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**An emergent model of the teaching of *iingoma zamagqirha*
based on three case studies in the Western Cape, South
Africa**

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A full dissertation submitted in fulfilment of the requirements for the
award of the degree of
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Declaration

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature _____ Date _____

University of Cape Town

Abstract

iingoma zamagqirha is a Xhosa musical art often taught at workshops to introduce learners to the indigenous knowledge systems of the amaXhosa of South Africa. It is also a musical art which is performed in both sacred and secular environments. As such *iingoma zamagqirha* could be suitable for classroom teaching in South African schools and the oral methods embedded in the teaching of indigenous knowledge systems could provide guidelines to teachers who are required by the South African government to incorporate indigenous musical practices in their everyday teaching.

This study's two primary objectives are therefore objective (a) is to analyse the inherent teaching method displayed by three performing artists and teachers of indigenous Xhosa music and objective (b) is to determine an emergent model of the teaching method through the fieldwork study. The secondary objective is to nurture a debate on the conservation of indigenous knowledge system and worldview as the educational discourse still tends to focus on Western music as the dominant culture.

A brief history of the amaXhosa and their worldview introduced the socio-cultural context of *iingoma zamagqirha* in the form of a literature survey. A qualitative research paradigm informed the fieldwork study and included three case studies, observation, in-depth interviews and focus group interviews. Grounded theory was used to determine an emergent model. Six categories emerged around the following themes: Lesson atmosphere and content, Singing technique, Social background of *iingoma zamagqirha*, Classification of *iingoma zamagqirha*, Use of body language and continuity of singing as a teaching method, and Cultural conservation and the secular use of *iingoma zamagqirha*.

The emergent model ends with a discussion on the implications of the teaching of *iingoma zamagqirha* for multicultural classroom teaching.

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1 Problem statement, purpose and research design

1.1 Introduction

We need to learn how to live together even though we belong to different cultures. We need to learn that slight differences in the way we act, dress, and believe are no cause for violence, dislike, or the development of ethnic barriers.¹

South African society can be described as multicultural and a person need not look any further than the 11 official languages to support this statement. Mason warns that, because of competing values and norms, ethnic consciousness in South Africa is non-complementary.² Nic Craith highlighted the idea that ethnic differences could be a source of conflict amongst cultural groups, as great creativity is required to construct cultural boundaries when the cultural 'other' is alike,³ as is the case amongst the majority of cultural groups in South Africa. However, if treated with creative insight, the co-existence between cultures could resolve many of these anticipated conflicts. Ethnic values and norms amongst South Africans should be about the recognition of respect for differences.

Rex believes that within the school curriculum ethnic minority education for the dominant culture learners fosters respect for the ethnic minority culture.⁴ Berger supporting Rex explains that multicultural education is aimed at promoting positive feelings of self-worth, as she believes that children who have strong self-concepts are generally not threatened by ethnic diversity and can more easily accommodate a variety of shared experiences, people and situations. She emphasises that educating for democracy requires an open mind and the ability to accept alternate religious traditions and social backgrounds of the different learners in the classroom.⁵

A multicultural approach to music education is a challenge for education and training in South Africa. Berger suggests that teachers should build on the cultural diversity rather than ignore it in their classrooms, because that is a danger too. Care should

¹ David McAllester (1991) *The diversity, philosophy, and history of American Indian music*, 33

² Mark Mason (1997) *Ethics and multicultural citizenship in post-apartheid South Africa*, 7

³ Nic Craith, Mairead (2003) *Culture and identity in Northern Ireland*, 1

⁴ John Rex (1997) *The concept of a multicultural society*, 215

⁵ Brenda J. Berger (1994) *Early childhood music education in a multicultural society*, 9

be taken when constructing a music curriculum from a multicultural perspective to avoid educationally unacceptable subjective and tokenistic gestures by simply adding a musical culture.⁶ Such an addition could be seen as ethnic prejudice as one culture is included while another is excluded.

Stonier highlights that the majority of South African learners are at an interface between their home culture and school culture,⁷ as these learners have to be able to adapt from one worldview or cultural epistemology to another. In the act of redress in the politics of indigenous knowledge systems and worldview in South Africa, it is imperative that educators of ethnic minority education teach the content and context of a learning field with dignity and integrity. Chorn believes that the degree and the value of cultural interaction depend on the educator. These matters support the objectives of multiculturalism as they are to help in the elimination of prejudice, the development of intercultural understanding and the enhancement of learner self-esteem.⁸

1.2 Background: South African curriculum statements after 1994

The Revised National Curriculum Statement for Grades R-9⁹ and the National Curriculum Statement for Grades 10-12¹⁰ of the South African government education and training system address the problematic legacy of apartheid.¹¹ The curricula promise to be pupil-centred, outcomes-based and skills-oriented, with the focus on intradisciplinary (across the arts) and interdisciplinary integration¹² (across all

⁶ Anriette Chorn (1995) *The community musician in the classroom*, 67

⁷ Janet Stonier (1996) *Oral to written text*, ii

⁸ Chorn, 68

⁹ Ages 6-15; Grade R is a preparation year for Grade 1.

¹⁰ Ages 16-18

¹¹ The curricula of South African education and training institutions after 1994 affect 340 000 South African educators in primary, secondary, combined and intermediate schools. According to a survey completed by the Department of Education in 2003, 11.6 million school learners were accommodated in the public education system. University students numbered 463 025, technikon students 206 087 and Further Education and Training (FET) college students 350 000. DoE, <<http://www.info.gov.za/aboutsa/education.htm#ecd>>, accessed 26 August 2005.

¹² According to the Oxford English Dictionary Online, the word *intra* refers to 'on the inside, within.' Intradisciplinary therefore refers to integration across the performing arts (music, dance, drama, poetry and costume art) whereas interdisciplinary refers to integration across (between) curricular disciplines such as music and mathematics. (See Oxford English Dictionary Online for the meaning of the preposition *inter* which means 'between, among, amid, in between, in the midst'. <www.oed.com> accessed 11 October 2005.

learning areas).¹³

South African outcomes-based education (OBE) strives to enable all learners to reach their maximum learning potential, so that they can meet the set of critical and developmental learning outcomes devised for learning each phase.¹⁴ OBE encourages a learner-orientated and activity-based approach to education and training. The developmental and critical outcomes are based on the Constitution of South Africa,¹⁵ as one of the aims of the Constitution (Act 108 of 1996) is to heal the divisions of the past in South Africa and establish a society based on democratic values, social justice and fundamental human rights.¹⁶

According to the National Curriculum Statement Grades 10–12 (General), music has the power to unite groups and to mobilize a community to strive towards the improvement of the quality of life, social healing and the affirmation of human dignity.¹⁷

¹³ With respect to interdisciplinary integration, the teaching and learning of music in a school curriculum could be juxtaposed to the teaching and learning of language, as both these fields are profound holistic communication mechanisms and cultural conservation tools in any culture. Slattery, for example, explains that the whole language approach is not about language, reading, thematic learning, appreciation and understanding. Rather, he finds that whole language teaching entails the integration of languages, arts and reading throughout the education and training curriculum, with the emphasis on literature, familiar situations, autobiographical experiences, shared inquiry and the probing of questions by learners and educators.¹³ In a curriculum whole language should be integrative and interdisciplinary; for example, literacy skills acquisition should entail the inclusion of written and oral communication through the assessment of relevant communication mechanisms such as oral exams, knowledge of grammar and essay writing.

Instruction in the 'indigenous' (see section 1.8) musical arts is just as integrative, interdisciplinary and intradisciplinary, as it includes body percussion, costume and vocalisation within the teaching and learning process of a musical arts as an entity. The performance of the musical arts such as, for example, 'ngoma' is the unified experience of song and dance according to Chernoff, Kubik, Mans, Nketia and Tracey. [John Chernoff (1979) *African rhythm and African sensibility*; Gerhard Kubik (1994) *Theory of African music*; Minette Mans (1997) *Namibian music and dance as ngoma in arts education*; Kwabena Nketia (1974) *The music of Africa* and Hugh Tracey (1948) *Ngoma*.] According to Nzewi, the term musical arts reminds one that in indigenous African cultures the performance arts discipline of music, dance, drama, poetry and costume are less often separated in their creative thinking process and performance practice. Meki Nzewi, *Acquiring knowledge of the musical arts in traditional society*, 13.

¹⁴ Primary and secondary school education in South Africa is divided into three bands: General Education and Training (GET – Foundation, Intermediate and Senior), Further Education and Training (FET) and Higher Education (HE). DoE (2003).

¹⁵ DoE (2003) *National Curriculum Statement Grade 10–12 (General)*, 16

¹⁶ DoE (2003) *National Curriculum Statement Grade 10–12 (Music)*, 1

¹⁷ DoE (2003) *National Curriculum Statement Grade 10–12 (General)*, 61

Music contributes to the holistic development of learners. It develops creative, interpretative and analytical skills. It contributes towards personal growth, cultural affirmation of African and South African musical practices, and the economic development of the country. Musicians are central to the development of the music industry that contributes to the national economy.¹⁸

The South African education department and ministry have made a deliberate attempt to include indigenous knowledge systems in their curricula. The developmental outcomes, for example, require learners to be able to be 'culturally and aesthetically sensitive across a range of social contexts'.¹⁹ The National Curriculum Statement Grades 10–12 (General) has infused indigenous knowledge systems into the Subject Statements²⁰ of the Learning Fields²¹ of the curriculum. For the education department and ministry:

Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in the African philosophical thinking and social practices that have evolved over thousands of years.²²

The two curricula statements mentioned above followed a period of turmoil in music education, which was first discussed by Hauptfleisch in 1993. She noted several crises that music education faced at the time that the report was published by the Human Science Research Council (HSRC) of South Africa, namely that (a) the syllabi did not reflect the diversity of music systems practised in South Africa, and (b) the teaching material to enable teachers to include diverse music systems in their teaching programmes was lacking.²³ This was probably because prior to the 1994 democratic elections in South Africa, Western classical music was prioritised over indigenous African music in schools.²⁴

¹⁸ DoE (2003) *National Curriculum Statement Grade 10–12 (General)*, 61

¹⁹ DoE (2003) *National Curriculum Statement Grade 10–12 (Music)*, 2

²⁰ 'In an outcomes-based curriculum like the National statement curriculum grade 10 –12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum. A subject in an outcomes-based curriculum is broadly defined by learning outcomes and not only by its body of content.' DoE (2003) *National Curriculum Statement Grade 10 –12 (General)*, 20

²¹ 'A learning field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General).' DoE (2003) *National Curriculum Statement Grade 10–12 (General)*, 19

²² DoE (2003) *National Curriculum Statement Grade 10–12 (General)*, 18

²³ Sarita Hauptfleisch (1993) *Effective music education in South Africa: Main report*, xii and xiv

²⁴ Susan A. C. Rijksdijk (2003) *An investigation into the state music education in the learning area arts and culture in primary schools of the Western Cape metropole*, 1

Rijsdijk²⁵ highlighted the fact that there is a lack of learning and support materials for the teaching of indigenous South African music. While this finding is most probably linked to the oral nature of indigenous knowledge systems and worldviews, knowledge and support material remain a problem for teachers who grew up in urban areas. Klopper²⁶ in his quantitative study of the delivery of music in the art and culture learning area in the South African education and training curriculum observes that activities such as the performance of the musical arts are practically impossible unless there is a classroom allocated for these activities which will be some distance away from other classrooms due to the 'noise'. His study furthermore indicated that only 26% of educators in the Gauteng province of South Africa have access to resources such as textbooks, 29% have access to CD or cassette players, 14% have access to musical recordings, instruments for individual and group tuition, and 13% have no resources to teach music in the learning area.²⁷

South African curricula implementation has, however, proved to be problematic since 1994. Not only did Rijsdijk and Klopper come to this conclusion, the South African Department of Education found in 2003 that the Further Education and Training (FET) programmes provided in the schools were constrained by narrow educational concerns that were too general and offered little or no specialisation in subject areas. In addition, teacher training colleges did not equip learners adequately for the social, economic and cultural changes they are to face in the course of their lives.²⁸

It is clear from the above findings that educators in South Africa lack resources and knowledge of the methodology to meet the following two goals of subject music of the National Curriculum Statement Grades 10–12 (General): (a) music should affirm personal and 'national heritage by creating opportunities for learners to participate in the performance of and research into indigenous musical practices'; and (b) subject music should be the creation of an environment where 'learners' love for music making is stimulated'.²⁹

²⁵ Rijsdijk, 86

²⁶ Christopher J. Klopper (2004) *Variables impacting on the delivery of music in the learning area Arts and Culture in South Africa*, Chapter 5–18

²⁷ Klopper, Chapter 5-18

²⁸ DoE (2003) *National Curriculum Statement Grade 10–12 (general)*, 11. Also see Rijsdijk, 101

²⁹ DoE (2003) *National Curriculum Statement Grade 10–12 (General): Music*, 9–10

1.3 Statement of the research problem

The resources on the learning and teaching support materials for the teaching or incorporation of indigenous African musical arts in the Western educational discourse in South Africa have not been thoroughly researched.³⁰ The newsletter, *The Talking Drum*³¹ and contributions by Mans, Ng'andu and Dzansi³² are examples of the few attempts to address the lack of learning and teaching support material, as the newsletter and the above mentioned authors illustrate for music educators how the indigenous musical arts could be incorporated into classroom-based education.

The researcher was also involved in workshops that were organised by the University of Cape Town and Artscape,³³ both in Cape Town, during the period 1998-2002. It is the researcher's opinion these workshops failed to offer participants the opportunity to embrace indigenous musical arts as they did not give the educators involved enough skills and the necessary pedagogic confidence. Her observations were confirmed by comments that teachers made during and after the workshops.

Research in indigenous South African music focuses mainly on performance aesthetics and ethnographic studies³⁴ and little attention has been given to the application of ethnomusicological findings to classroom-based teaching.³⁵ This finding has led the researcher to identify a research problem that is two-fold:

³⁰ In the Nexus database of the National research foundation of South Africa there are four examples of research studies in music teaching method that are based on indigenous African and multicultural music education. These four studies are discussed in the literature review and it should suffice to mention that none of them dealt with the methods used to teach Xhosa songdances.

³¹ Network for promoting intercultural education through music (NETIEM) and Southern African music educators' society (SAMÉS), *The talking drum – Newsletter*.

³² Minette Mans (2002) *Using Namibian music/dance traditions as a basis for performing arts education*; Joseph Ng'andu (1999) *Reassessing music education in Zambia* and Mary Dzansi (2002) *Some manifestations of Ghanaian indigenous culture in children's singing games*.

³³ Artscape is a section 21 (non-profit) company aiming to promote the creative arts in South Africa. Its vision is: 'To be at the centre of the nation's creative and cultural life.' It was formerly known as the Nico Malan Theatre Centre managed by the previous Cape Performing Arts Council (CAPAB). <www.artscape.co.za> accessed 4 November 2005.

³⁴ In the Nexus database of the National research foundation of South Africa, there were 16 hits on the subject Xhosa music accessed on the 3 November 2005. These studies include the work of Nompula, Waters, Hansen, Dargie, Ortell, Ntshinga and Miller.

³⁵ Three studies were found on the Nexus database: Malan 2004, Delpont 1996, Nevuthanda 1995. The relevance of these studies to the current investigation is discussed in Section 1.6.

1. A lack of in-depth research on the teaching of socio-cultural principles and practices inherent in Xhosa musical arts;
2. Teachers' lack of knowledge in the teaching methods and lack of confidence in integrating indigenous African music into their teaching.³⁶

This study aims to make a contribution to resolving the above problems by providing teachers who teach multi-ethnic learners and are required to integrate indigenous musical arts into their curriculum, with methodological guidelines based on the musical art, *iingoma zamagqirha* (plural and *ingoma yamagqirha*, singular), of amaXhosa.³⁷

AmaXhosa musical art *iingoma zamagqirha* presents a genre of dance, gathering songs³⁸ that are performed for divination ritual purposes and at gatherings such as traditional healers' séances.³⁹ *ingoma zamagqirha* are named after the people who perform them, i.e. the *amagqirha*, known as traditional healers or diviners in English. Not only do *iingoma zamagqirha* form the oldest traditional repertoire of the Nguni ethnic groups (amaXhosa, amaZulu and amaSwati) and all cultures that continue to practice African traditional religion,⁴⁰ but this genre was also chosen as a focal point for the research because workshop leaders such as Dizu Plaatjies⁴¹ and Mantombi Matotiyana often teach this performance art in South Africa and abroad when they conduct workshops.⁴²

The identified research problems and the frequent use of *iingoma zamagqirha* by authoritative performers and teachers of Xhosa music led to defining the research question as follows:

What are the methods inherent in the teaching of the musical art iingoma zamagqirha by three cultural insiders that can be used in the Arts and Culture Learning Field of the South African education and training system?

³⁶ Risjdijk 98 and Klopper, 5-17 to 5-20

³⁷ The prefix 'ama' is used to indicate 'the people' whereas the prefix 'isi' refers to the 'language of'.

³⁸ David Dargie (1988) *Xhosa music: its techniques and instruments, with a collection of songs*, 31

³⁹ Dargie, 33

⁴⁰ Nunziatina Fazi-Lewis (2003) *Intlombe zamagqirha: an assessment of the meaning and value of Xhosa-speaking diviners' song*.

⁴¹ The full names of Dizu Plaatjies are Mzikantu Zungula Plaatjies. The name Dizu is used throughout this dissertation.

⁴² Observations by the researcher are supported by the teachers to the researcher in the interviews (see Appendix D.)

1.4 Purpose

The purpose of the research is to answer the research question stated above and has the following objectives, which will lead to an emergent model:

- Situate *iingoma zamagqirha* in its historical and socio-cultural context;
- Document the teaching of socio-cultural principles and practices of three performing artists' teaching of *iingoma zamagqirha*;
- Determine the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*;
- Provide teachers with a guideline to intradisciplinary musical arts teaching in a multicultural/ethnic education and training environment, based on the documentation and analysis of the three different teaching scenarios.

1.5 Research design

1.5.1 Demarcation of research field

The factors contributing to the demarcation of the research field are the type of musical art that is taught (*iingoma zamagqirha*), the types of teachers and learners who are the research collaborators of the study, and the environments that make up the three case studies investigated in this study.

iingoma zamagqirha of amaXhosa are dominant in the Eastern and Western Cape in South Africa, as amaXhosa are the majority ethnic group in these provinces. What differentiates *iingoma zamagqirha* from other Xhosa musical arts is the underlying complex rhythmic pattern associated with this specific art form and the social purpose of the musical art.⁴³ Embodied in *iingoma zamagqirha* is the teaching method that could be used for vocal, rhythmic and movement training purposes to learners of all ages in the South African education and training system.

