*; and
- Exploring ways in which songs are used to educate children.

This study will give birth to many papers on the phenomenon of *mmino wa bana*. More research however, is required to deepen the understanding of the complexities of *mmino wa bana* phenomenon.

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APPENDICES

APPENDIX 1

Consent form

Tlou Christina Maramela have agreed to become part of the study entitled, **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES** by Mr Mokgetle Morokolo of student number 11553006. I have been notified that, the decision to participate in this study is entirely up to me. Furthermore, I have the right not to answer any question, as well as to withdraw entirely from the interviews at any point during the interviews. Additionally, I have the right to request the researcher not to use any of the interview material I have participated in.

I have been notified by my rights to ask questions about this research study and to have those questions answered by the researcher before, during or after the research. Moreover, for any further questions about the study I may contact the researcher at morokolomokgetle@yahoo.com or by telephone at 072 6655 021.

Lastly, it was clearly explained to me that the signature below indicates that I the participant have decided to volunteer as a research participant for this study. I have read and understood the information provided above. And that I will be given a signed and dated copy of this form to keep.

Participant's Name *Maramela T.C* Date *25 June 2016*

Participant's Signature *Tlou Christina Maramela*

Researcher's Signature *[Signature]* Date *25/06/2016*

APPENDIX 2

Consent form

I, LEGORA K..... have agreed to become part of the study entitled, **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES** by Mr Mokgetle Morokolo of student number 11553006. I have been notified that, the decision to participate in this study is entirely up to me. Furthermore, I have the right not to answer any question, as well as to withdraw entirely from the interviews at any point during the interviews. Additionally, I have the right to request the researcher not to use any of the interview material I have participated in.

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Lastly, it was clearly explained to me that the signature below indicates that I the participant have decided to volunteer as a research participant for this study. I have read and understood the information provided above. And that I will be given a signed and dated copy of this form to keep.

Participant's Name : KGAUGELO LEGORA

Date 15/07/2016

Participant's Signature : Legora.....

Researcher's Signature : [Signature].....

Date 15/07/2016

APPENDIX 3

Consent form

I, Ramphele P.W have agreed to become part of the study entitled, **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES** by Mr Mokgetle Morokolo of student number 11553006. I have been notified that, the decision to participate in this study is entirely up to me. Furthermore, I have the right not to answer any question, as well as to withdraw entirely from the interviews at any point during the interviews. Additionally, I have the right to request the researcher not to use any of the interview material I have participated in.

I have been notified by my rights to ask questions about this research study and to have those questions answered by the researcher before, during or after the research. Moreover, for any further questions about the study I may contact the researcher at morokolomokgetle@yahoo.com or by telephone at 072 6655 021.

Lastly, it was clearly explained to me that the signature below indicates that I the participant have decided to volunteer as a research participant for this study. I have read and understood the information provided above. And that I will be given a signed and dated copy of this form to keep.

Participant's Name Ramphele P.W Date 28/04/2016
Participant's Signature: [Signature]
Researcher's Signature: [Signature] Date 28/04/2016

APPENDIX 4

Consent form

legodi M..... have agreed to become part of the study entitled, **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES** by Mr Mokgetle Morokolo of student number 11553006. I have been notified that, the decision to participate in this study is entirely up to me. Furthermore, I have the right not to answer any question, as well as to withdraw entirely from the interviews at any point during the interviews. Additionally, I have the right to request the researcher not to use any of the interview material I have participated in.

I have been notified by my rights to ask questions about this research study and to have those questions answered by the researcher before, during or after the research. Moreover, for any further questions about the study I may contact the researcher at morokolomokgetle@yahoo.com or by telephone at 072 6655 021.

Lastly, it was clearly explained to me that the signature below indicates that I the participant have decided to volunteer as a research participant for this study. I have read and understood the information provided above. And that I will be given a signed and dated copy of this form to keep.

Participant's Name *Mapula*..... Date *15/07/2016*
Participant's Signature *Ruth legodi*
Researcher's Signature *[Signature]*..... Date *15/07/2016*

APPENDIX 5

Consent form

I Pitso BJE M J have agreed to become part of the study entitled, **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES** by Mr Mokgetle Morokolo of student number 11553006. I have been notified that, the decision to participate in this study is entirely up to me. Furthermore, I have the right not to answer any question, as well as to withdraw entirely from the interviews at any point during the interviews. Additionally, I have the right to request the researcher not to use any of the interview material I have participated in.