The data collected in the fieldwork study are presented as three comparable case studies of the three performing artists who use *iingoma zamagqirha* either in

⁴³ Deirdre Hansen (1981) *The music of the Xhosa-speaking people*, 19

customary practice,⁴⁴ such as in the traditional healer séance environment, or in teaching at education institutions and at workshops held in indigenous African arts and culture. These three personalities are also practitioners of African Traditional Religion.⁴⁵

The three case studies were artificially created by the researcher, because this is where the teaching of *iingoma zamagqirha* is found. The home environment, a secondary school environment and a higher education environment make up the locations of the case studies. The home environment is the closest in reality out of all three case studies which illustrates how in indigenous knowledge systems knowledge is acquired and transmitted between and amongst the cultural insiders. Epskamp explains:

In the traditional education of children in rural areas, the performing arts were taught by gradually exposing children to music, dance and drama. From the time they were young, knowledge and skills in these arts were transferred during work, in the evening hours on festive occasions or simply during everyday games.⁴⁶

The home environment involves a diviner initiate⁴⁷ who passes on her personal diviner musical art to learners aged 7 to 22. It can be expected that the discussions held during interviews with the research collaborators sheds light on the sacred and cultural issues involved in the passing on of contextualised *ingoma yamagqirha*. In the education and training environments of the secondary school and the higher education, it can be expected that *iingoma zamagqirha* will be taught by a teacher with an extensive cultural background of amaXhosa music and culture. As explained earlier, the South African Revised and National Curriculum Statements emphasise the fostering of indigenous knowledge systems of a multicultural South African society. There are some primary and secondary schools in the Western Cape

⁴⁴ 'Customary' is an adjective that surfaced in 1523 borrowed through Anglo-Latin *customarius*, meaning subject to tax. from the word *custuma*, the Anglo-French word for costume. It refers to a collection of societal mores. Robert Barnhart (ed.) (1988) *The Barnhart dictionary of etymology*, 246

⁴⁵ African Traditional Religion (ATR) is understood as the non-dogmatic indigenous religions of Africa. This definition qualifies the word indigenous in deference to any other claimants to the status. However, its aim is not to suggest that ATR has no beliefs, but rather to say that whatever dogma ATR might have does not make it dogmatic. In other words, where some religious traditions may be distinguished (and alienated) by their belief systems, ATR creatively uses beliefs for inclusion rather than exclusion. Chirevo Kwenda *An African traditional religion and human rights*. Unpublished work.

⁴⁶ Kees Epskamp (1992) *Learning by performance arts*, 193

⁴⁷ A pseudonym is used to conceal the identity of this diviner initiate.

province of South Africa, such as St Cyprian's School, the Diocesan College and Rondebosch High School that have Marimba Bands and African music as part of their extra-curricular and core curriculum. African Music, in addition, is included as part of the core curriculum in the following tertiary institutions in South Africa: the University of Cape Town, the Walter Sisulu University of Technology (formerly the University of Transkei), the University of Pretoria, the University of KwaZulu-Natal, the North West University, the University of Venda and Rhodes University.

In the higher education and secondary education environment the teaching of *iingoma zamagqirha* is undertaken by a music lecturer and a community musician respectively. The music lecturer is Dizu Plaatjies, who teaches *iingoma zamagqirha* in the core curriculum at the University of Cape Town. He also teaches the Kudu Horn, the Nyanga panpipes, the *amadinda/akadinda*, the *nyunganyunga* and *dza vadzimu* mbiras and marimbas. For the fieldwork study the case study environments where *iingoma zamagqirha* are taught were specifically organised for the data-collection process of the fieldwork study.

The community musician is Mantombi Matotiyana who teaches as an artist-in-residence. She teaches *iingoma zamagqirha* to the researchers' learners at a secondary school. The artist-in-residence model, according to Nixon *et al.*,⁴⁸ is a curriculum planning method that is funded by a teaching and learning institution that seeks instruction from expert community musicians. This is often an extra-curricular component in public and/or private schooling and the teacher and learners attend regularly. In this approach the school music educator usually has to co-ordinate the community musicians' visit to the school, make sure that the musicians are not exploited and are treated with respect.⁴⁹

This approach is not new in the teaching and learning of the musical arts in Africa, as it is method used by many community artists who make a living out of teaching in South Africa. For example, Dizu Plaatjies, a research collaborator in this study, started teaching African music as subject, with Paul Rommelaere and Dr. Deirdre Hansen as the educators who coordinated his teaching sessions at the South African

⁴⁸ Michael Nixon *et al.* (2003) *Musicianship*

⁴⁹ Nixon, 67

College of Music in 1997. It was only then that African music became an established department, as Jazz and Western Music studies were.

Nixon *et al.* explain that there are many instances where African experts in the musical arts volunteer their services as their contribution to society, yet he notes that there remains the question of the curriculum and how to manage the traditional teacher's transmission method within the state-regulated system.⁵⁰

Through Nixon *et al.* one comes to understand that there is a pedagogical method whereby traditional teachers transmit information to learners. Traditional teachers are those who transmit the knowledge of oral cultures in the world. This study aims to document the teaching of socio-cultural principles and practices inherent in *iingoma zamagqirha* from a traditional perspective through the observation of indigenous Xhosa performing artists chosen for this study, who are cultural insiders immersed in *iingoma zamagqirha*. Tracey⁵¹ explains that there is a category of ideas that is absorbed rather than learnt in indigenous African music which forms the basis of action in the indigenous African worldview. These categories included people, participation or cooperation, relationships, movement or physicality, coordination, energy, conflict and repetition. Tracey emphasises that these ideas are useful in explaining the whys of indigenous African music in contrast to the whats and hows.⁵²

1.5.2 Research methodology and case study paradigm

The research paradigm is qualitative⁵³ and ethnographic,⁵⁴ with the aim of ascertaining the inherent teaching principles and practices embedded in *iingoma zamagqirha* as taught by a diviner initiate, a community musician and a Xhosa lecturer in African music. The data-collection process involved observation and interviewing; a literature review was also undertaken.

⁵⁰ Nixon, 68

⁵¹ Andrew Tracey (1994) *African values in music*, 271

⁵² Andrew Tracey, 269–271

⁵³ Qualitative research in social phenomena is integrative, meaningful and contextual in nature. Johann Mouton (1996) *Understanding social research*, 168

⁵⁴ An ethnographic paradigm focuses on the detailed and accurate description rather than an explanation of the research context. Earl Babbie (2002) *The basics of social research*, 288

The process of the research is reflected in the matrix presented below. The matrix illustrates the logical framework of the research, which is categorised into three scenarios where the teaching of *iingoma zamagqirha* occurs during the fieldwork study. There are three identifiable persons affiliated with each scenario. All three persons are performing artists.

Table 1.1 Case study matrix – the organisation of the fieldwork

<i>Case study</i>	<i>1. Home</i>	<i>2. Artist-in-residence</i>	<i>3. Core curriculum</i>
<i>Research collaborators and capacity – Group 1 (Teachers)</i>	Miss Nandi Lizwe ⁵⁵ Actor	Ms Mantombi Matotiyana Community musician	Mr Dizu Plaatjies Musician and lecturer
<i>Research collaborators and capacity – Group 2 (Learners)</i>	School-going learners who are musicians, ages 7-22	School-going learners, ages 14-16	University music students who work as musicians, ages 19-29
<i>Aim</i>	Inherent teaching method		
<i>Data-collection tools</i>	Video Recording, tape recording, observations, interviews, literature review		

According to Mouton and Babbie,⁵⁶ a qualitative research approach is a generic social kind of research. In such an approach the researcher can have the insider perspective as the point of departure for investigating the phenomenon or social action in relation to the cultural practices of social actors of the phenomenon. According to Mouton, the insider perspective is about the overall coherence and meaning of data, rather than the specific meaning of parts of data, while the data-analysis methods should be holistic, synthetic and interpretative, as qualitative research methods are effective data-collection tools because of they are contextual in nature.⁵⁷ Mouton and Babbie indicate that the primary goal of research using the

⁵⁵ Pseudonym.

⁵⁶ Johann Mouton and Earl Babbie (2001) *The practice of social research*.

⁵⁷ Johann Mouton (1996) *Understanding social research*, 169

qualitative approach should be focused on describing and understanding rather than explaining human behaviour.⁵⁸

Bassey,⁵⁹ like Mouton, finds that educational case studies are a prime strategy for the development of educational theory, as they can illuminate educational policy and enhance educational practice.⁶⁰ Bassey categorises educational case studies as theory seeking or testing, narrative and pictorial, and at the same time evaluative.⁶¹

According to Collier,⁶² the method of a case study affords a framework in which a scholar with modest time and resources can generate what potentially may be useful data on a particular case. Case studies are inductive during the data-collection process. The inductive approach, according to Rudestam and Newton, in the case study research is not to impose too much of an organising structure or make assumptions about the interrelationships among the data prior to making observations;⁶³ this was the approach adopted in this dissertation. Welman and Kruger describe case study research as follows:

We have seen that hypothesis-testing research deals with the general and the regular. In CASE STUDY RESEARCH⁶⁴ the opposite happens and research is directed at understanding the uniqueness and idiosyncrasy of a particular case in all its complexity. Usually its objective is to investigate the dynamics of some single bounded system, typically of a social nature, such as a family, group, community, participants in a project, institution and practice.⁶⁵

Arend Lijphart extends the use of the case study method by highlighting its advantage as secondary data in the generation of hypotheses and theory-building. He claims that the cumulative effect of such studies can lead to fruitful generalisation, especially if the data are used as secondary data in the analysis of theoretical studies.⁶⁶ There are different types of case studies. Lijphart (in Collier) offers a six-point typology of case studies; (1) atheoretical, (2) interpretive by illuminating of a particular case, (3) hypothesis-generating, (4) theory-confirming, (5) theory-infirming

⁵⁸ Mouton and Babbie, 270

⁵⁹ Michael Bassey (1999) *Case study research in educational settings*.

⁶⁰ Bassey, 3

⁶¹ Bassey, 5

⁶² David Collier (1993) 'The comparative method' in Ada Finifter (ed), *Political science: the state of the discipline*.

⁶³ Kjell Rudestam and Rae Newton (1992) *Surviving your dissertation*, 32

⁶⁴ Capital letters in the original published text.

⁶⁵ J. C. Welman and S. J. Kruger (2001) *Research methodology for business and administrative sciences*, 21

⁶⁶ Lijphart, 3

by raising doubts about theories, and (6) deviant by seeking to elaborate and refine theory through a close examination of a case that departs from the predictions of an established theory.⁶⁷

The atheoretical case study method is used for this research study, as the study aims to be descriptive of the process rather than assessing how *iingoma zamagqirha* are taught in the three case studies. Although the debate in the research methodology literature continues on the proper role of case studies in assessing and in building theory,⁶⁸ it is worthwhile to understand the full role of an atheoretical case study, as described by Lijphart.⁶⁹

Lijphart states that atheoretical case studies are traditional single-case analyses, since being descriptive they isolate researched factors; therefore the case studies exist in a vacuum. The case studies in this dissertation are neither guided by an established hypothesised generalisation. Hence, in terms of Lijphart's account, these case studies have no direct value, but they contribute indirectly to theory-building due to their basic data-gathering mechanisms.

In the initial stages of the research process the research issue was identified as the lack of in-depth research in the teaching practices inherent in *iingoma zamagqirha* and the lack of knowledge, skills, pedagogical methods and confidence in teachers to integrate this musical art into the Arts and Culture Learning Field of the South African education and training curricula. These issues led to the next stage, which is the formulation of the research question and the data collection and analysis tools for the fieldwork study. According to Bassey, there are no specific methods of data collection or analysis which are unique to case study research.⁷⁰ Welman and Kruger believe that:

Whichever technique is used to collect data, the concern is not merely to describe what is being observed, but to search, in an inductive fashion, for recurring patterns and consistent regularities.⁷¹

⁶⁷ Collier, 106

⁶⁸ Collier, 116

⁶⁹ Arend Lijphart (1971) *Comparative politics and comparative method*

⁷⁰ Bassey, 69

⁷¹ Welman and Kruger, 184

1.5.3 Ethical considerations

Research into the sacred field of knowledge and understanding is sensitive, partly because of the mysticism and mythological aspects of ethnicity.⁷² Questions can be asked with regards to (a) the researcher's right to access information on divination, (b) who should be research collaborators, and (c) the impact of sacred or ritual musical arts when used in multicultural classroom teaching.

The researcher's right to access information on amaXhosa divination does not represent a conflict of interest, as the researcher is a cultural insider in amaXhosa culture. The researcher understands that there is secretive information on amaXhosa divination that is revealed by the ancestors and respects that the diviner-initiate in the one case study had the prerogative to reveal what she deemed necessary.

The chosen research collaborators in all three case studies are effective sources of information, since they do not only perform and explore *iingoma zamagqirha*, but also other genres of indigenous African music. They enrich the study because they can speak from both general and specific socio-cultural perspectives on the subject.

The knowledge sought in this dissertation is not mainly for medical and spiritual benefit, but rather on acquiring knowledge on the musical arts for pedagogical reasons. Since the text of *iingoma zamagqirha* does not indicate veneration of a Supreme Being, it is acceptable for these musical arts to be performed by learners who are both cultural insiders and outsiders to the musical art. This is discussed further in Section 2.6.3.

During the data-collection process, the voluntary participation of research collaborators was emphasised. All the research collaborators gave their informed consent by signing a consent form from the University of Cape Town (Appendix A). Permission to conduct research at the secondary school, St Cyprian's, was granted

⁷² Gerd Baumann (1999) *A multicultural riddle*, 42

by Ms Tessa Fairbairn, the headmistress of the school.⁷³ Babbie's definition of informed consent is given as follows:

Increasingly, the ethical norms of voluntary participation and no harm to participants have become formalized in the concept of **informed consent**. This norm means that subjects must base their voluntary participation in research projects on a full understanding of the possible risks involved.[...]They will be required to sign a statement indicating that they are aware of the risks and that they choose to participate in it anyway.

In researching the sacred or ritual musical arts of amaXhosa people a conflict of interest arose, as the diviner initiate reflected on her legitimate participation in the research study. This led to the diviner initiate's identity being concealed as a matter of confidentiality rather than anonymity, as a pseudonym is used for her. According to Babbie, confidentiality refers to a researcher identifying a research collaborator's response, but essentially promises not to do so publicly. In anonymity the researcher is not allowed to correlate a given response with the identity of a research collaborator. Babbie explains the difference:

Whenever a research project is confidential rather than anonymous, it is the researcher's responsibility to make that fact clear to the respondent [research collaborator]. Moreover, researchers should never use the term *anonymous* to mean *confidential*.⁷⁴

1.5.4 Data collection methods for fieldwork study

(a) Observations

The observations that took place during the fieldwork study were made in the three classes that were set up for the case studies. These observations were systematic, because the classes were organised at an appropriate time suitable to the research participants and the cameraman who recorded the lessons. Over and above the recordings the researcher took photographs and audio recorded each teaching session. During this time the researcher observed the teaching and learning experience of *iingoma zamagqirha* without any interference in the experience, using what Mouton labelled as 'simple observation':

⁷³ St Cyprians Secondary School is a private school and it was therefore not necessary to seek the permission of the Department of Education in the Western Cape.

⁷⁴ Babbie, 58

...*simple observation* [means] the researcher remains an outsider observer; and *participant observation*, where the researcher is simultaneously a member of the group she or he is studying and a researcher doing the study.⁷⁵

The observation period for each setting took place in a single session lasting 6 to 15 minutes during which one *ingoma yamagqirha* was taught per setting (in total three different musical arts). The length of the observation depended solely on the time it took for the performing artist to teach the musical art adequately to a level where the learners acquired basic skills and knowledge of the musical art. Learners' acquisition of knowledge and skills is not evaluated in this observation period. The focus is rather on the process of learning and teaching.

(b) Interviews

There were two types of interview techniques used for this study. The first technique is the semi-structured interviews, which was conducted with the performing (teaching) artists. The second technique of the focus group interviewing was used with the research participants (learners). All respondents were asked the same questions, with the researcher adapting the formulation and terminology to fit the background and educational level of the respondents.⁷⁶ The advantage of this system of interviewing is that the researcher can establish the general direction for the conversation and can allow the research collaborator to do most of the talking during the interview.

According to Mouton and Babbie, semi-structured interviews are a way to determine how the research informant has come to hold the opinion that he or she has on the topic, which was the case in the data-collection process of the fieldwork study of this dissertation. Bilken⁷⁷ and Mouton⁷⁸ emphasise that semi-structured interviews are a process by which the content of the conversation has come into being and a way that the researcher can understand how the interviewee cognitively structures the topic at hand, rather than the exact opinion of the interviewee on the subject of the interview.

⁷⁵ Mouton and Babbie, 293

⁷⁶ Welman and Kruger, 161

⁷⁷ Bogdan Bilken. (1992) *Qualitative research for education: an introduction to theory and methods*

⁷⁸ Mouton and Babbie, 291

Welman and Kruger claim that these interviews allow the interviewers to probe with a view to clearing up vague responses or ask for elaboration of incomplete answers.⁷⁹

Focus group interviewing was chosen because of their informative nature. Focus group interviews allow the researcher to question several individuals systematically and simultaneously.⁸⁰ A conversation on indigenous African musical arts is imperative in South Africa as the country aims to redress the disparities of the pre-1994 era, attempting to re-centre previously marginalised indigenous arts and cultures in the South African education and training curricula.

Mouton and Babbie see the focus group interviewing technique as a tool for bringing together groups of people and the finding of information one would otherwise be unable to access, as a focus group interview is a space in which people may get together, share and create meaning/s among each other, rather than individually.⁸¹

1.5.5 Data analysis

Grounded theory was chosen as a methodology for the fieldwork data analysis as it represents a technique that encapsulates other qualitative research paradigms (case study) and data-collection tools (observation, in-depth and focus interviews) used in this study.⁸²

There is a need for exploration and experimentation in the collection of data to meet the requirements for grounded theory, using both the methods of deduction and induction in the knowledge acquisition process. For example, a questionnaire survey as a quantitative data-collection method is deductive in nature, because it has specific questions which aim to satisfy a hypothesis or an established theory. According to Babbie:

[...] **deduction**, moves from the general to the specific. It moves from (1) a pattern that might be logically or theoretically expected to (2) observations that test whether

⁷⁹ Welman and Kruger, 161

⁸⁰ Babbie, 300

⁸¹ Babbie and Mouton, 292

⁸² Matthew David and Carole Sutton (2004) *Social research: the basics*; Barney Glaser (1992) *Basics of grounded theory*; Bob Dick (2005) *Grounded theory*, 5

the expected pattern actually occurs. Notice that deduction begins with “why” and moves to “whether,” while induction moves in the opposite direction.⁸³

In induction the knowledge sought through research emerges from the data collected. David and Sutton explain the inductive approach as the relationship between literature, question formation, data collection and theory building in qualitative research that often involves on-going modification, which in itself redirects the data-collection process. Theory is not forced out of the research data; it rather emerges from these data. Although redirection of the data-collection process occurs (induction), deduction also takes place as the data-collection process informs the research through the on-going modification of data,⁸⁴ David and Sutton’s definition of grounded theory is inclusive of the deductive and inductive approaches to knowledge acquisition. They explain:

Grounded theory thereby seeks to build a picture of events that best fits that situation. Grounded theory is an explicit reaction to the kinds of deductive research that seek to apply ‘grand theory’ empirically by means of hypothesis testing. It should be noted, however, that grounded theory is not simply a form of inductive theory building. A straightforwardly inductive form of theory building would conduct data collection and then seek to build theories afterwards. Grounded theory seeks to fold induction into deduction back and forth, collecting data, formulating tentative theories and then seeking to test these with new data collection and analysis, which itself may lead to more than just testing (as it may lead to the generation of new concepts).⁸⁵

Glaser emphasises that ‘the researcher must have patience and not force the data out of anxiety and impatience while waiting for the emergent model. The researcher must trust that emergence will occur and it does’.⁸⁶ Grounded theory methodology is designed to bring out skills for conceptual analysis. The requisite conceptual skills are: (a) to absorb data as data, (b) to distance oneself from the data, and (c) to conceptualise data in an abstract manner.⁸⁷

1.6 Chapter outline

Chapter One presents a discussion of the development and design of this research study. It furthermore provides an overview of studies directly relevant to the subject,

⁸³ Babbie, 20

⁸⁴ David and Sutton, 77

⁸⁵ David and Sutton, 80

⁸⁶ Glaser, 4

⁸⁷ Glaser, 11–12

area. Chapter One ends with a brief explanation and discussion of key terminology used in the dissertation.

The second chapter, the cultural context of *iingoma zamagqirha*, starts with an exploration of the migration pattern of amaXhosa people on the African continent and focuses on the social importance of *iingoma zamagqirha*. This chapter is important in the context of this dissertation as it provides the reader with an understanding of the nature of *iingoma zamagqirha* and its place in the belief systems of amaXhosa, as such knowledge informs the implications of the inclusion of *iingoma zamagqirha* in the education and training system of a multicultural society such as South Africa.

Chapter Three is a presentation of the research methodology in more detail, and gives an account of the findings and the analysis of the data collected during the fieldwork study. Through comparison of the data according to the principles of grounded theory, an emergent model is presented. The analysis is followed by an application of the data collected on multicultural education. The fourth and final chapter is the summary, conclusion and further recommendations from the research study as a whole.

1.7 Literature review

As indicated in Section 1.2, few research projects have focused on the pedagogy of indigenous African musical arts in both mono- and cross-cultural education contexts. While musicology and ethnomusicology describe and define the musical arts, an educational and pedagogical emphasis allows for accountability in the performance practices and impact in the cognitive development of learners. The literature review covers two broad areas: (a) research on multicultural music education in South Africa, and (b) research on *iingoma zamagqirha*.

Malan's study investigates a culturally diverse music or arts curriculum which 'draws on the wealth of resources, methods and modes readily accessible in South Africa for education and training.'⁸⁸ Although this study supports the notion that all types of

⁸⁸ Sandra R. Malan (2004) *Celebrating cultural diversity*.

cultural music can be used for teaching purposes, this dissertation focuses on a specific cultural musical art of amaXhosa, *iingoma zamagqirha*.

Delport's study emphasises that Intermediate Phase teachers in South Africa (General Education and Training Band) lack formal 'class music' training. She also observed in 1996 that the learning content is not properly defined and is 'often not interpreted correctly especially by untrained music teachers' because of 'the absence of distinct didactical guidelines.'⁸⁹ Through this dissertation the researcher endeavours to provide some didactical guidelines in terms of which oral teaching methods embedded in *iingoma zamagqirha* should be taught.

Nevhutanda acknowledges that, because of its Eurocentric emphasis, the content of the arts and culture learning area in South African education and training disregards African music.⁹⁰ His dissertation focuses on the mindset that has led to the dominance of Western classical music in school curricula in South Africa and he highlights the need for resources on indigenous knowledge.

Nine studies were found in which reference is made to the aesthetic, musicological and socio-cultural contextualisation of *iingoma zamagqirha*. Each study is briefly discussed in chronological order, starting with the most recent:

Faxi-Lewis⁹¹ explores the divination profession and power behind *iingoma zamagqirha*, focusing on the procedures involved in how one becomes a diviner and what training takes place. Lebaka⁹² addresses the different elements of divination, such as the personal musical art of the diviner initiate given to him or her by his or her ancestors. In addition, he explores the implications of dancing and singing to the spiritual state of the diviner or diviner initiate.

⁸⁹ Aletta C. Delport (1996) *Multicultural music education in the junior primary phase*.

⁹⁰ Ntshengedzeni A. Nevhutanda (1995) *A subject-didactical analysis of the music syllabus (1991) for teacher training colleges in Venda*.

⁹¹ Nunziatina Faxi-Lewis (2003) *Intlombe zamagqirha: an assessment of the meaning and value of Xhosa-speaking diviners' song*.

⁹² Morakeng Lebaka (2001) *The ritual use of music in indigenous African religion: a Pedi perspective*.

Stinson⁹³ concerns herself with the structures of divination and the methods employed by the Cape Nguni diviners to divine. She analyses the training procedure of diviner initiates and examines particular rituals practised and performed by certain Cape Nguni diviners in the context of their worldview and systems of beliefs. Lamla⁹⁴ in two studies gives a thorough description of amaXhosa diviners in the former Transkei by giving a description of the history of amaXhosa people and types of divination practices within the culture.

Gumede⁹⁵ takes a historical perspective on the different elements of African traditional religion or belief system with specific reference to the Nguni people of South Africa. He addresses the migration of the Nguni people to South Africa. His work also reflects a socio-cultural perspective as he explains what the different rituals are and mean within Nguni culture. Coppenhall⁹⁶ examines the effects of urbanisation on diviner séance music in relation to the ritual context of the music. He, like Stinson, analyses *iingoma zamagqirha* both inside and outside of its socio-cultural context.

Dargie⁹⁷ provides an overview of instrumental and vocal musical arts of amaXhosa culture. Broster⁹⁸ gives an anthropological perspective on the practice of divination of the amaXhosa in the former Transkei, South Africa. Lewis has written on the life of Mantombi Matotiyana and her skill of *umrhubhe* playing.⁹⁹ Matotiyana is one of the research collaborators of this study. The fact that her life and playing of the *umrhubhe* were accepted as a worthy topic for a Master's dissertation indicates the kind of standing that she has in the Xhosa community.

⁹³ Kathryn Stinson, (1998) *Divination process: an examination of the incorporated belief systems of several Nguni diviners and the subsequent effects on the symbolism, form, structure and style of the music associated with their ritual practices.*

⁹⁴ Canesseus M. Lamla (1997) *Present-day manifestations of ancestor-worship among the southern Nguni.*

Canasseus M. Lamla (1975) *Present-day diviners (amagqirha) in the Transkei.*

⁹⁵ M.V. Gumede (1990) *Traditional healers: a medical practitioner's perspective.* Johannesburg: Skotaville.

⁹⁶ Gavin Coppenhall (1990) *The effects of urbanisation on the Séance music, séance techniques and professional practices of some diviners residing and working in 'Black' townships on the periphery of Cape Town.*

⁹⁷ David Dargie (1988)

⁹⁸ Joan A. Broster (1982) *Amagqirha: religion magic and medicine in Transkei.*

⁹⁹ Mary C. Lewis (2001) *A cultural biography of Mantombi Matotiyana and Maxanjana Mangaliso: two contemporary African musicians*

Hansen¹⁰⁰ has researched and written extensively on Xhosa music and other African music for the past two decades. In this publication Hansen gives a detailed description of all the types of Xhosa music with special emphasis on their social context and musical performance aesthetics.

This dissertation differs from these nine listed works on amaXhosa traditional healers as it focuses on the pedagogic methodology of *iingoma zamagqirha* and aims to develop an emergent model of the inherent teaching practices. The nine works listed have been of great benefit for this dissertation in cultural contextualisation of *iingoma zamagqirha*.

1.8 Terminology

This section is an attempt to define selected concepts and terms as they appear in the dissertation.

1.8.1 African

The term 'African' can be approached in the following two ways: There is firstly the territorial claim to the African identity on the basis of geographic reasons urged by the politics of citizenship and nationalism. Secondly, the appropriation of African identity by people is a reaction to the politics of minority people¹⁰¹ in the world. Agawu¹⁰² explains this dual nature of the term African as follows:

Africans are people who originate from the African continent – black African, as is commonly understood. Yet the name 'Africa' itself emerged in response to an external need to provide a geographical designation for portions of our continent. [...] and one became an 'African' either in response to pan-Africanist impulses, themselves brought on by a desire to resist Europe's ambition for political and economic control of the continent, or in order to distinguish oneself from people of other world cultural origins (Asian, Middle-Eastern, Russian and so on).¹⁰³

¹⁰⁰ Deirdre Hansen (1981) *The music of the Xhosa-speaking people*.

¹⁰¹ Minority people are the 'subalterns' who belong to the subordinate culture of a society. They are people whose culture is not included in the societal tools of propaganda such as an education system of a country or nation-state.

¹⁰² Kofi Agawu (2003) *Defining and interpreting African music*.

¹⁰³ Agawu, 1

In this thesis the term 'African' is used to distinguish people living in sub-Saharan Africa from other world cultural origins. The Khoisan people are the indigenous people of sub-Saharan who lead the migration south of the African continent. The Khoisan is the group that is made up of the San and the Khoikhoi. Van der Ross explains:

There are many widely differing theories as to the origin of these people. The historian Robin Hallett believes the San whom we know from the seventeenth century probably came from a mixture of African (Negroid) people with people of south-west Asia. They were light-skinned and small of stature. This contact and mixing probably took place more than a thousand years ago.¹⁰⁴

A discussion of the migration of the Bantu-speaking peoples, to whom amaXhosa belong, is furthermore included to allow for similarities found in socio-cultural practices. According to Dart,¹⁰⁵ the southern Bantu can be linguistically divided into three groups. The first is the Western Bantu, who spread from the north and south of the Okavango River in Namibia, including the Ambo, Herero and Mbundu (as far north as Benguella on the Angola Coast.) The second group is the South-Central Bantu, who are the Shona ethnic groups of Zimbabwe. The third and last group is the South-Eastern Bantu; they are found primarily in the Republic of South Africa, Mozambique, Botswana and south of Zambia.¹⁰⁶ The south-eastern Bantu groups are divided into four groups:

- The Nguni people, who are amaXhosa, amaZulu, amaSwati, amaNdebele of Mpumalanga Province, South Africa and of Zimbabwe on the south-eastern sea board of South Africa, all of whose dialects are affected by the Khoisan clicks;
- The Shangane-Thonga people of Mozambique, who have no clicks;
- The Sotho people, who are the Lozi speakers of Zambia, the southern Sotho of Lesotho and the northern Sotho of Gauteng Province, South Africa and the Tswana people of Botswana;
- The Venda people of Limpopo-Polokwane Province, South Africa who are of Shona origin (Zimbabwe) thus part of the south central Bantu, with influences from Sotho people.¹⁰⁷

¹⁰⁴ Richard van der Ross (2005) *Up from slavery*, 24

¹⁰⁵ Raymond Dart (1953) *Racial origins*.

¹⁰⁶ Dart, 23

¹⁰⁷ Dart, 23

1.8.2 Indigenous peoples

The Bantu-speaking people are indigenous to the continent of Africa. Demmert in Darnell understands indigenous people to be people native in the land of origin before the arrival of the European settlers. He also defines indigenous people as native peoples of the world who were colonised and have a life style and living situation similar in nature.¹⁰⁸ Referring to South Africa, Ouzman¹⁰⁹ explains that Demmert's latter definition of indigenous is because of segregation propagated by apartheid. Mnukwana¹¹⁰ emphasises the symbiotic relationship between the indigenous people and their geographic placement, and sees land as a tool of sustenance and spirituality in the rituals and practices of the belief system of indigenous people.¹¹¹

Breidlid explains that indigenous knowledge systems can be understood in relation to the worldview of indigenous people and cultures, which is realised in religious ceremonies, rituals and other practices. Indigenous worldview and knowledge systems are concepts used to describe the lifestyle and culture of indigenous people.

According to Nicholas, cultural continuity also means access to an historical and mythological past 'seen in the occupation of the same lands, even the same sites, for centuries or millennia.'¹¹² Breidlid identifies the four elements belonging to the indigenous worldview as metaphysics, ecology, economics and science.¹¹³ In the indigenous culture of amaXhosa, the metaphysics are found in the practice of ritual and customs such as divination where *iingoma zamagqirha* is the musical art associated with this practice. The ecology, economics and science are embedded in the agropastoral way of life of amaXhosa. The indigenous knowledge systems and worldview of the indigenous people are essentially mythological rather than historical.

So indigenous people teach researchers not just new knowledge but the possibility of new ways of knowing (Ouzman 1999). This optimism must be tempered by realizing that acquiring knowledge is not a value-free, inevitable pursuit (e.g. Turnbull 2000). Knowledge can be specific and exclusive. It may even harm the seeker. Knowing

¹⁰⁸ Frank Darnell and Anton Höem, (1996) *Taken to extremes*, xv

¹⁰⁹ Sven Ouzman (2005) *Silence and sharing southern African indigenous and embedded knowledge*, 215

¹¹⁰ Ncebakazi Mnukwana, (2005) *Indigenous knowledge systems in South African education and training*.

¹¹¹ Mnukwana, 23

¹¹² George Nicholas (2005) *Archaeological impacts on aboriginal peoples*, 252

¹¹³ Anders Breidlid (2004) *Sustainable development in indigenous knowledge systems and education in South Africa*, 1

when to keep silent can create the necessary conditions for sharing knowledge by demonstrating respect for the contexts in which Indigenous and Embedded knowledge exist.¹¹⁴

1.8.3 Culture

According to Williams, in the late 18th century the term 'culture' is used to reflect the plural aspect of the concept, which is about the recognition of specific and variable cultures of different nations and historical eras. Within the nation-state the specific and variable cultures of social and economic groups were recognised.¹¹⁵ The isiXhosa-speaking people, amaXhosa, are the Cape Nguni¹¹⁶ people of the south-eastern Bantu-speaking group of the African continent. IsiXhosa-speaking people have and practise a collection of customs and rituals based essentially on their identity as amaXhosa people. For Gelles and Levine culture is 'a design for living: the shared understanding that people use to coordinate their [social] activities.'¹¹⁷

Common customs and rituals are the social activities that bind amaXhosa as a cultural group. Through the practice of these customs and rituals meanings are negotiated and created. These meanings are the patterns and trends that classify amaXhosa people as the people they are. These negotiated meanings are the shared understandings occurring amongst cultural participants, as Gelles and Levine explain. Geertz¹¹⁸ explains culture to be behavioural. One can assume this description of culture by Geertz is based on the expression of culture being intentional and voluntary; he states that 'culture is public because meaning is.'

According to Barnard and Spencer, culture is dynamic, because of the constant challenges it faces from interaction with other cultures in the world, an important notion especially within the multicultural educational approach to the teaching and learning of *iingoma zamagqirha* in 21st century.

[...] the 'humanistic' sense of culture, which is singular and evaluative: culture is what a person *ought* to acquire in order to become a fully worthwhile moral agent. Some people have more culture than others – they are more cultured - some human products are more cultural than others – the visual arts, music, literature...in

¹¹⁴ Ouzman, 215

¹¹⁵ Raymond Williams (1988) *Keywords*, 89

¹¹⁶ Hammond-Tooke and Van Warmelo, calls amaXhosa the Cape Nguni people. William Hammond-Tooke (1975) *The symbolic structure of Cape Nguni cosmology* and N.J. van Warmelo (1953) *Grouping and ethnic history*, 45

¹¹⁷ Richard Gelles and Ann Levine (1999) *Study guide for use with sociology: an introduction*, 35

¹¹⁸ Clifford Geertz (1973) *The interpretation of cultures: selected essays*.

“Anthropological” sense, which is plural and relativistic. The world is divided into different cultures each worthwhile in its way. Any particular person is a product of the particular culture in which he or she has lived, and differences between human beings are to be explained (but not judged) by differences in their culture (rather than their race).¹¹⁹

Barnard and Spencer see culture as an ecosystem,¹²⁰ with the insiders of the culture going through a process of enculturation.¹²¹ Culture is people interacting with a system or an environment; therefore it is organic and non-stagnant, as all ecosystems are. The notion of process in depicting an organic ecosystem of amaXhosa culture pervades this entire study; this in turn allows for a reflection on culture as something that is alive and functional rather than a static object that can be archived for display. Viewing culture as functional makes it concrete as there is evidence of how each element contributes to the holistic nature of culture. The beliefs, customs and ritual practices of a culture satisfy basic human needs and reaffirm insider cultural participants’ commitment to their social welfare system.

1.8.4 The classic ritual ceremonies of the indigenous sub-Saharan African

Geertz quoting Goodenough describes the culture of a society such as that of amaXhosa as consisting ‘of whatever it is one has to know or believe in order to operate in a manner acceptable to its members.’¹²² According to Geertz, this describes culture as the writing out of systematic rules, an ‘ethnographic algorithm’ that, when followed, is the synthesis that makes it possible for one to operate as a native.¹²³

According to Cheska,¹²⁴ classic ritual ceremonies are intended to defy time in the evolvment of indigenous African people and cultures. In the Cape Nguni cosmology, an example of a classical ritual ceremony, Life Cycle, is a rite to passage ceremony with an appropriate ritual such as circumcision in the male initiation of Xhosa boys. A rite of passage ceremony is important in the social welfare of an indigenous society,

¹¹⁹ Alan Barnard and Jonathan Spencer (eds) (1996) *Encyclopaedia of social and cultural anthropology*, 136

¹²⁰ The term ‘ecosystem’ is used in reference to the school of thought of ecological anthropology in anthropology, describing the relationship between a particular people and their environment. Barnard and Spencer, 603

¹²¹ According to Barnard and Spencer (p. 603), enculturation is the process of *acquiring* a culture.

¹²² Geertz, 11

¹²³ Geertz, 11

¹²⁴ Alyce Cheska (1987) *Traditional games and dances in West African nations*.

as a ceremony presents the humanisation or socialisation process of cultural insiders of these societies.¹²⁵

The use of the term cosmology to describe the Cape Nguni is an effort to illustrate the indigenous worldview of amaXhosa. As indicated before, Breidlid views metaphysics as one of the four elements of indigenous knowledge systems and worldview. The Cape Nguni or amaXhosa cosmology refers to what Hammond-Tooke called a belief system.¹²⁶

Cheska illustrates the macro effect of classic ritual ceremonies by referring to ceremonies that a cultural group participates in rather than the individual insider cultural participant. The insider cultural participants in the classical ritual ceremonies are in communication with their ancestors. The classical ritual ceremonies participants have no beginning or end role during the ceremonies; rather these participants are periodically important at ceremonies, implying that the enactment of these ceremonies depends greatly on human interaction. Though culture is non-static or not fixed, Cheska claims that these ceremonies are constant and are completely embedded in the beliefs and practices of a particular culture. According to Cheska, there are six classical ritual ceremonies, namely the agrarian, acrobatic, life-cycles, social relations, animal and ecstatic or possession ceremonies.¹²⁷

These six ceremonies cannot be seen individually, as they share socio-cultural characteristics with each other. For example, an ecstatic dance of the ecstatic or possession ceremony can be performed at a social-relations ceremony of amaXhosa, where a diviner may be called on to prepare and purify the community for a new year. The diviner will have a séance commemorating the ceremony, where there would be the performing of *iingoma zamagqirha*.

1.9 Conclusion

It is clear from the outline presented in this chapter that the learning field Arts and Culture in South Africa is challenged to investigate the pedagogical values embedded in the oral methods found in indigenous knowledge systems.

¹²⁵ Masilo C. Lamla (1997) *Present-day manifestations of ancestor-worship among the southern Nguni*, 115

¹²⁶ Hammond-Tooke (1975)

¹²⁷ Cheska, 68

2 The cultural context of *iingoma zamagqirha*

The objective of this chapter is to contextualise the musical art *iingoma zamagqirha* within its cultural environment and explain its purpose. Emphasis is placed on the historical origins of the amaXhosa,¹ their belief system and practice of divination, as well as the social context of the indigenous knowledge system *iingoma zamagqirha*. Indigenous knowledge systems are inseparable from the indigenous worldview of the amaXhosa. Hansen² writes that music in the amaXhosa culture has a socio-cultural meaning and purpose. Her emphasis is on the musical arts as a social factor of the culture. She explains:

Cape Nguni classify their music mainly on the basis of its social function and its rhythmic structure. All music is created and produced by people working within the framework of culture.³

Stone⁴ supports Hansen by listing indigenous African musical arts performers who are socio-culturally based, such as the Griots and the Domeisia. The Griots represent a family tradition of performers who convey the messages of rulers, especially in countries in West Africa such as Senegal. The Domeisia perform narrative songs of the Mende people of Sierra Leone. Stone believes that indigenous African musical arts performances are distinguished by the fact that the musical arts are clearly a part of the fabric of life. She explains:

In all of these settings music is integrated into life, and though diversity throughout Africa is apparent, some common elements penetrate the myriad of details.⁵

Arom⁶ explains why Central Africans do not consider music to be an aesthetic phenomenon, even though performing artists are quite capable of expressing their tastes and making precise value judgements about both the musical art itself and the quality of the performance. He emphasises that aesthetics remains a secondary question and is not an end in itself, because the musical arts in African societies exist only to serve something other than itself. The musical arts are woven into a cycle of

¹ The prefix 'ama' indicates 'people' and the prefix 'isi' refers to the language that the people speak. IsiXhosa is therefore the language spoken by the amaXhosa people.