I have been notified by my rights to ask questions about this research study and to have those questions answered by the researcher before, during or after the research. Moreover, for any further questions about the study I may contact the researcher at morokolomokgetle@yahoo.com or by telephone at 072 6655 021.

Lastly, it was clearly explained to me that the signature below indicates that I the participant have decided to volunteer as a research participant for this study. I have read and understood the information provided above. And that I will be given a signed and dated copy of this form to keep.

Participant's Name Pitso BJE M J Date 26.06.2016
Participant's Signature M.J.
Researcher's Signature [Signature] Date 26/06/16

APPENDIX 6

UNIVERSITY OF VENDA

OFFICE OF THE DEPUTY VICE-CHANCELLOR: ACADEMIC

TO : MR/MS M MOKGETLE
SCHOOL OF HUMAN AND SOCIAL SCIENCES

FROM: PROF J.E. CRAFFORD
DEPUTY VICE-CHANCELLOR: ACADEMIC

DATE : 26 FEBRUARY 2016

DECISIONS TAKEN BY UHDC OF 26TH FEBRUARY 2016

Application for approval of Thesis research proposal in Human and Social Sciences: **M Mokgetle (11553006)**

Topic: "Mmino wa bana: An African musicological study of Moletji village musical practices."

Promoter:	UNIVEN	Prof. M.G Mapaya
Co-promoter:	UNIVEN	Prof. Makgopa

UHDC approved Thesis proposal



Prof J.E. CRAFFORD
DEPUTY VICE-CHANCELLOR: ACADEMIC

APPENDIX 7

SCHOOL OF HUMAN AND SOCIAL SCIENCES

University of Venda
Private bag x5050
Thohoyandou
0950

Moletjie Mošate
Kgoši Sello Moloto

Dear: sir

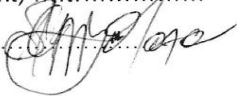
Re: Permission to use Moletjie village for research

I Mr Mokgetle M hereby request permission to conduct research study in Moletjie mošate and its surrounding villages. As part of my studies I am required to interview some of the community members who would have experience and knowledge in **MMINO WA BANA** as practiced in Moletjie village. The topic of my study is **MMINO WA BANA: AN AFRICAN MUSICOLOGICAL STUDY OF MOLETJIE VILLAGE MUSICAL PRACTICES.**

Yours faithfully

Mokgetle M (student) 

Date: 21/02/16

Kgoši Moloto 

Date: 21/02/16



University of Venda

UNIVERSITY OF VENDA

PRIVATE BAG X5050, THOHOYANDOU, 0950, LIMPOPO PROVINCE, SOUTH AFRICA
TELEPHONE (015) 962 8309 FAX (015) 962 8416

E-mail: morokolo.mokgetle@univen.ac.za

"A quality driven, financial sustainable, rural-based comprehensive University"

APPENDIX 8

The Interview Guide

Thobela, greetings!
Leina laka ke Mokgetle Morokolo. my name is Mokgetle Morokolo.
Ke tlile go ke thuta mmimo wa bana. I am here to learn about mmimo wa bana.
Ka boripana ke hlaloseitse gore dipoledishano di tlo sepediswa bjang. I explained to the participants how the Interview will commence.
Ke hlaloseitse gore go nyakegang go tswa go bona. I explained to the participants what was expected of them.
Ke kgopetse maina a Bona. I kindly asked for their names.
Mošomo le šoma ofe. what do you do for a living?
Ke kgopela ka boripana le mpotse ka lenna. Can you tell me about yourself?
Le belegetswe kae? Where were born?

Le tomile neng go ke tuta ka mmino wa bana. For how long have you been studying children songs.

Ke kgopela le mpotse ka mmino wa bana ba Moletjie community. Tell me about children songs from Moletjie community.

Le bile moruta bana mengwaga e mekae? For how long you have been teaching children?

Le ruta bana dikosa tsa mmino wa bana bjang? How do you teach children songs?

Le ratile mmino wa bana lebaka le lekakang? For how many years have you been teaching these songs?

Gona le se sengwe se le ka nyakang go bolela ka sona? Then I probed the participants and asked them to elaborate more on their answers?

A new question is introduced.

Follow up question is asked.