² Deirdre Hansen (1981) *The music of the Xhosa speaking people*.

³ Hansen, 19

⁴ Ruth Stone (1986) *African music performed*.

⁵ Stone, 257

⁶ Simha Arom (1991) *African polyphony and polyrhythm: musical structure and methodology*.

individual, familial and collective existence to such an extent that they are an inseparable part of the social and religious life of the community.⁷

2.1 The amaXhosa

The southern Nguni are sometimes referred to as 'the Xhosa.' In reality this is an inclusive term for many Xhosa-speaking peoples: Thembu, Mpondo, Mpondomise, Bhaca, Bomvana and Mfengu.⁸

This section explores the origins of the amaXhosa people who, through migration, settled mostly in the South African provinces of the Eastern and Western Cape. The amaXhosa are an Nguni ethnic group classified as Bantu-speaking people of the African continent.⁹ They are currently found in south-eastern sub-Saharan Africa. The amaXhosa are an ethnic group who are identified through the language they speak, isiXhosa.

According to Theal,¹⁰ Bantu-speaking peoples migrated to the southern part of the African continent following separate routes: from 'German East Africa'¹¹ south westwards, from the Congo basin southward and from the coast of Guinea south-eastward. Soper,¹² when correlating the information of the archaeological Early Iron Age¹³ with that of the early speakers of Bantu languages, suggests that:

The linguistic affiliations of prehistoric and non-literate archaeological "cultures" are never directly detectable but have to be deduced by correlations with the reconstructions of historical linguistics, involving parallels in geographical distributions, relative dating and distinctive cultural items. Even such correlations rest

⁷ Arom, 7

⁸ Bengt Sundkler and Christopher Steed (2000) *A history of the church in Africa*, 344

⁹ Bantu is the African language family for most people who live below Cameroon, in West Africa and south of the great lakes of East Africa. The word 'Bantu' means 'people' in the Nguni languages; it also refers to not only the language spoken, but also to the group of people who are Bantu-speaking such as the Nguni of southern Africa and the Baganda of Uganda. The term 'aBantu' means the 'Bantu-speaking people'. Kwame Appiah (1996) *The dictionary of global culture*, 59–60

¹⁰ George McCall Theal (1969) *The yellow and dark-skinned people of Africa south of the Zambesi*, 170

¹¹ 'German East Africa' was an East African country, which was colonised by the Germans around 1914 and the British around 1925 before gaining its independence. This country was known as Tanzania under the Germans and was Tanganyika under the British protectorate. When the country gained independence, the name was changed back to Tanzania, incorporating the island of Zanzibar. Colin McEvedy (1972) *The penguin atlas of African history*, 117, 119 and 129

¹² Richard Soper (1980) *Bantu migration in East Africa*.

¹³ The Early Iron Age is a prominent era in the migration of the Bantu-speaking people for authors like Soper, and Basil Davidson (1992) *Africa in history*.

on the *a priori* assumption that demonstrable archaeological relationships, especially in ceramics, reflect broader cultural and ethnic relationships.¹⁴

Desmond Phiri found that most of the indigenous African ethnic groups in South Africa mention having once come from the lake regions of northeast Africa.¹⁵ Like Soper, he substantiates his claims through linguistic evidence. Phiri explains that there are similarities between the isiZulu language of South Africa and the Swahili language. IsiZulu is very close to the other languages of the Nguni and Swahili is the main language spoken in the East African countries Kenya and Tanzania. He gives the example that in isiZulu the word for 'life' is 'moya,' in Swahili it is 'moyo'. The phrase for 'in life' in isiZulu is 'emoyeni' and in Swahili it is 'moyoni'. There are many similar examples like these words that share from common origins of languages on the African continent.¹⁶ According to Rycroft, the Nguni languages and cultures are closely related to one another¹⁷ and this is obvious through the languages used and the customs practised by the Nguni people.

Nurse¹⁸ has countered Phiri's statement by providing the following explanation of language relations between the Bantu in East African countries:

The celebrated invasion of southern Tanzania by Ngoni-speakers from southern Africa in the 19th century led to a kind of diglossia in south west Tanzania[n] languages such as Ngoni and Matengo in which speakers used different codes in certain situations. The imported vocabulary was recorded in 1904 (C. Spiss, MSOS, p. 270. ff) but when presented to students from that area at the University of DSM in the nineteen seventies, it was unknown to them. The Ngoni have passed on with scarcely a linguistic trace behind them.¹⁹

According to Gumede,²⁰ the Nguni are Bantu-speaking people who are agropastoralists originating from the Sahara. They are cattle keepers and essentially move from one place to another to find better pastures for farming and for their livestock. Van Warmelo agrees with Gumede; as he explains:

The Nguni are markedly a "cattle people"; and the presence of "click" sounds in their language seems to be due almost undoubtedly, to contact with that purely pastoral people, the Hottentots.²¹

¹⁴ Soper, 1

¹⁵ Desmond D. Phiri (1982), *From Ngoni to Nguni*, 11

¹⁶ Phiri, 12

¹⁷ David Rycroft (1967) *Nguni vocal polyphony*, 80

¹⁸ Derek Nurse (1980) *Bantu migration into East Africa*, 3

¹⁹ Nurse, 3

²⁰ M.V. Gumede (1990) *Traditional healers: a medical practitioners perspective*, 7–8

²¹ N.J. van Warmelo (1953) *Grouping and ethnic history*, 45

Gumede comments that the Saharan civilisation had advanced already in 2500 B.C and reached its peak of fertility during this time. Though Gumede is a secondary source on the migration of the Bantu people from the Sahara, he is one of the closest relevant source, as other authors such as Ehret write about events on the African continent from the years 8000 to 3000 B.C. and 6000 B.C. to 10 B.C. McEvedy illustrates through maps the historical whereabouts of indigenous African societies from 8000 B.C.²² Here one finds two distinct groups inhabiting the area from equatorial Africa to southern Africa, namely the BaTwa and the San people. Ehret explains that:

All across the Congo Basin lived the BaTwa peoples (commonly called "pygmies" by Westerners.)²³

Yet Davidson gives the reason why people of the continent ended up in what we know as the Sahara desert today, before the desert had dried up. He explains:

The regional variation of *homo sapiens* continued, one may note, through all these transformations: as between north and centre-south, no doubt, partly because the Saharan belt remained uninhabitable, much as it is today, throughout a great deal of the Middle Stone Age. But at some time after 10,000 BC, the climate of the Sahara grew cooler and less dry. Pastures appeared. Rivers flowed. Much land became fertile. This marked another turning point, and may be regarded as highly progressive period in African prehistory. Some of the peoples of North Africa pushed southward into this welcoming Sahara, while others in central-western Africa probably pushed northward; and throughout the Saharan region there began an interchange of peoples, ideas and equipment that was accompanied by a corresponding impulse towards the improvement of tools and techniques.²⁴

Hence the Early Iron Age is prominent in the migration of the Bantu-speaking people from the Sahara. According to Davidson, from 5500 to 2500 B.C the Sahara experienced a wet phase known as the Malaikan era, but by 2000 B.C. the Sahara began to lose rainfall, rivers and rich pastures, and therefore its capacity for supporting large stable populations. Hence Saharan peoples started to move into lands more favourable for farming and tending livestock.²⁵

According to Gumede, by 2500 B.C. a desert had emerged as the natural environment of the Sahara, animals had died and people had to flee for their survival. Evidence of this departure from the Sahara desert area is the horned cattle found in

²² McEvedy, 21. Please refer to Map 1 in Appendix B

²³ Christopher Ehret (2002) *The civilization of Africa: a history to 1800*, 94

²⁴ Davidson, 10

²⁵ Davidson, 10 and 16

southern Africa today, which are originally from Egypt in north Africa. An analysis of the early vocabulary used in the Sahara area before it became a desert reveals herding terms such as 'goat', 'young goat' and 'cow'.²⁶ In the world at large Africa was the third centre of the earliest agricultural inventions. The Sahara had consisted of lands of tropical and semi-tropical steppe and grassland vegetation. Ehret furthermore states that:

[...] in the southeastern Sahara, the Middle East and southern East Asia certain local communities of 9500 – 7000 B.C. took these processes one step further: they began for the first time to add to their food resources by taking deliberate care of a few of their local animals and plants, tending and protecting them from dangers of nature.²⁷

Ehret adds that the early domesticates were cows in the south-eastern Sahara, sheep and goats in the Middle East and chickens in south-east Asia.²⁸

Saharan rock art has been chronologically presented by Tassili N'Ajjier,²⁹ with five periods of civilisation depicted. Of these periods the third period is the Bovidian period, which is said to have lasted from 4500 to 2500 B.C. This is the same period that Gumedé and Davidson claim that the Sahara started to evolve into a desert. The rock paintings of the periods preceding the Bovidian period do not show images of cattle and wild animals. The society depicted is of nomadic herders. According to N'Ajjier, the people in these rock paintings have narrow noses, thin lips and straight hair.³⁰

By 6000 B.C. the Egyptians had already established a strong civilisation along the Nile River, commonly using transportation by river. When the Sahara dried up, some of the people packed their wares in canoes and papyrus boats. The route through the Democratic Republic of Congo and Zambia was the shortest, but due to health hazards such as the mosquito and the tsetse fly that endangered humans and their livestock, the mass herders and their herds moved southwards along the east coast and then downward along the Indian Ocean. The people who migrated from the

²⁶ Robert Winshall (1996) *When the Sahara turned from green to brown*, 1

²⁷ Ehret, 27

²⁸ Ehret, 27

²⁹ Tassili N'Ajjer <www.fjexpeditions.com/tassili.html> 5 April 2005

³⁰ N'Ajjer

Sahara settled at places where the climate was similar to that of the pre-desert Sahara.³¹ Gordon³² explains the reason for the Bantu migration and how long it took.

Essential to these traditional African systems, is the plentiful availability of land into which the ever-growing populations can spill. A remarkable example of this process is the so-called 'Bantu-speaking migration' which, over a period of five millennia, carried the black man steadily southward from his original home in the Lakes region of Central Africa. Archaeologists working on ancient village sites in South Africa to determine the exact arrival of the vanguard of Bantu-speaking people have uncovered evidence that proves that by the 5th century AD they were well-entrenched in the southern parts of subcontinent.³³

Theal distinguished between two groups that settled in southern Africa. He refers to the one group as the interior ethnic group, who came down along the ocean through the interior of Africa, between the Zambezi and the Sabi Rivers from what was known as German East Africa: the baTlapin, baTlaro, baKatla, baRolong, baHurutshe, baNgwaketse, baKwena, baMangwato, baTawana [baTwane], baVenda, baPedi, Makaranga, baRozvi, and baSuto [baSotho].³⁴ The other group is the west-coast ethnic peoples. These are the Bantu who were living between the western part of the Kalahari Desert along the Atlantic Ocean and the Congo basin. According to McEvedy,³⁵ the Bantu had moved southwards on the African continent across the equator by 200 A.D. The map by McEvedy³⁶ shows that the Bantu did not move into the territory of the BaTwa (pygmies). McEvedy illustrates that by 500 A.D. the Bantu had moved as Theal has suggested through these three routes.³⁷ The different routes of the Bantu south of equatorial Africa are illustrated by Ehret.³⁸

IsiXhosa is a language of the people who settled in the Eastern and Western Cape of South Africa. The chiefdom clusters of the amaXhosa are found in the Eastern Cape.³⁹ According to Peires,⁴⁰ the amaXhosa were proclaimed as the conquerors of other nations in south-east Africa. The name 'Xhosa' is said to have come from the

³¹ Gumedde, 7–8

³² Rene Gordon (1980) *Africa; a continent revealed*.

³³ Gordon, 280

³⁴ Theal, 171

³⁵ McEvedy, 35

³⁶ Please refer to Map 2 in Appendix B

³⁷ McEvedy, 40. Please refer to Map 3 in Appendix B

³⁸ Ehret, 204. Please refer to Map 4 in Appendix B

³⁹ David Dargie (1988) *Xhosa music: its techniques and instruments, with a collection of songs*, 3
Please refer to Map 5 in Appendix B.

⁴⁰ Jeffrey Peires (1981) *The house of Phalo*, 13–19

Khoisan word /kosa, meaning 'angry men'.⁴¹ The adoption of names invented by outsiders was common. Peires tells the story of the Khoisan ethnic groups, the Gona, Dama and Hoengiqua, who became amaXhosa people after they were conquered. They were given full Xhosa rights and were not subjected to servitude. There was also voluntary immigration by other amaXhosa chiefdoms such as the amaQocwa into amaThembu and the amaNgwevu into amaMpondomise. These events in history prove the amaXhosa to be heterogeneous in origin.

The limits of Xhosadom were not ethnic or geographic, but political: all persons or groups who accepted the rule of Tshawe [a Xhosa king] thereby became Xhosa.⁴²

There are five chiefdom clusters within the amaXhosa: amaBomvana, amaThembu, amaMpondo, amaMpondomise and amaGcaleka. According to Dargie there are seven other 'intrusive' chiefdom clusters, namely amaMfengu, amaBhaca, amaXesibe, amaZizi, amaBhele, amaHlubi and amaNtlangwini.⁴³

2.2 The Cape Nguni cosmology

The African Traditional Religion of the Cape Nguni people is a symbolic structure representative of the belief system of this ancient oral tradition cosmology. This cosmology sees belief and ritual primarily expressed in the social relations of the amaXhosa culture. This is a type of a belief system that has a particular form and makes use of certain concepts and symbols experienced in the customs through ritual practices of the culture by the cultural participants.⁴⁴

This section deals with different aspects of the Cape Nguni cosmology in relation to the Cape Nguni belief system as well as exploring the six categories of the cosmology as categorised by Hammond-Tooke and Gumede.

⁴¹ In the English-Xhosa dictionary the term Xhosa is not explained, rather the derivative forms of the term are presented, for example, *esiXhosa* which is the adjective form of the term. Arnold Fischer *et al.* (1985) *English Xhosa dictionary*, 736

⁴² Peires, 19

⁴³ Dargie, 4

⁴⁴ Hammond-Tooke (1975), *The symbolic structure of Cape Nguni cosmology*, 15

2.2.1 Belief system

Through Gumede's theory of migration⁴⁵ and the work of Ehret,⁴⁶ we have come to know the relevant details about the livestock found in southern Africa. In the work of Hammond-Tooke and Peires we can understand the concept of cultural borrowing as a phenomenon that shaped the Cape Nguni cosmology as an ideology. The borrowing of cultural practices brings about innovation in culture. In the Cape Nguni experience, cultural borrowing is about how cultures have merged. Peires explains cultural borrowing in terms of the conquering of nations by the amaXhosa. According to Peires, the intention of such conquering was not for the amaXhosa to place conquered nations in a state of servitude or slavery.⁴⁷ Through events like the conquering of Khoisan ethnic groups by the amaXhosa, cultural borrowing and appropriation take place. An example of this is *ukuxhentsa*,⁴⁸ which is similar to the ancient 'trance' dance associated with the healing rituals amongst the Khoisan cultures.⁴⁹ Hammond-Tooke explains:

The fact that healing, at least among San hunter-gathers, employed a shamanistic system involving trance dance seems, on the face of it, to point to this as the origin of the practice, yet the enormous differences between San and Southern Bantu social and cosmological systems demand a more nuanced consideration of the possibility and nature of such borrowing. Relevant factors here (among others) are the fact that San shamans did not engage in divination – and also the very conceptualization of the healing process of these two cultural groups.⁵⁰

Like van Warmelo,⁵¹ Hammond-Tooke⁵² gives linguistic evidence of cultural exchange between the Khoisan and the Nguni. Hammond-Tooke goes beyond the evidence of clicks in isiXhosa and lists the following terms about the Cape Nguni belief system which are found in the Khoisan vocabulary.

<i>Thikoloshe</i>	is /Xam trickster, /Kaggen. This is an important character in folktales
<i>Igqirha</i>	is derived from /Xam Khoisan term for shaman (lgi:xa)
<i>Thwasa</i>	arguably related to the isiXhosa term for pygmy, baThwa
<i>Nqula</i>	the isiXhosa word for calling upon the ancestors. It is taken from Khoi /nuru meaning to shout or call out. ⁵³

⁴⁵ Gumede, 7–8

⁴⁶ Ehret, 27

⁴⁷ Peires, 19

⁴⁸ *Ukuxhentsa* is the isiXhosa term for 'to dance.' Fischer *et al.*, 140

⁴⁹ Kathryn L. Stinson (1998) *Divination processes*, 88

⁵⁰ William Hammond-Tooke (1998) *Selective borrowing*, 9

⁵¹ Van Warmelo, 45

⁵² William D. Hammond-Tooke (1997) *Whatever happened to /Kaggen*.

⁵³ Hammond-Tooke (1997), 122

According to Gyekye,⁵⁴ the phenomenon of cultural borrowing or appropriation has interesting implications for our understanding of the nature of culture and of humankind itself. Gyekye explains:

From the fact that people of a different cultural tradition can appreciate the worth of another cultural tradition and would desire to appropriate at least some elements of it, it seems to follow that there are certain cultural values that human beings, irrespective of their cultural backgrounds, can be said to share in common [...].⁵⁵

Gumede describes Africans in African Traditional Religion as believers and doers of the rituals and practices of their customs. He takes on a personhood approach in his explanation of African Traditional Religion:

The Africans have always been a highly religious people for centuries upon centuries. Africans left no shrines and no temples as monuments to their religious zeal. This is because they never (here or in the Sahara) worshiped inanimate objects such as stones, trees, forests, or the sun as objects of their beliefs. Their religion was for everyday living. They believed in someone, a supreme being, they worshipped without seeing. He is known by different names in different African societies e.g. *Tixo* (among the Xhosa), *Tilo* (Tsonga), *Modimo* (Sotho), *Umvelinqangi* (among the Zulus). *Umvelinqangi* is not the same as the Adam of the doubtful garden of Eden. *Umvelinqangi* is one who appeared before all else.⁵⁶

According to Lamla, Nguni life is essentially a religious one and that religion manifests itself in other areas of life such as economy, politics, law and aesthetics.⁵⁷ Gumede has attested to African Traditional Religion being a religion for everyday living,⁵⁸ meaning that the insider cultural participants are believers 'in doing'. Ottenberg describes this further as the personhood and agency element in the identity of followers,⁵⁹ meaning that African Traditional Religion practitioners affirm their beliefs on a daily basis. According Ottenberg, the personhood and agency discourse is about the interaction that takes place within one individual who is an insider cultural participant. Personhood itself arises out of a focus for an action and experience orientation that a person may have in his or her life, when interacting with their cultural structure or pattern. It is the individual's reaction to his or her cultural structure outside his or her ethnic or cultural identity.

⁵⁴ Kwame Gyekye (1997) *Tradition and modernity philosophical reflections on the African experience*

⁵⁵ Gyekye, 225

⁵⁶ Gumede, 10

⁵⁷ Masilo C. Lamla (1997) *Present-day manifestations of ancestor worship among the southern Nguni*, 115

⁵⁸ Gumede, 9

⁵⁹ Simon Ottenberg (1996) *Seeing with music: the lives of three blind African musicians*, 61

Personhood diverts from the perception that members of a culture are to follow only their cultural rules of behaviour and its religious, mythical and other beliefs, which frame or give cultural structure to a society. Personhood rather allows for various interpretations of the cultural rules, social roles, beliefs and myths, as expressed and experienced in the thought and action of their individuality according to their individual needs and situation in which they find themselves.⁶⁰ Within the Nguni culture varied interpretations of cultural rules and social roles of the beliefs and myths of their cosmology are found within the different groups that exist within the culture, such as the amaZulu and the amaSwati.

The reference to a personhood approach is not an attempt to devalue the element of communalism in African Traditional Religion. This element is supported greatly by agency in the personhood and agency discourse. Agency is the expression or non-expression of the ethnic or cultural identity of an individual. If an individual decides to renounce or nurture his or her ethnic, cultural and social role within his or her society, the individual uses his or her agency to do so. This is personhood; the agency discourse highlights the fact that individuals are carriers or non-carriers of culture. Ottenberg explains that:

[P]ersons are sometimes compelled by their earlier training and experiences to act in ways that may limit their ability to make choices even when the possibility of choices exists, and that at other times they are compelled to act against the rules.⁶¹

2.3 The six categories of Cape Nguni cosmology

Because of this study's focus on the amaXhosa culture, this section explores the different categories of the Cape Nguni cosmology, referring to the isiXhosa words and terms used for these categories.

2.3.1 The Supreme Being

The amaXhosa Supreme Being is called *uMdali*, *uQamatha* in isiXhosa. The Supreme Being has no rituals directed to Him or Her and His or Her character only surfaces as a point of discussion to explain the phenomenon of creation; hence the

⁶⁰ Ottenberg, 6

⁶¹ Ottenberg, 8

name *uMdali* meaning the creator in isiXhosa. There is no evidence that He or She is regarded as the foundation of all things over the Earth.⁶² According to Hammond-Tooke, there is an influence of Christian concepts in the understanding of *uMdali* that maintains that one can approach *uThixo* (God) through the medium of ancestors, rather than through Jesus Christ. Furthermore, *uThixo* is the last resort at the limits of man's explanatory powers. Hammond-Tooke maintains that the Supreme Being was apparent, but loosely integrated into the Cape Nguni cosmology.⁶³

The naming of the Supreme Being as *Thixo* (isiXhosa) and *Tilo* (isiTsonga) is not synonymous with the conceptualisation of the Supreme Being for the Bantu people of the African continent, as God is in Christianity and Allah in Islam. According to Smith in McVeigh,⁶⁴ in a Bantu person's mind the idea that God should take note of all doings of individual men and should reward and punish them for their deed is remote, even though they have the notion that He stands for righteousness.⁶⁵

The conceptualisation in the African indigenous worldview of the Supreme Being goes beyond the mere translation of His or Her name in the different faiths. According to Hammond-Tooke:

[...] an important (although not the only) aspect of all belief systems is an attempt at explanation and that the pattern of gods and spirits not only 'reflects' the structuring of the social system but supplies men with interpretive models illuminatory of existential puzzles.⁶⁶

In this quotation it is evident that symbolism is a dignified expression of the mysticism in ethnic cultures, rather than the common discourse of superstition often used in discussing the belief systems of the indigenous African worldview by cultural outsiders. It also shows that the conception of the Supreme Being is composed of interpretative models that reveal themselves in the daily reality of indigenous African people. In these models the indigenous African is a social moral agent. The interpretive models are mystical; hence Hammond-Tooke refers to them as existential puzzles.⁶⁷

⁶² Malcom J. McVeigh (1974) *God in Africa*, 35

⁶³ Hammond-Tooke (1975), 16–17

⁶⁴ McVeigh

⁶⁵ McVeigh, 93

⁶⁶ Hammond-Tooke (1975), 16

⁶⁷ Hammond-Tooke (1975), 16

The etymological history of the word 'mystery' dates back to the middle of the 14th century, when the word denoted a religious doctrine that was beyond human comprehension. The word comes from the Latin word *mysterium*, which was derived from the Greek word *mysterion*, which meant a secret rite or doctrine. *Mysterion* comes from the Greek word *mystes*, which means one who is initiated. *Mystes* is from *myein*, which means to shut the eyes, because only those who have been initiated are permitted to witness the secret rites. In the middle of the 14th century the word mystic denoted something that is enigmatic, obscure, symbolic and carrying spiritual significance.⁶⁸ McVeigh gives an explanation of how the mystical or existential puzzle within an African indigenous worldview functions in relation to the ancestors, divinities and God:

The ancestors are more important than the tribal deities in the life of Africans. They are nearer and more concerned with the fate of their own family members. The clan and tribal divinities are remote and therefore uninterested in the mundane problems of man's daily existence. This statement also expresses accurately man's relationship with the Supreme God. Neither the tribal king nor God are to be bothered with the petty problems of men. One only comes before such high entities with matters of great import and when all other avenues of action have failed. [...] Even so the ancestors, communal divinities and tribal deities act as his [humans'] intermediaries before the throne of God.⁶⁹

2.3.2 Ancestral shades or spirits – the ancestors

Ancestral shades or spirits are the ancestors known among the amaXhosa as *izinyanya*, *abantu ambhadala* and *abantu abaphansi*. They are the spirits of departed people. According to Gumede, these are people who keep in touch with their families after their death. In the indigenous African worldview there is a bond between the living and the physically dead that is interdependent. This bond is interdependent because of the mandate that the believers of African Traditional Religion are continually required to make sacrifices to the departed. This is a way of maintaining the bond of friendship with the departed spirits. An example of a mandate is the ritual of *ukubuyisa* in the amaXhosa people, whereby after approximately one year of the

⁶⁸ Robert K. Barnhart (ed.) (1988) *The Barnhart dictionary of etymology*, 694

⁶⁹ McVeigh, 35

death of a family member a beast⁷⁰ is slaughtered to bring back the spirit of the departed in order for the departed to be a good faithful ambassador for the family in the spirit world.⁷¹ McVeigh explains that:

A cardinal fact of African life and thought is that the living and dead together form one community whose members are mutually dependent upon each other. It is impossible to overemphasize the attraction of the spiritual realm to the African mind. Those who have passed on are felt to be ever present. Although largely unseen, on occasion (especially in dreams and visions) they make their appearance in visual and audible form. The ancestors are dependent upon the living for their happiness. Not only do they like to be remembered; a case can be made for saying that their very existence depends upon the memory of the living.⁷²

According to Hammond-Tooke, not all persons become ancestors after physical death. He claims that the attainment of such a status of becoming an ancestor is in effect a statement of a person's structural position at what he calls the nodal points of lineage segmentation, meaning where the deceased person is positioned in the family lineage. The nodal points are primarily of relevance when one becomes a diviner. In accepting the 'call' to be a diviner, one is meant to explore which ancestors have given the calling. According to Faxi-Lewis, the person called by the ancestors to enter the profession of divination has a lineage member who was or still is a diviner.⁷³

The rituals *iivuma kufa*, meaning the acceptance of 'death', are performed for the maternal and paternal ancestors of the diviner initiate. Yet this differs in amaMpondomise chieftdom, because in amaMpondo, amaXhosa and amaMfengu chieftdoms the important ancestors are those of the minimal lineage segment. The minimal lineage segment is the deceased's father, grandfather or even the great-grandfather of the diviner initiate. The amaMpondomise differ, as they emphasise that lineage ancestors come from an undifferentiated whole and believe that they must be worshipped as such. Hammond-Tooke, for example, claims that during invocation at beast sacrifices the person who officiates at the ritual avoids mentioning segment ancestors by name and calls instead on the group as a whole to come and

⁷⁰ The beast referred to is a sacrificial beast that is killed by stabbing it with a spear. Before it is killed, it is tapped on its chest to see if it will bellow. 'When the animal emits sound the Zulus are happy because it is an indication that the ancestors are bellowing approval through the sacrificial beast. The goat is killed by cutting the throat so that blood, red blood, flows while the goat bleats'; Gumede, 10–11

⁷¹ Gumede, 10

⁷² McVeigh, 29

⁷³ Faxi-Lewis, 55

partake in the feast.⁷⁴ Hammond-Tooke thinks that it is due to the integrity of the lineage as a whole.⁷⁵ Segment ancestors are the specific ancestors who have called the present initiate into the divination profession. These ancestors are either maternal or paternal.

McVeigh portrays the ancestors as the intellectual authorities on the indigenous worldview and knowledge systems, since the two are inseparable. He explains that:

The ancestors uniquely know the problems of life and how to resolve them. They understand evil and have the secret of avoiding it. Therefore the proper attitude toward them is one of trust and confidence. When the old men were alive, they were looked up to for guidance. Now that they are in the land of the deceased, they have become even more powerful and important.⁷⁶

2.3.3 Witches or sorcerers

Witches or sorcerers are known to the amaXhosa as *umthakati* or *iqwirha*, those who bewitch. Gumede regards *umthakati* as living human beings who have learnt what he calls the secrets of nature. I understand Gumede to mean that these are people who can manipulate a situation for their own good, even though it harms other persons concerned. This is due to ancestral power being impartial, so it can be used for negative or positive effects in living people. He claims that such people delve into black magic and use their skills for anti-social purposes:

From the vast reservoir of knowledge at their disposal they tap and siphon off whatever they need to wield bodily harm and spiritual trauma to mankind.⁷⁷

Witch belief is an explanatory theory of evil and misfortune, and witches can change shape, although they are actual men and women in the flesh. They are in some way not quite human, as they have an image of warped individualism and negation of the social being.⁷⁸ By warped is meant that there is a distortion in the way they think of people because they wish bad things on people; this is not humane, it is very evil. It said that forests are often venues for witch gatherings.⁷⁹

⁷⁴ Hammond-Tooke (1975), 18

⁷⁵ Hammond-Tooke (1975), 18

⁷⁶ McVeigh, 30

⁷⁷ Gumede, 43

⁷⁸ Hammond-Tooke (1975), 19–20 and 31

⁷⁹ Hammond-Tooke (1975), 25

2.3.4 The River People

River people, *abantu bomlambo*, are a phenomenon that does not exist in the amaMpondo chiefdom.⁸⁰ It, however, exists in the amaGcaleka chiefdom cluster. These are people who are believed to live in the deep pools of certain rivers, making these rivers sacred places. Hammond-Tooke gives a mythical description of this, claiming that they have beautifully built homesteads in the deep pools of certain rivers, where they keep their dark-coloured herds of cattle. Wilson *et al.* in Hammond-Tooke claim that they are not the ancestors of the amaMfengu people of Keiskammahoek, yet some of Hammond-Tooke's informants equate the river people to ancestors. Some clans are specially associated with the river people and have clan names such as *Mlambo*⁸¹ (masculine) literally meaning 'river'. Other people maintain that everyone has people of his home (family) in the water, as Hammond-Tooke notes that the river people are representative of a combination of all clans found on earth and that they are not ancestors, but people living in the river. It is said that there is no dogma as to how the river people originated. Physically, river people are described as fair and having long hair.

The close association between river people and humans has both negative and positive sides to it.⁸² The negative element of *abantu bomlambo* is their dangerous ability to send an illness called *umlambo*, which is characterised by pains and swelling of the body with water and a heaviness of the body. Sometimes the sickness is preceded by dreams of drowning. The dreaming of dirty water means that the river people are angry. Another way *umlambo* can be caused is by a person walking over a spoor of a snake known as *umamlambo*. The intention of the river people is not to kill the person; rather they call the person because they like him or her. A specific ritual is required in the case of *umlambo*. The ritual is called *ukuhlwayelela*, literally meaning 'to punish'. This is similar to the ritual when the initiate is 'accepting his or her death'. During this ritual a sacrifice at a pool where the river people are known to live is performed. This place is sacred. Small grass baskets, *iingobozi*, are floated out onto the surface of the pool; in the baskets are small amounts of sorghum, rolled

⁸⁰ Hammond-Tooke (1975), 20

⁸¹ *Mlambo* literally means 'river', yet in this case it refers to the amaMpondomise clan. Hammond-Tooke (1975), 21

⁸² Hammond-Tooke (1975), 20–21

tobacco, pumpkin seeds, white beads and a calabash of beer. They eventually fill with water and sink, symbolising that the river people have received them.⁸³

On the positive side, the river people play a vital part in the initiation process of diviners. Hammond-Tooke recounts that during the custom of *imvuma kufa* the initiate diviner is called into deep pools, where he or she is met by a snake and given instructions as well as the symbolic white stone, indicative of his or her new status as a diviner initiate. *Intlombe yemvuma kufa*, literally meaning the paternal 'death acceptance' of the initiate, is guided and revealed by the paternal spirits. Herein the initiate diviner is inducted into divination training. He or she undergoes a 'white death', *ukuf' okumhlophe*. The practice of this ritual depends on the initiates' dreams, as they sanction or veto the occurrence of the ritual performance. A sacrificial goat is obligatory for the ritual, which continues for three days. On the first day there is singing, dancing and drumming in divination style or the style of the traditional healers' musical arts. The attendants at the ritual are informed of the ritual to be performed. The following day before sunrise the diviners take the initiate to the sacred place where his or her ancestors dwell. This aspect of divination is explored further in sections 2.5.1 and 2.5.2.

Ritual offerings, *uhlwayelela*, are made. Thereafter the initiate and the accompanying party return home, where the host diviner gives a report of the journey, yet not everything is revealed to the public, as certain facts are supposed to be known only to the diviner and the family of the initiate. This is followed by more divination dancing, singing and drumming, interrupted by humble entreaties made by the diviners to the ancestral spirits. After dancing the diviners and initiate retire to bed. It is hoped that the initiate will have more dreams pertaining to his or her upcoming ritual ceremony during his or her training for divination.⁸⁴ Other initiates continue with diviner singing, drumming and dancing until early the next day. They are not allowed to retire, as they are present at the event to be healed. Six to nine hours later *ukuwa kwenkomo* ritual is performed. This is when the goat is slaughtered.⁸⁵

⁸³ Hammond-Tooke (1975), 21

⁸⁴ Ritual work is a loose translation of the concept *umsebenzi* which means 'a work'. This is an enactment of a custom.

⁸⁵ Faxi-Lewis, 134–136

2.3.5 Animal categories

The Cape Nguni are essentially agropastoralists and cattle have a symbolic status in their cosmology. This symbiotic relationship is based on a close physical association advantageous to both man and the cattle. For example, the oxen have praise names and they are the appropriate blood sacrifice to the ancestors.

The ritual animals are essentially the category of traditional acceptable food animals, and represent the category of edible animals *par excellence*. In a very definite sense they are also part of human society, as opposed to extra-societal nature. The other domestic animals found today – horses, pigs, sheep and poultry – are all recent importations and have not been incorporated into the symbolic system.⁸⁶

There are two types of animals: *isilo* and *ityala*. The *Isilo* looks after a person and protects him or her from danger. When a person is ill, *isilo* will come to assist in the healing process of the person. *Isilo* and *ityala* help diviners and ordinary people. This animal can be a baboon or jackal. The *Ityala* is a diviners' animal among amaMpondo people.

The relationship to the animal is an individual one: members of the same clan 'see' different animals. A diviner and her relatives *hlonipha* her *ityala* by not killing it, eating it or mentioning its name.⁸⁷

At times *ityala* has been regarded as an ancestor or *ithongo* which takes the shape of a wild animal.⁸⁸ According to Gumede, the ancestors may manifest themselves as snakes. The spirit of the deceased does not merely enter the body of an animal; rather the ancestral spirit materialises as an animal, making the animal sacred:

When people see certain snakes they associate them with a certain class [category] of people.⁸⁹

Snakes are regarded as ancestral spirits or ancestors and are protected in societies such as the amaMpondomise people. It is taboo to kill these snakes. Many of these snakes are harmless and non-poisonous. People who know of them do not fear them, nor do the snakes fear people. This enables a state of coexistence between mankind and such snakes.⁹⁰

⁸⁶ Hammond-Tooke (1975), 24

⁸⁷ Hammond-Tooke (1975), 27

⁸⁸ Hammond-Tooke (1975), 27

⁸⁹ Gumede, 18

⁹⁰ Gumede, 18–19

The animal that most frequently appears in the symbolic shape of an animal is the snake *Majola* of the royal clan, or *Jola* of amaMpondomise. Hammond-Tooke writes that what can be learnt about these animals is that they are a symbolic 'calculus' to make statements about existential reality.⁹¹ Hammond-Tooke uses the term 'symbolic calculus' to explain the supernatural, as man and some animals in the cosmology have a symbiotic relationship.

2.4 The symbolic relationship of sacred places

According to Hammond-Tooke, there is a functional relationship between the three main areas of the Nguni cosmology: the forest, 'veld'⁹² and homestead. The forest and homestead are in polarity with the 'veld', which mediates between them. The forest represents nature and the homestead culture. The 'veld' is the grassland. It is where explanations of what occurs in the forest and homestead are found. The forest is wild and bad; for example, a witch or sorcerer is of this realm and causes unmerited misfortune by individualistic behaviour of selfishness and envy. This is due to the social involvement of persons where the living together of persons can cause tensions that can result in witchcraft activity. These characteristics are polar to those of the homestead, where the moral man reigns through having deserved misfortune which is often sent by the ancestors because of a neglect of customs.⁹³ The moral man has a strong societal consciousness and is communalistic among the Cape Nguni because of the highly developed system of descent groups such as clan lineage. Hammond-Tooke's states that the highly developed system of descent groups forges respectful relations amongst community members.

The 'veld' is characterised by the pivotal role of diviners, as diviners interpret the universe, participate in all three areas by being based in the homestead, receiving instruction from the river people and enjoying a tutelary mentorship from *ityala* and *isilo*.⁹⁴ *Ityala* and *isilo* are animals used as potent symbols to conceptualise the construction and the mediations of the three areas; the 'veld', homestead and forest.

⁹¹ Hammond-Tooke (1975), 27

⁹² A 'veld' is the English and Afrikaans language word for a 'field' or a 'pasture'. Bosman *et al.*, *Tweetalige skoolwoordeboek*, 340

⁹³ Hammond-Tooke (1975), 29

⁹⁴ Hammond-Tooke (1975), 28 and 30

The animals in the forest are not eaten by humankind, such as the jackal; in the veld the animals are symbolic water animals such as the crocodile, cattle and otter; in the homestead the animals such as cattle and goats can be eaten by humankind.⁹⁵

The system of the symbolic structure is a code for communication, which mediates between the two polarities of the system. These polarities lie at the basis of all social life, which is about the tension between the importance of group involvement and the human tendency towards individualism. This is the basic tension in all societies.

The solidarity of descent group members is symbolised on the cosmological plane by the close association of the lineage dead with the living – the shades (*amathongo*, *iminyanya*) are also 'people' (*abantu abadala*), and the object of lineage rituals is to stress this link by means of the mediatory ox.⁹⁶

2.5 Divination of the southern Nguni

Lamla gives a historical perspective of divination based on the type of professional skill that a trained Xhosa diviner has. He thinks that the image of diviners was distorted in the middle of the 17th Century at a time that the belief system of diviners suggested a state of darkness, delusion and terror of the indigenous African to their non-indigenous co-habitants. Unfortunately in the 21st century there are still people who refer to diviners as witchdoctors.

According to McVeigh, diviners help the indigenous African to understand life's enigmas, as their task is to unveil mysteries which are hidden from the common man.⁹⁷ Within indigenous African society diviners were employed at the royal house of the different Nguni kingdoms and chieftainships. This still happens, because even though indigenous African customs may be marginalised, they have survived thus far. Forthcoming danger and trouble to the royal family are 'smelled out' by the diviners. By the middle of the 19th century the diviner's duties to the royal house – especially during Chief Gcaleka's time (1730-92) – had been banned. The then Cape governor and British High Commissioner, Sir Harry Smith, abolished this practice. The practice of divination was declared illegal. Missionary activity was intensified and divination practices relegated in the minds of people who were exposed to both

⁹⁵ Hammond-Tooke (1975), 28 and 30

⁹⁶ Hammond-Tooke (1975), 30–31

⁹⁷ McVeigh, 64

cultures and religions of Christianity and African Traditional Religion.⁹⁸ Lamla notes that the majority of early authors in the field of divination were missionaries, European travellers, colonial administrators and European settlers.⁹⁹ He furthermore indicates that:

They were impressed by the customs which seemed rather strange to them. They therefore reported what they saw and nothing more, yet there was more. They never considered the positive side of divination viewed from the position of the Southern Nguni themselves, prior to the introduction of Christianity and Western Civilization.¹⁰⁰

From this quotation, it becomes clear that readers are often exposed to biased research findings, which are based in political ideologies. The sections to follow are an attempt to correct some of the biases of the early European settlers.

2.5.1 Dreams in divination

Diviners are the great traditionalists of indigenous African cultures, as they are upholders of the sacred traditional customs, rituals and practices of their particular culture. For them divination is based on tradition and custom handed down from one generation to the next and it is not to be questioned. Before the training into the divination profession, the entry of a person into divination is bound up with illness caused by the ancestors.

Ancestors communicate through dreams with their descendants and such visitations are almost invariably occasioned by the neglect of custom,¹⁰¹ which inherently gives rise to feelings of guilt, yet leads to an understanding of family misfortunes current during the occurrence of the dreams. McVeigh states that in indigenous African ethics, the ancestors are trustees of tribal morality. Hence anyone who fails to abide by the tribal mores is an offender not only against the living members of the society, but against the entire community, made up of both the living and the dead. Those not abiding by the tribal mores commit a special crime against the ancestors, whose task

⁹⁸ Masilo C. Lamla (1975) *Present-day (amagqirha) in the Transkei*, 28

⁹⁹ Lamla (1975), 28–35

¹⁰⁰ Lamla (1975), 35–36

¹⁰¹ Hammond-Tooke (1975), 18

is to look after the welfare of all.¹⁰² Dreams are the main channel of communication between the living and the 'living dead.'¹⁰³

No-one chooses consciously to be a diviner, so dreams and visions feature prominently in divination, as they inform the one who is ill, *umguli* in isiXhosa, about their illness and later about the spiritual world during and after the training for the profession. During divination training the diviner initiate or novice¹⁰⁴ is referred to as *umguli*, a person who has been seized by bodily illness and who has many dreams. This is why the diviner initiate is sometimes called 'the dreamer', as dreams are important in divining and show the connection of the one who divines to the spiritual world. McVeigh explains:

In the African view it is not merely a question of the living trying to communicate with the dead. The spirit world also seeks to enter into contact with those in the flesh. This communication from the invisible world may take various forms. Dreams play an especially important part.¹⁰⁵

According to Lamla, the amaXhosa believe that visions should be accepted as real manifestations of the natural and supernatural worlds. This belief may be due to the dreamer falling ill after visions. The dreams and illnesses are the symptoms of being 'possessed' by the spirit. When this happens, the initiate is taken to a qualified diviner and through a method of divining called *uku-vumisa*,¹⁰⁶ a conclusion is reached that the sickness is caused by a neglect of custom and the ancestors should be appeased by a sacrifice. The diviner may indicate a particular animal to be sacrificed.¹⁰⁷ Lamla describes the resolution of this situation in the following manner. 'There is often no choice, but to obey lest a worse calamity befall the sick person.'¹⁰⁸

Dreams form the initial stage for entry into divination. A qualified diviner, when consulted to diagnose the case, may reach the conclusion that an initiate is at the early stage of divination. After the diviner initiate has been diagnosed, the diviner informs him or her of the rules and regulations to be observed during the training for

¹⁰² McVeigh, 90–91

¹⁰³ Lebaka, 59

¹⁰⁴ Stinson, 80

¹⁰⁵ McVeigh, 69

¹⁰⁶ *Uku-vumisa* means to make one to agree to what the diviner is revealing about one during a consultation.

¹⁰⁷ Lamla (1975), 81

¹⁰⁸ Lamla (1975), 81

the divination profession.¹⁰⁹ The initiate begins to grow fragile and eccentric, dreaming strange and many dreams often about wild and ferocious animals and serpents. Some diviners have informed Lamla of hearing voices calling them and telling them to go to certain spots to find special roots or to catch certain animals. The initiate may complain of pains in different parts of the body. This is due to the spirit upsetting the body and mind, and weakening the health of the initiate.¹¹⁰

He may be noticed to be talking to imps and spirits, becomes emaciated and is incited by the spirits to leap over ditches and trees and at times to bellow like a bull.¹¹¹

The initiate yawns again and again, and sneezes frequently. According to Lamla, these are signs of an approaching inspiration for a diviner and an initiate, as something is going to be revealed by the ancestors.

Lamla writes of a connection between the ancestors and the initiate when it comes to the type of illness incurred by the initiate during their time of training to be a diviner. He claims that the spirit manifests itself by afflicting the initiate with whatever caused its death. For example, if the ancestral spirit died of epileptic fits, the initiate will have epileptic seizures. The ancestors cause illness or abnormality in the life of those who they choose to become diviners. This is why one can say those in the spiritual world call a person to be a diviner.

Faxi-Lewis suggests that the person called by the ancestors to enter the profession of divination has a lineage member who was or still is a diviner.¹¹² Some people can be sick for years before they understand that they are being called to be a diviner, especially those who do not always practice their cultural customs or have totally abandoned them. For example, these are people who are born into the amaXhosa ethnic culture and are fully fledged practising Christians, Hindus or Moslems.¹¹³

It should be noted at this stage that the suffering may be resisted for years but eventually the patient has to succumb. Few indeed, if any, consciously and intentionally wish to become diviners. Others may suffer for years and eventually die.¹¹⁴

¹⁰⁹ Faxi-Lewis, 56

¹¹⁰ Lamla (1975), 82

¹¹¹ Lamla (1975), 83

¹¹² Faxi-Lewis, 55

¹¹³ Lamla (1975), 85

¹¹⁴ Lamla (1975), 86

Sometimes the symptoms are very clear and a diviner is not called to diagnose the case. Rather certain methods are used to avert severe pains, while preparations and arrangements are made for the initiate to undergo the lengthy period of initiation.

2.5.2 *Ingulo emhlope* in divination

Ingulo emhlope is a 'white illness', which is symptomatic of a 'call' to a person for the profession of divination.¹¹⁵ It is called a 'white' sickness due to the colour white being of great ritual significance to both diviners and initiates. Both diviners and initiates are referred to as *abantu abamhlope*, literally meaning people who are white. White is symbolic because it indicates the diviner's and initiate's spiritual state and change of status as servants of the ancestors. This is physically symbolised by the wearing of white beads on the head, around the neck, wrists and ankles. This dress code is adopted when one is initiated into divination and at different stages of the training period.¹¹⁶

Faxi-Lewis writes that during the training period the initiate is daubed with a white clay substance called *ingxwala*. It is a basic purifying ingredient, associated with the spirit world. It is applied on the exposed bodily parts such as the face, arms and legs. The diviner's clothing and regalia are white. For the amaXhosa, the wearing of white beads and daubing of white ochre distinguishes a 'white person' from the common man and woman.¹¹⁷

Ingulo emhlope cannot be cured by Western medical treatment, but only by the person responding positively to the ancestral calling. In the acceptance of the calling, the 'white person' becomes eligible for training and initiation into the divination profession. According to Faxi-Lewis,¹¹⁸ necessary homestead rituals have to be performed, otherwise the initiate will carry ritual debts.¹¹⁹

¹¹⁵ Faxi-Lewis, 54

¹¹⁶ Faxi-Lewis, 54

¹¹⁷ Faxi-Lewis, 55

¹¹⁸ Faxi-Lewis, 56

¹¹⁹ A ritual debt is the misfortune brought upon by the ancestors in one's life. This is due to the neglect of customs by the practitioners of African traditional religion.

According to Lamla, during the training the initiate is given instructions on aspects such as the type of food they can eat. In most common cases the diet is meat, the dregs of beer mixed with boiled maize and wild herbs. The initiate is to avoid sour milk, spinach, beans, pumpkins, sugar-cane, maize-bread, sweet potatoes, pork and salt in their food and any stale food.¹²⁰ The initiate also is informed of the medicinal value of certain plants and their use for specific ailments. He or she learns the correct way of invoking the ancestors by name and how to supplicate them. The initiate is taught the singing technique of the music and the ritual-healing dance¹²¹.

The psychological state of the initiate is abnormal. Lamla writes of the initiate wondering alone in the 'veld' looking for medicinal roots that have been revealed in his or her dreams. During this time the initiate doesn't wash or anoint his or her body; therefore the skin becomes dry and scurfy.¹²²

According to Faxi-Lewis, during the training, when school or work does not occupy the initiate, he or she spends most of his or her time at the diviner's home learning the requirements of the profession of divining and doing chores for the diviner. The initiate always accompanies the diviner on local home visits and even to more distant localities. When the diviner has been invited to a séance,¹²³ he or she goes with his or her initiate and extensive precautions are taken at such times. This is due to the initiate being in a state of continual illness and thus being vulnerable to people who are likely to harm him or her through witchcraft. Hence prior to attending a séance, the initiate is to go to the diviner's home to undergo ritual cleansing with certain medicines in order to secure protection against potential evildoers.¹²⁴

¹²⁰ Lamla (1975), 83

¹²¹ Faxi-Lewis, 59

¹²² Lamla (1975), 84

¹²³ The séance that is relevant for this study is the traditional healers' ceremonies, *intlombe yamagqirha*. It is a gathering at which the officiator who is the diviner in charge of the séance communicates with the people in the spiritual world. This makes it a cultural-religious event, which involves the performance of musical art. It is the key in the opening of direct communication with the ancestral spirits and realm. Traditionally, it is held at the home of the person who has the séance enacted. Faxi Lewis, 123.

¹²⁴ Faxi-Lewis, 59

2.5.3 The initiation of a diviner initiate into divination by custom

Once the initiate has accepted the call to become a diviner and has not 'barred' the ancestral spirit, the objective is to find out which set of the persons' ancestral spirits is causing the illness. As already discussed there are segment ancestors of the initiate who may have been diviners. The aim is to find out whether it is the paternal or the maternal ancestors calling the initiate into the divination profession. Lamla states that this is can be applied also in the case of a married woman in determining whether it is her own spirits or those of her husband causing the illness.

In finding out which ancestors it is, two goats are taken. One is from the mothers' side of the initiate and another from the fathers' side of the initiate. These are sacrificed to bring the two sets of spirits together. According to Lamla, the people make exhortations¹²⁵ to the ancestral spirits citing: 'Rest ye spirits on both sides and enlighten us which spirit has entered the patient.'¹²⁶

For the ritual the goats are never to be the same colour; one is supposed to be all black, the other all white. The gall and stomach contents of both goats are poured over the patient who is also made to drink a little of this, mixed with medicine to make him or her vomit. After vomiting, the initiate is bathed with white ochre and it becomes evident to the people which ancestral spirits are causing the illness. Some diviners can tell by looking at the ochre, but in most cases the spirit announces itself through the initiate. From there on, the initiate is led by his or her dreams as to which diviner will train him or her; this is usually the best diviner in the residing region of the initiate.¹²⁷

According to Lamla, during initiation the initiate is highly sensitive to all things that ritually taint a person. The initiate is to observe chastity. It is believed that indulgence in sexual relations may harm the process of the acquisition of medicinal knowledge from the ancestors. If the initiate is a married woman, the husband is to ritually slaughter a goat to propitiate the ancestors and to prevent harm that may result from

¹²⁵ McVeigh, 65

¹²⁶ Lamla (1975), 90

¹²⁷ Lamla (1975), 91

sexual contact.¹²⁸ Often the skin of this goat is exchanged for white beads, which are worn by the initiate, as sexual contact is dangerous to the initiate but not necessarily to the partner.

The initiate is to lead a secluded life at home. Some initiates do not sweep their hut floors nor are ashes removed from the hearth. He or she does not attend social gatherings or functions, nor shakes hands with other people. The initiate is to avoid other people's shadows; it is contended that this may create problems in his or her forthcoming profession. Sometimes there are difficulties in the observing of taboos in everyday life. For example, the initiate is to have his or her own plate, spoon and pot, and a ritually pure person is to cook for him or her. According to Lamla, the lack of a good harvest has led to starvation and total abandonment of the prestigious act of having different pots for a diviner during cooking.

The initiate is to seek purity. He or she is to show respect to all people, especially the elderly. Failure to be well mannered and well behaved may incite the wrath of the ancestors and could lead to his or her entire profession of divination failing. The initiate is not to walk in common footpaths, as it is understood that not all people who use these footpaths are pure. He or she is to use special border billycans for drawing water out of wells and rivers. A female initiate's water is to come from a special stream, preferably one of running water. He or she is to never use stagnant water as it is full of impurities and therefore is dangerous to the initiate.

The body of the initiate is often given medicines to purge him or her for the purification and strengthening of the body. A compound of herbs is made, mixed with water in a jug and twirled with a stick until white foam froths up. Each morning the initiate is to drink this concoction until his or her stomach is full and the initiate is ready to vomit. The foam from this vomit the initiate is to use to bathe his or her whole body in the evenings. When the initiate washes, he or she is not to converse with anybody; his or her sole concern at this time is bathing. The initiate also steams his or her body. This is done with the same compound of herbs used for vomiting, but this time the compound is twirled until it foams in hot water. The initiate is to cover

¹²⁸ Lamla (1975), 91

himself or herself with a blanket over the jug with foam in hot water until he or she perspires profusely. During all this he or she is not to converse with anyone.¹²⁹

It is clear from this section that there are boundaries in the life of a diviner initiate. What is apparent is the great emphasis on hygiene or cleanliness. This emphasis is also found equally in the spiritual character of a diviner and a diviner initiate. The character is moulded during the time that the diviner initiate is being initiated and trained to be a fully-fledged diviner.

2.5.4 The process of becoming a diviner

The process of becoming a diviner is marked to the outside world of non-diviners by a series of different types of diviner séances that take place in honour of the initiate. The first séance is called *intlombe yemvuma kufa*, as already explained in the section on the river people. This séance for *intlombe yemvuma kufa* follows the séance for *intlombe yemvuma kufa yakulomama*, which is the maternal 'death' acceptance seance. It requires an active involvement of the maternal relatives of the initiate. The custom is performed at the maternal home of the initiate. The maternal grandfather and brother of the diviner initiate are to work closely with the officiating diviner at this ceremony.

According to Faxi-Lewis, if the mother of the initiate has no permanent residence, then the custom is performed at the initiate's paternal home. The maternal relatives seek permission to use *ikundla*, the courtyard, of the paternal home and they have the responsibility for all the preparations. The custom usually takes three days, depending on the revelations the initiate is given by his or her maternal spirits. The maternal 'death' acceptance usually is stronger than the paternal 'death' acceptance, because usually the calling into the divination profession of many people is from the maternal spirits. Even if the initiate has been shown her maternal 'death' first, he or she is compelled to perform her paternal 'death acceptance' first because of patriarchy, as the father is the head of the family. As in the paternal 'death

¹²⁹ Lamla (1975), 94

acceptance' custom, the initiate is given *umkhonto*, a spear and a ritual necklace symbolic of her maternal ancestors.¹³⁰

The next séance is *intlombe yokuqhela*, literally translated as the séance of the initiate becoming acquainted or accustomed to divination professional procedures. At this stage the initiate receives ancestral visions in which he or she is shown various medicinal plants and roots, and how to prepare them for future patients. Emetic medicines, those used to induce nausea and vomiting, are excluded, as the initiate is not allowed to handle them at this stage. This séance is sometimes called *intlombe yokunikwa ulugxa*, literally translated as the séance of being given a digging stick. This is a reference to the special stick that the initiate will use to dig out medicinal plants and roots.¹³¹

Faxi-Lewis adds that in the ancestral visions of the initiate, the initiate is also shown the animal skin of his or her headdress. This headdress symbolises that the initiate is a fully-fledged diviner, but it does not have the band of elaborate beadwork that is commonly attached to the diviner's headgear. It is plain with an open crown to which the animal skin is attached. It is half the size of a diviner's headgear.

The séance, *intlombe yokunikwa ulugxa* commences on Friday and continues for three days. In the early morning hours of Saturday the officiating diviner and his or her entourage accompany the initiate and the initiate's family members to one or more sacred places, where the initiate is to make ritualistic offerings. Sunday becomes the day of consuming the sacrificial goat and the delivery of orations. The delivery of orations is a way of addressing the two worlds, the natural and the supernatural, simultaneously. At this stage of training, when the initiate receives the exhortations of the diviners, he or she does not kneel, as this is the penultimate stage of attaining full divinership. It is a short time before the initiate reaches his or her ancestral goal and before receiving *ithongo*, the vision/dream, of the sacrificial beast that will mark his/her graduation as a diviner. Ritual objects acquired at the séance, *intlombe yokunikwa ulugxa* are:

¹³⁰ Faxi-Lewis, 157

¹³¹ Faxi-Lewis, 157

<i>Ihaf' yesidlokolo</i>	a headdress half the size of a diviner
<i>Inyongo yencamzana</i>	a gallbladder of the sacrificial goat, which is inflated and then attached to the initiates' beaded necklet with a thin length of sinew.
<i>Ulugxa</i>	the digging stick
<i>Ivumbu</i>	a whip ¹³²

Intlombe yokuthula umthwalo the séance of off-loading baggage, follows. This séance is to allow the initiate to inform his or her colleagues and neighbours about a journey to *emaXhoseni*, the original home of *amaXhosa*. This ritual performed is *ukufukama*, which literally translates as 'to hatch'. High-spirited singing and the consumption of traditional beer mark this séance.

Intlombe yokuphila, is the séance for good health, follows. This séance marks the final stage of training of the initiate. This séance is sometimes called *Intlombe yomphumo* (graduation) yet some just say *umguli uyagoduswa*, meaning the initiate is being taken home. The initiate is a graduate in the divination profession and he or she can be acknowledged as a diviner. This does not mean he or she will work independently. The officiating diviner of the recently graduated diviner continues to act in the capacity of guardian, participates in his or her rituals and even officiates at them as chief diviner. This is an important séance and big in every respect.¹³³

2.5.5 The different types of diviners

Xhosa diviners can be classified into the different professional categories. In all categories the diviners heal the sick, only if the sick believe that they are being healed. In many cases when a diviner is consulted, it is apparent that faith completes the cure of the patient and the diviner's word is accepted at face value. Lamla documented two different and major categories of diviners: (a) ordinary diviners and (b) appeal diviners.

The first category of ordinary diviners includes diviners who are extractors, revealers and ventriloquists. Extractors, *amagqirha aqubulayo*, are diviners who deal with an issue and reveal truths in an unconventional manner. They extract harmful matters

¹³² Faxi-Lewis, 158–160

¹³³ Faxi-Lewis, 167–177

from the patient's body. Lamla writes that the diviner's procedure in extracting does play upon the imagination of the patient and his or her belief in the spiritual world. Even those who have brought the patient to the diviner believe that any positive attempt aimed at extracting the cause of illness to the patient is welcome.

There are different methods of extraction, but the most common procedure happens in four stages. The first stage is the patient being prepared for the extraction. At this phase a thick poultice or layer of cow dung is placed on the affected area. The diviner clamps his or her two hands and kneads the application for some time. The diviner then places his or her mouth upon the thumb and makes violent motions as if sucking into his or her mouth the substance from the affected area. The second phase is the diviner showing some small substance from the affected area either in his or her hands or mouth. Thirdly, the diviner has a physical reaction to the extraction. His or her body shudders. Lastly the diviner tells the patient and the patient's family what the substance is and the substance is left with the diviner to destroy.¹³⁴

The revealers are diviners who are called to produce hidden charms. In the former times these diviners dealt with the confiscation of property of someone who is bewitched, yet in more recent times these are diviners who, by searching and divining, discover a destructive substance or concoction that has been hidden by a witch and reveals it. Extensive experience is necessary for such diviners and a rule is that revealers are not to name the evildoer for fear of possible prosecution.¹³⁵

The ventriloquists are a unique division of ordinary diviners, who are becoming extinct among the amaXhosa. The gift of ventriloquism is regarded as supernatural by a great number of people. When they divine, a séance is held usually in a hut that is windowless. It has to be completely dark and no laughing is allowed. This is because when people laugh their white teeth are exposed and this can raise opposing elements in a dark hut. Once the ventriloquial performance commences, the diviner insists that none of the audience sits close to or opposite him or her. Lamla thinks that this may be because the diviners' stomach and throat movement

¹³⁴ Lamla (1975), 45–47

¹³⁵ Lamla (1975), 48–49

may be noticed, therefore creating doubts about the diviners' ability. During the divining the message doesn't come from the mouth of the diviner, but it is heard as whistles all around the hut. It is the diviner alone who is able to interpret the whistles and the inquirers have to accept the diviner's ruling as final.¹³⁶

The second category of diviners is the appeal diviners. According to Lamla, these are diviners who help other diviners to be cleared of any stigma, if they have been accused of wrongdoing. Hence, one diviner appeals to another diviner by giving an offering of a goat or money to have the judgement reviewed. Music is used in the divining process; the singing and clapping are interrupted by observations made by the divining diviner. The appealing diviner has the judgement on them revoked or reaffirmed.¹³⁷

The third category is the bone diviners. These diviners in amaXhosa divination are said to have received their training from other nations such as the baPedi and the amaNdebele. Lamla found the bone diviners he interviewed to be fluent in the Sotho languages, though they were not born as Sotho persons. Bone divination is popular among the Sotho people. Lamla states that 'bone divination obviously entered the Transkei through contact with Sotho peoples.'¹³⁸

Lamla states that the bone diviners are capable of divining specific causes of diseases. They use bones of dead animals and claim that these can divine completely any question which may be put to them. This is done by the ability of the set of bones to control all the supernatural forces. With bone divination the diviner has the ability to reveal sources and methods of misfortunes; thereafter such a diviner can nullify and remove the cause of a mishap. Through bone divination a diviner can find out what has contributed to the occurrence of the misfortune: if it is witchcraft or sanctions by the ancestors. If the mishap is the result of witchcraft, then the type of magic to bar the evil forces is applied. If the mishap occurs due to

¹³⁶ Lamla (1975), 49–51

¹³⁷ Lamla (1975), 51

¹³⁸ Lamla (1975), 53

sanctions by the ancestors the bones reveal what sacrifice should be made to the ancestors to pacify their wrath.¹³⁹

According to Lamla, the bones can predict rain or drought and other disasters threatening the community. The bones can show the results of a journey or any other future event about which one may wish to know as well as some precautions to be taken to ensure the desired effects. They can show where one can find a lost or a stolen item or strayed cattle. They reveal whether the disappearance of an object is due to any supernatural cause. The bones also prescribe the magic to be applied or ensure success in any endeavour, notably in love, in agriculture, in a court case or against sterility. There are no limits to the ability to divine or predict with bone divination. This is probably why it is popular across cultural groups.¹⁴⁰

War diviners are diviners who have had a prominent role historically, as they were more popular during the wars between the indigenous African nations and the four Frontier Wars between the amaXhosa and the European settlers from 1818 to 1855. Lamla writes that the war diviners were regarded as the most potent force in the time of impending disaster. Yet it was not necessarily diviners who specialised in the doctoring of warriors; even the herbalists featured strongly in this regard, especially with the amaBomvana and the amaMpondo. These diviners would make a concoction from the plant named *Plumbago capensis Thunb* in Latin and *umabophe* in isiXhosa. *Umabophe* literally means to 'tie up'. The diviners would sprinkle the warriors and make the army invulnerable to the enemy. They would 'tie up' the river during a flood for the warriors to proceed safely while crossing it. War divination is no longer practised. The power of the plant is impartial, as thieves can also use it to make a home 'dead', as though there are no people during the time they commit the burglary. Lamla states:

The *mabophe* will prevent the owners [of the home] from hearing anything suspicious and the dogs from giving [any] alarm.¹⁴¹

¹³⁹ Lamla (1975), 53

¹⁴⁰ Lamla (1975), 54

¹⁴¹ Lamla (1975), 57

Regardless of the type of diviner, the musical arts play an intrinsic role in the procedure to become a diviner and in the divination process itself.¹⁴² This becomes especially clear in the séances performed for the diviner initiate. This study only focuses on the musical arts that form part of the repertoire that is common to séances and does not include the diviners' musical art that is created during the divination process. While the sections under 2.5 dealt with the procedure of becoming a diviner in general, section 2.6 focuses on the musical arts specifically.

2.6 The musical arts of *iingoma zamagqirha* as part of *ngoma*

According to Mans, *ngoma* implies that the performance of music and dance transcends their mere performance in purpose and function. This musical art prepares individuals and communities for the tasks intended, whether mundane or spiritual. It encourages total involvement as the feedback experienced through the excitement, enjoyment and learning by participants gives a sense of satisfaction.¹⁴³

Hugh Tracey distinguishes between the secular and sacred musical arts, and indicates that the sacred or religious musical arts are associated with the act of worship. These musical arts are means for persons to get into the appropriate devotional frame of mind. Tracey emphasises that the musical art in itself is not devotional, but a tool to obtain the desired result of concentration upon the spirituality of the person.¹⁴⁴

Mills¹⁴⁵ describes *ngoma* in relation to the traditional healers of indigenous African societies. When describing traditional healers in the social setting of the township, she sees them as an important and inclusive network of individuals or groups. She believes what makes them important figures in these societies is their access into biomedical indigenous healing mechanisms. Some authors on African traditional religion, such as Lamla and Mills, always refer to the experience of the Christian influence and African tradition religion in the indigenous African who has grown up in

¹⁴² Stinson, 80

¹⁴³ Mans, 80

¹⁴⁴ Hugh Tracey (1948) *Ngoma*, 8

¹⁴⁵ Janet Mills (1983) *Health, healing and disease in South African township*.

colonised societies which have been influenced by missionaries.¹⁴⁶ Mills indicates that the diviner networks are in fact part of the *ngoma* tradition of both southern and central Africa. She states that:

“Ngoma” literally means “drum” throughout the Bantu-speaking area from the Congo-coast to Tanzania, and the equatorial forest to South Africa. (Janzen, 1968:2) (2). “Ngoma” does not in fact mean “drum” in Xhosa, the word for drum being “igubu”. The therapeutic nature of the Ngoma tradition, however, is similar in Southern Africa, while the root “ngoma” can also be traced linguistically in the Zulu word “sangoma”, meaning “diviner”. This lends support to Janzen’s perception of the continuity of the Ngoma healing tradition in Africa. Interestingly enough, the Xhosa word for song central to the dance-séance is “ngoma”. Communication with the ancestral shades (3) is also a central characteristic of the rhythmic dance-therapy.¹⁴⁷

Janzen in Reis¹⁴⁸ writes of *ngoma* as a concept in reference to the discourse on misfortune and healing in the institution of divination. A characteristic of this institution is the fact that the traditional healers who constitute and produce *ngoma* through their practices have become part of the institution through their own transformation from someone who suffers into someone who heals. As has been demonstrated in the section on *ingulo emhlope* (Section 2.5.2), illness and misfortune are symptoms of the bigger picture of *intwaso*, which is the calling and process of becoming a diviner. Janzen in Reis writes:

Ngoma’s central feature is the *ngoma* song-dance, the performance context within which the meaning of individual lives, among the *ngoma* practitioners, is articulated and where these individual are urged to create a song of their own. It is through this creative and musical process, through doing *ngoma*, that the healing transformation is realized.¹⁴⁹

Janzen further explains that there are two parts to *ngoma* in Xhosa divination. The first part is *ukunqula*, which is the confession of dreams by the diviner to the ancestors. In this part everyone stands still or kneels. This part is spoken with no musical accompaniment, individualised, motionless compared to the second part. The second part is what Janzen calls *ngoma* proper, where the persons present at the séance sing together ‘joined by whatever instruments or rhythm are at hand, including hand-clapping, shaking rattles, or the booming drum.’¹⁵⁰ Janzen explains:

This stark contrast within each unit of ‘doing ngoma’ represents a dynamic tension within the therapeutic performance that lends a great deal of power to the ability of

¹⁴⁶ Mills, 3 and Lamla (1975), 28

¹⁴⁷ Mills, 3

¹⁴⁸ Ria Reis, (2000) *The ‘wounded healer’ as ideology*

¹⁴⁹ Reis, 62

¹⁵⁰ John M. Janzen (2000) *Theories of music in African ngoma healing*, 52

this institution in all its fluidity to transform the individual who is willing to open up innermost thoughts and reams to his or her peers.¹⁵¹

Honoré gives a description of a secular musical art or *ngoma* such as the one of the amaThembu. She says there are three components, namely the musical art, which is divided into the section of the leaders and the other section of the followers; the second part is the dancers, who can also have a leader and follower procedure; and the third part is the clapping.¹⁵² This is typical of a lot of musical arts in Nguni culture, be they sacred or secular. According to Larlham, *ngoma* as a Zulu term refers to a team dance. Her analysis is based on her research into urban Black culture in KwaZulu Natal, South Africa. She was⁴ exposed to this style at dance competitions held in the province, where she saw different styles of dance and musical activity such as the *indlamu* and the *zingili* dances.¹⁵³ *Zingili* is an ethnic group living between KwaZulu-Natal and Swaziland, who have a particularly lively form of *indlamu* dance. The *indlamu* and the *zingili* dances are choreographed musical arts of the Nguni people. What sets them apart is the literal dance technique of each. They are secular in nature as opposed to the musical arts of *iingoma zamagqirha*.

Dargie makes a distinction in the singing that happens in a musical art such as *ingoma yamagqirha*. He states there is no word in isiXhosa that means to sing, indicating that music and dance are treated as a whole musical art:

Thus *ukuhlabela* means to *lead a song*; *ukulandela* (which means *to follow* in general) is used as a technical musical term, to *follow a song*, and the term *ukuvuma* (literally, *to agree*, therefore also to “agree to” – *to follow a song*) is used equivalently to *ukulandela*, although *ukulandela* is used more frequently. *Ukombela* means to sing with clapping, which is the role of the females at *umtshotsho* and at *intloambe yabafana*, and of all those who sing while others dance. *Ukuxhentsa* means to *dance* (in general, and also those styles called *ukuxhentsa* or *umxhentso* [...]); but *ukuxhentsa* implies more than just *to dance*; it means to take the dancer’s role in a song, i.e. including all the functions going with that role, dancing, joining in the singing at will. The dancers, e.g. the boys at *umtshotsho*, are not considered to – *ombela* when they are dancing; one could say that they – *landela* the song; but *ukuxhentsa* does include this note. One can see therefore that *ukombela* and *ukuxhentsa* (in some contexts) are correlative terms. Taken together they cover the *full human participation* in certain songs. ...Western influence may be seen in the use of the word *ukucula*, used in school and church for “to sing” (nouns *umculo* – music, *iculo* = a (school or church) song or hymn).¹⁵⁴

¹⁵¹ Janzen, 52

¹⁵² Jasmine Honoré (1986) *The documentation and analysis of socio-ethnic dances and music of selected groups in southern Africa, in anthropological perspective*, 16

¹⁵³ Margaret C. Larlham (1986) *Contemporary urban Black dance in Durban*, 43

¹⁵⁴ Dargie, 63–64.

Lebaka explains the musical activities of the traditional healers' musical arts are for one to get in touch or be affected in their innermost being. The musical art stirs up a person's primal instincts, as the performance demands the whole attention of the performer; yet this must be done socially, as it can't be enjoyed in isolation. These musical arts bring people into contact with other human company and with the ancestors.¹⁵⁵

The perception of music and dance as one musical art form is an indication of the holistic nature of indigenous African performance arts. According to Mans, it is holistic because of a unified experience of music and dance and their links to other arts, society and life-force during their performance. It also is a performance that involves communal participation and contribution from the performers. According to Nkabinde in Stonier, indigenous African customs (which includes the musical arts), there is no strict divide between the performer/s and the audience; there are rather major and minor participants or performers of the customs and there is a faint dividing line between the two.¹⁵⁶

Musical arts are often ways in which communities comment on contested issues in their environment. The following example reflects the central role that music and dance have played in the orally transmitted indigenous knowledge systems and worldview of amaXhosa. The song '*We Khwetshubeni iphina imali ye Congo?*' (*Khwetshubeni*, where is the money for the congress?) from Mpondoland has a political connotation and is performed in a traditional way, using overtones.¹⁵⁷ Khwetshubeni was the treasurer for a political constituency, most probably the African National Congress or the Pan African Congress. In the musical art, the people ask what has happened to the funds of the Congress. The people are

¹⁵⁵ Lebaka, 131

¹⁵⁶ Janet Stonier (1996) *Oral to written text*, 21

¹⁵⁷ Overtone singing is a technique where one sings a fundamental note simultaneously producing a high melody above this tone by amplifying the overtones through the sizing and shaping of the mouth cavity and/or using vowel positions within the mouth. Dargie, 56. In the *New Harvard dictionary of music* Randel explains overtones as a series of frequencies which are all integral multiples of a single frequency termed the fundamental. According to Randel, the fundamental has harmonics; hence he calls harmonics 'overtones.' He explains that the fundamental is harmonic one, the second harmonic is the first overtone, the third harmonic is the second harmonic and so forth.... Don Michael Randel (1986) *The new Harvard dictionary of music*, 364

frustrated and feel cheated out of their money, which they have ploughed into the Congress. Hence they are weary of Kwetshubeni's financial management skills.

The above example emphasises the social function of indigenous musical arts. Mans takes this notion further as she explains this social aspect of the musical arts in relation to holism.

Holism of Arts in African cultures is relevant to fundamental aspects of life. Music, dance and other arts are functionally interwoven in to everyday life and festive occasions as well as ordinary work.¹⁵⁸

2.6.1 *lingoma zamagqirha*

lingoma zamagqirha are the musical arts that Arom would classify as the socially institutionalised performance arts:

By institutionalised musics [performance arts] I mean those which go to make up an 'institutional' activity which are a necessary part of it, such that their absence would make it impossible to carry out this activity, or at any rate would cause it to lose its efficacy. I refer here to the various socio-religious and ritual occasions, whether seasonal or connected with specific events.¹⁵⁹

Arom lists these specific events mentioned in the above quotation and includes those that fall under the profession of divination, such as the consecration of a diviner and traditional healer, the various rites which are performed to the ancestral spirits and ancestors, and the curing of illnesses.¹⁶⁰

As a sacred art form, *ingoma yamagqirha* is used for healing purposes and belongs to the séance environment, where the rituals pertaining to the interaction of the living and the ancestors are performed. Through Faxi-Lewis's definition of the séance given in footnote 120 (Section 2.5.3) the sacredness of the musical arts becomes evident. The text of the musical art is characteristically not similar to that of the majority of Christian hymns. Tracey has explained that the musical arts of traditional healers are not devotional.¹⁶¹ For example, in the Christian hymnals the text expresses veneration to the creator, God and Jesus Christ, whereas in *iingoma*

¹⁵⁸ Mans, 78

¹⁵⁹ Arom, 8

¹⁶⁰ Arom, 8

¹⁶¹ Hugh Tracey, 7

zamagqirha the text expresses the personal plight of the diviner or diviner initiate in the physical world.

2.6.2 The musical structure of *iingoma zamagqirha*

According to Faxi-Lewis, *iingoma zamagqirha* is possibly the largest repertoire of old traditional musical arts among the isiXhosa-speaking people.¹⁶² The tradition and custom of divination are necessary and well-preserved in the Nguni cultures and all indigenous African cultures that have rites of passage.¹⁶³ Musical arts in divination also can be regarded as ceremonial in the sense that they induce a devotional frame of mind and an ecstasy as though one is possessed by a spirit.¹⁶⁴ Hansen explains:

Although spectators do participate in it, the bulk of the music is produced by highly trained devotees, who perform the music every time they gather for ritual purposes. Since this happens frequently, one can regard divination music as the most rehearsed music in the Xhosa musical traditions.¹⁶⁵

lingoma zamagqirha is a call and response, with a leader who starts the performance and a chorus who responds to the leader. Faxi-Lewis describes the structure of *iingoma zamagqirha* as comprised of *ukombela*, which is a system of sung, danced, drummed and clapped motional patterns, as well as non-sonic ones such as organised silent actions and gestures.¹⁶⁶ This description is accurate, as it is holistic and it encapsulates the concept of *ngoma* in an indigenous African knowledge system and worldview.

Coppenhall¹⁶⁷ and Faxi-Lewis¹⁶⁸ both agree that *iingoma zamagqirha* have a cyclic form and an antiphonal structure, which are determined by a fixed number of equidistant pulses. Coppenhall further states that the basic metrical patterns of the musical arts are expressed audibly by handclaps, supplemented by drum-rhythm

¹⁶² Faxi-Lewis, 75

¹⁶³ Rites of passage are major crises in a person's life that are marked by elaborate ritual acts. These rites start at birth, through to initiation into adulthood, marriage, death and *ukubuyisa*. Lamla (1975), 115

¹⁶⁴ Hugh Tracey, 8

¹⁶⁵ Hansen, 580

¹⁶⁶ Faxi-Lewis, 79. This definition provides more information than Dargie's quoted earlier in section 2.6: '*Ukombela* means to sing with clapping, which is the role of the females at *umtshotsho* and at *intlombe yabafana*, and of all those who sing while others dance.' Dargie, 63

¹⁶⁷ Gavin Coppenhall (1990) *The effects of urbanisation on the séance music*, 219

¹⁶⁸ Faxi-Lewis, 79

patterns and sonic body movement. Arom agrees that sung melodies in indigenous African musical arts are not subject to regular accentuation, meaning they are not composed necessarily of a strong beat which is complemented by one (or more) weak beats: According to him accentuation in such melodies is attributable to:

- a) Intensity: in any row of notes those with the highest pitch stand out dynamically;
- b) Phonetic factors: certain syllables, being more 'open' than others, have greater sonority;
- c) Emotional, prosodic and semantic factors, stemming from the performer's temperament. A word that is emphasised in this fashion will stand out.¹⁶⁹

Faxi-Lewis, like Arom, indicates that *iingoma zamagqirha*, like most musical arts of the Nguni, have no strong beats; rather there are reference beats that define the musical art's metrical framework within which the predominantly African principle of variation is determined. This principle of variation is improvisation.

lingoma zamagqirha are antiphonal in structure –the lead and chorus entry alternate during their performance. During performances the leader may sing the call phrase with varying words, in turn modifying the melody, yet the chorus response tends to remain unchanged.¹⁷⁰ According to Dargie, when the text changes the melody must be modified, because it must follow the speech tones of the new text.¹⁷¹

The instruments mainly used in a séance are the voice, the hands for clapping, feet for stamping, the drums and the anklets worn by the traditional healers called *iinkaca*, *amakhatsa-katsha* or *amasandase*. Hansen writes that the Nguni people are less concerned with the specific naming of musical arts within a category; what is important is the social function of the song. Musical arts titles are not given unless requested and when given, they are an improvisation from the musical arts' text. For example, the musical art can be named by its first word or line. Hansen states that musical arts from other social categories or ones that are used at other social functions can be freely borrowed or adapted for performance in the diviner context. She indicates that such musical arts are provided with the rhythm and drum accompaniment, which ultimately categorise them according to their social function. Hansen acknowledges that there is a sacred element in *iingoma zamagqirha*. She

¹⁶⁹ Arom, 20

¹⁷⁰ Faxi-Lewis, 79

¹⁷¹ Dargie, 75

Hansen acknowledges that there is a sacred element in *iingoma zamagqirha*. She emphasises that *iingoma zamagqirha* are on a different level from the secular musical arts performed by people for recreation.¹⁷²

The body movement or dancing of the traditional healers during the performance of *iingoma zamagqirha* is described by Honoré as comprised of 'monotonous' steps which are repeated for a considerable period. According to her, there is little if any structure to the steps; however, she does mention the common step of one stepping on the ball of one foot, quickly lowering the heel, alternating the feet. She states that this step is repeated many times in quick succession with a strong emphasis on the heel.¹⁷³

Stinson provides a similar though more extended characterisation of body movement in *iingoma zamagqirha*. She explains the steps to be the 'galvanic pounding' of the feet alternately, whilst shifting the body weight from the ball of each foot to its heel. According to Stinson, the diviner maintains an upright posture of his or her torso, while consistently carrying a switch and spear in his or her hands. Stinson explains that these steps concur in the performance with the drumming, singing and clapping. Another component of the body movement is the muscle-quivering and shivering of the diviner's torso known as *umtyityimbo* in isiXhosa. Stinson did not see examples of *umtyityimbo* amongst her amaSwati informants. This is probably due to the amaSwati having little if any contact with the San.

It is imperative for one to understand and have in-depth knowledge in the structure of *ingoma zamagqirha*, if one is to teach these musical arts. The above section illustrates the different elements of *iingoma zamagqirha* as a genre in the musical arts of the amaXhosa. This thesis aims to bring to light the pedagogical aspects of teaching this musical art. The following chapter is going to illuminate and analyse the data collected in the fieldwork study. From this one can come to know and understand how *iingoma zamagqirha* are taught and in what context they are taught in the South African education and training system.

¹⁷² Hansen, 580

¹⁷³ Honoré, 18

3 Research methodology, findings and analyses

3.1 Introduction

While the previous chapter dealt with the Xhosa musical art *iingoma zamagqirha* in its scholarly, historical and socio-cultural context, this chapter investigates the educational value and learning processes involved in three different teaching scenarios as they appear at the beginning of the twenty-first century. The presentation and analyses of the findings of the investigation in this chapter incorporate the following three objectives as outlined in Chapter One, namely to (a) document the teaching principles of three performing artists in the teaching of *iingoma zamagqirha*; (b) determine the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*; and (c) based on the documentation and analysis of the three different teaching scenarios, provide teachers with guidelines to intradisciplinary musical arts¹ teaching in a multicultural environment.

3.2 Methodology

As described in Chapter One, the research design is qualitative in nature and uses the atheoretical case study as paradigm. According to Smith and Strahan, the case study paradigm used in research is not only for building theory, but this paradigm enables high-level description and conceptual ordering as important processes in the generation of knowledge.² The data collection in the fieldwork study aims to find out what the inherent teaching methods are of *iingoma zamagqirha* in the three contexts of the case studies discussed below. The collection of data was done by observation, audio-visual recording of the lessons taught in each case study and in-depth interviewing of the research collaborators.

The three case studies presented as the fieldwork study of this research endeavour were created artificially by the researcher to reflect the teaching and learning of

¹ According to the Oxford English Dictionary Online, the word *intra* refers to 'on the inside, within.' Intradisciplinary therefore refers to integration across the performing arts (music, dance, drama, poetry and costume art), whereas interdisciplinary refers to integration across (between) curricular disciplines such as music and mathematics. (See Oxford English Dictionary Online for the meaning of the preposition *inter* which means 'between, among, amid, in between, in the midst'. <www.oed.com> accessed 11 October 2005.

² Tracy W. Smith and David Strahan (2004) *Toward a prototype of expertise in teaching*, 362

iingoma zamagqirha in the Western Cape, as they occur at the beginning of the 21st century. While the three studies were set up to meet with the researcher's attempt to formalise the teaching in such a way as to enable observation, these scenarios are not entirely artificial. The teaching and the learning of *iingoma zamagqirha* represented in the case studies reflect a system of knowledge sharing that can be found in the South African education and training context. Similar to the three scenarios of the case studies, the teaching and learning of *iingoma zamagqirha* occur in the (a) home environment, approached from an indigenous perspective (case study 1); (b) in primary and secondary schools as an extra-curricular activity³ (case study 2); and (c) as part of the core curriculum at tertiary institutions (case study 3.)

The choice of the home environment (case study 1) is made up of learners who are cultural insiders and a diviner initiate. The primary reason for choosing the home environment is that this environment reveals the origin, the performance practice, and the teaching and learning of *iingoma zamagqirha* as found in an indigenous setting. Diviner initiate and isiXhosa mother tongue speaker, Nandi Lizwe,⁴ was chosen to teach the musical art, *iingoma zamagqirha*. She has completed a part of her training as a diviner. Apart from teaching the learners in the case study, Lizwe also provided information about the ways in which *iingoma zamagqirha* is taught amongst diviner initiates and fully-fledged diviners.

The six learners of this case study range in age from 7 to 22 and are cousins. Their mother tongue is isiXhosa and they have a clear understanding of *iingoma zamagqirha*, because some family members are diviners and musicians. At the time of the fieldwork study the learners were part of the Dizu Kudu Horn band led by their uncle, Dizu Plaatjies. During the fieldwork experiment the learners were taught in isiXhosa.

³ Extra-curricular activity in this context refers to the teaching that a primary and secondary school provides for its learners beyond what is expected from the core curriculum. These activities, which are non-examinable, often take place after school, and at times learners have to pay extra for them.

⁴ Pseudonym.

The second case study reflects an extra-curricular environment where learners from a multicultural school, St Cyprian's School in Cape Town, were taught general principles of Sub-Saharan indigenous musical arts by the researcher.⁵ The researcher organised for the community Xhosa musician, Mantombi Matotiyana, to teach the class an *ingoma yamagqirha* during a special teaching session. Matotiyana originates from Tsolo in the Eastern Cape, South Africa and currently resides in Samora Machel, Cape Town. Matotiyana was chosen because of her workshop teaching experience in African indigenous musical arts⁶ when she was a member of the internationally acclaimed Amampondo band.⁷

Matotiyana is an isiXhosa mother-tongue speaker who lacks proficiency in English, the medium of instruction at the multicultural school where the learners are enrolled. Despite this 'drawback' she used rote methods and body language to teach the learners. One of them volunteered to interpret some of the instructions. This environment is used as an example of the artist-in-residence approach discussed in the first chapter.

The four learners of the 'artist-in-residence case study' are neither South African, nor Nguni. There are two Tswana learners from Botswana, one Nyanja learner from Zambia, and the fourth learner is from Ghana. These learners have chosen African music as their extra-curricular activity. These learners were taught the Ugandan *akandinda* and *amandinda* by the researcher. This specific cultural activity exposes learners to some forms of African music as another avenue for expressing their personal cultural identity.

The third and last case study deals with the core curriculum environment as it exists at a tertiary institution. At the South African College of Music, University of Cape Town students can specialise in African Music and Dance Studies. Plaatjies is responsible for teaching the practical component of this course. As a person with an

⁵ The researcher taught this group of learners once a week for a period of six months in 2002.

⁶ Mary C. Lewis (2001) *A cultural biography of Mantombi Matotiyana and Maxanjana Mangaliso: two contemporary African musicians*.

⁷ Amampondo was founded by Mzikantu Dizu Zungula Plaatjies of Langa, Cape Town, South Africa. The original band was made up of seven males who worked extensively with the ethnomusicologists Father David Dargie and Andrew Tracey. Under the leadership of Plaatjies, the band has been rated as Nelson Mandela's favourite band. <<http://www.amampondo.com/>> accessed 4 October 2005.

extensive musical and cultural background of the amaXhosa people and other African indigenous cultures such as that of the Shona of Zimbabwe, Plaatjies is the first African indigenous musician to hold a full-time post at the University of Cape Town.⁸ He, like Matotiyana, teaches and performs *iingoma zamagqirha* worldwide at workshops, festivals and at the University of Cape Town.⁹

The students of the core curriculum case study studied music simultaneously while working as African indigenous musicians in South Africa. The only exception was the French exchange student who has had Western classical music training as clarinettist in his home country. These learners were chosen because they had the same competency in indigenous African arts and culture as the researcher, and provided a good platform for having an in-depth focus interview, discussing the research issues on an equal basis. Learners' perspective of the teaching of *iingoma zamagqirha* borders on being a cultural experience for the promotion of cultural promotion and conservation.

The common element of all three case studies is that the learners and those who taught *iingoma zamagqirha* were willing to participate in the knowledge-sharing experience that took place in the set-up lessons for each case study. The learners and those who taught the learners were enthusiastic about the research study as they felt it was a way of highlighting *iingoma zamagqirha* for educational purposes. There was great co-operation from them as research collaborators and Plaatjies was instrumental in realising the different contexts as most of the research collaborators were his students and artists he manages. The following table, which also appeared in Chapter One (Table 3.1), presents an overview of the fieldwork:

⁸ Plaatjies started to lecture at the University of Cape Town in 1997.

<www.web.uct.ac.za/depts/sacm/stafmore.html#DIZU> accessed 23 November 2005

⁹ A Google search on Dizu Plaatjies rendered 866 hits, where some of his tours and CDs are discussed.

Table 3.1 Organisation of fieldwork

Case study	1. Home	2. Artist-in-residence	3. Core curriculum
Research collaborators and capacity – Group 1 (Teachers)	Miss Nandi Lizwe, Actor	Ms Mantombi Matotiyana, Community musician	Mr Dizu Plaatjies, Musician and lecturer
Research collaborators and capacity – Group 2 (Learners)	School-going learners who are musicians, ages 7–22	School-going learners, ages 14–16	University music students who work as musicians, ages 19–29
Aim	Teaching Method		
Data collection tools	Video Recording, tape recording, observations, interviews, literature review		

3.3 The principles of grounded theory guiding the analysis of the fieldwork study

Data collected through audio-visual recordings of teaching sessions and interviews with the three respective teachers and learners as described were transcribed¹⁰ and analysed according to the principles of grounded theory. These principles were used to determine the emergent model based on the collective knowledge presented in all three case studies. The case studies are therefore not presented individually, but are discussed according to themes which become the categories of the model. The methods of cross-referencing between the case studies discussed later enable the cumulative emergent model. This emergent model is inclusive of all the relevant and important aspects that emerge in the teaching of *iingoma zamagqirha*.

This study moves beyond mere description of the fieldwork data and reflects Glaser's notion of modifying a theory via the integration of new concepts that are formed because of interrelationships detected between the process of merging the fieldwork data and the literature, what Glaser calls modes of theory.¹¹ Glaser furthermore states that a pure description of a finding (in its raw data state) is situation specific, meaning that the description limits the use and relevance of the data collected. A well-constructed emergent model should meet the grounded theory principles which are to fit, work, and be relevant and modifiable. These principles confer with Pandit's

¹⁰ See Appendices D and E.

¹¹ Barney Glaser (1992) *Basics of grounded theory*, 27

quest of construct validity, internal validity, external validity and reliability. According to Pandit, clearly specified operational procedure enhances construct validity and the establishment of causal relationships, which is internal validity.¹²

Glaser explains if a grounded theory is carefully induced from the substantive codes,¹³ its categories and their properties will fit the realities under study in the eyes of subjects, practitioners and researchers in the area.¹⁴ He states:

If a grounded theory works it will explain the major variations in behaviour in the area with respect to the processing of the main concerns of the subjects. If it fits and works the grounded theory has achieved relevance. The theory itself should not be written in stone or as a "pet", it should be readily modifiable when new data present variations in emergent properties and categories. The theory is neither verified nor thrown out, it is modified to accommodate by integration the new concepts.¹⁵

Furthermore, Glaser explains that there are three major components of this kind of qualitative analysis. The first is the data collection, which becomes intricately involved in the second component, the method analysis. This generates the concepts, hypotheses and their integration into the third component, which is the written presentation,¹⁶ which this chapter of the dissertation represents.

All three components were present before, during and after the fieldwork study. During the data-collection process there was on-going modification within the data collection through the in-depth and focus interviews, which led to the categories of the emergent model. This on-going modification redirected the data-collection process.¹⁷ For example, the learner interviews were conducted first before *iingoma zamagqirha* teacher in-depth interviews. This allowed for the on-going modification, as what the learners had expressed in their own interviews was used to challenge the teachers' perspective on the teaching of *iingoma zamagqirha*. This method of continuous induction and deduction during data collection was followed to balance learners and teachers' viewpoints on the teaching and learning process of *iingoma zamagqirha*. This was an attempt to align the study with the learner-centred

¹² Naresh Pandit (1996) *The creation of theory*, 2

¹³ Substantive codes are the conceptual meanings that emerge when categories and properties are generated.

¹⁴ Glaser, 15

¹⁵ Glaser, 15

¹⁶ Glaser, 13

¹⁷ Matthew David and Carole Sutton (2004) *Social research: the basics*, 77 and Smith and Strahan, 362

approach of the outcomes-based approach to education and training in South Africa.¹⁸

During the interviewing there was also cross-referencing, where issues raised by one teacher, deserving further clarification, were brought up with another teacher within the fieldwork study. The process of cross-referencing and clarification depended on the sequence of the interviews. The teachers themselves became a pool of knowledge on the subject of the dissertation, rather than only being research collaborators for their own specific case study. The learners, on the other hand, only commented on the lesson that had been taught to them.

There are two types of codes in the grounded theory approach: the substantive codes and the theoretical codes.¹⁹ The substantive codes are the categories or concepts that define the pattern that would ultimately be the emergent model. The theoretical codes are the theories or discourses that validate the substantive codes, which allows for the emergent model to be based on a sound theoretical framework. Glaser admits that the knowledge of theories and discourses is based on theoretical sensitivity. He explains:

Theoretical sensitivity is an ability to generate concepts from data and to relate them according to the normal modes of theory in general, and theory development in sociology, in particular. A researcher may be very sensitive to his personal experience, his area in general and his data specifically, but if he does not have theoretical sensitivity, he will not end up with grounded theory. His result will be a combination of empirical description with some preconceived conceptual description. Without conceptual ability and training in theoretical codes, a researcher will not be too successful in generating grounded theory. He will be informed, and knowledgeable but not theoretical.²⁰

Through cross-case analysis of the case studies, seven categories were generated from the collective data. These categories in turn become the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha* from the fieldwork study. These principles and practices represent the empirical data from the fieldwork study; they are not derived from other teaching methods, nor are they applied to them for verification. They are solely generative of this research study. The six

¹⁸ DoE (2003) *National Curriculum Statement Grades 10–12 (General)*, 14

¹⁹ Glaser, 27

²⁰ Glaser, 27

principles and practices listed below are also used as subheadings for the sections to follow:

- Lesson atmosphere and content;
- Singing technique;
- Social background of *iingoma zamagqirha*, the musical art;
- Classification of *iingoma zamagqirha*;
- Use of body language and continuance of singing during the teaching process of *iingoma zamagqirha*;
- Cultural conservation and the secular use of *iingoma zamagqirha*.

The six principles and practices are the categories of the emergent model, as they are the concepts that inform the structuring of the instruction of *iingoma zamagqirha*. These are concepts present in all three case studies.

3.4 Presentation of case study findings

The case studies present the home environment, which is case study one, the artist-in-residence, which is case study two, and the core curriculum, case study three. The case studies are discussed according to the categories which emerged during the data analysis of the fieldwork data. Transcriptions of *iingoma zamagqirha* in Western staff notation taught by the three teachers in the three environments are presented in Figures E.1–E.3. in Appendix E.

3.4.1 Lesson atmosphere and content

Lesson atmosphere and content are important because of (a) the potential use of *iingoma zamagqirha* in multicultural education and (b) the impact of the sacred element in their educational use. The latter element is explored through interviews with the research collaborators which are reflected in this section. *lingoma zamagqirha* are sacred within the amaXhosa people and their use for broader educational purposes has to be monitored, hence avoiding offence to the cultural insiders present in a classroom where the musical art is taught. Through the category

of 'lesson atmosphere' in this research study, different examples are given as to how the learners reacted to the teaching and how the teachers perceived the lesson atmosphere to be in the lesson they delivered.

The lesson atmosphere is greatly influenced by the teaching style of a teacher, which includes age-relatedness, context-relatedness and different levels of cooperation between the teacher and learners. These aspects are discussed in the following paragraphs.

The fieldwork data show an inherent teaching model that is based on 'intuitive teaching' by the teachers.²¹ The teachers' pedagogical teaching styles can be summed up according to Fairhurst as 'intuitive-feeling idealist teachers'. Fairhurst explains that intuitive-feeling idealist teachers tend to prize their own unique identity and try to encourage their students to express themselves authentically as individuals. Fairhurst's view can lead one to believe that this pedagogical style is ideal for an education system of a democratic society and country. Fairhurst explains that such (intuitive-feeling) teachers:

- Often rely on their creative and individualised teaching methods to reach students and students find such teachers to be inspiring catalysts of their own personal development;
- Use praise to encourage their students' individuality and creativity;
- Are excellent and enthusiastic communicators, and people listening to such teachers have their lives filled with meaning and worth;
- Use similes and metaphors to allow learners to supply personal meaning based on their own experience;
- Are skilled at individualisation, and learners often like these teachers because they tend to be inspiring and value each learner as an individual.²²

²¹ 'Intuitive' in this context refers to teachers who did not undergo formal classroom teaching regarding classroom methodology. They rely on their long-term memories to guide students in ways that they have been taught by their parents and elders in the community.

²² Alice Fairhurst (1995) *Effective teaching, effective learning: making the personality connection in your classroom*, 91–93.

It is, however, questionable whether such a teaching style could be used with success in the large-classroom environment found in South African schools.

There is sufficient evidence of the intuitive-feeling pedagogical style in the three case studies. The learners in the extracurricular environment case study stated that they were inspired by the ways in which Matotiyana taught. Matotiyana herself, when talking about her teaching style, seems to do so from an age-related perspective, as she gave various examples of her encounter with *iingoma zamagqirha* as a young woman. Following this teaching approach, she is referring to the same age experience as the girls she taught. She thinks about her own experiences coming to know a musical art, and she considers her own and the learners' expectations during the teaching process.

The home environment case study as seen in its class procedure²³ starts with the learners being arranged in such a way that Lizwe, the teacher, is comfortable in teaching them. Lizwe then explains that the teaching of *iingoma zamagqirha* usually occurs within the environment of the traditional healer.

- Lizwe: *Like one, ihlobo okufundiswa ngalo iingoma zamagqirha sizihlalele nje sodwa akuthiwa: 'yizani siza funda ingoma ngoku,' uku' bone.*
Like one, the way of teaching *iingoma zamagqirha*, while we are hanging out together, no-one says: 'Come all, we are going to learn a musical art now,' you see.
- Ncebakazi *Akutshiwa.*
That is not said.
- Lizwe No.
- Ncebakazi Mh.
- Lizwe *Mhlawumbi, umntu uzikerela i-capeshu lakhe okanye uquqa icapeshu. Uziculela lo-tune yakhe ayitsho eqondweni yakhe. Azicul' i-words. Mhlawumbi iqithe i-three days uku'bone emane eyenza. Ndiqonde uba iyandithukuthezela: 'kwame ndimncedise.' Mhlawumbi: 'ithini mani le ngoma yakho?' Uku'bone.*
Maybe a person is cutting up a cabbage. She is singing her tune that is ringing in her head. She is singing the text. Maybe three days go past, you see, and she is continuing to sing. I think to myself, this is irritable, let me sing with her. Maybe [I ask]: 'How does your song go?' You see.

Lizwe doesn't illustrate a strict and rigid format of the pedagogical aspects in the transmission of the musical art *iingoma zamagqirha*. For example, the colleagues of

²³ See Appendix D

the traditional healer teaching the musical art do not have to be seated or standing and listening attentively to the teaching process.²⁴ Lizwe, in her interview, describes a somewhat serene, yet comfortable learning atmosphere as she makes reference to how the transmission of musical arts amongst each other as diviner initiates and diviners can take place while persons are busy with house chores.

From Lizwe's response it seems as though *iingoma zamagqirha* are passed on in a cooperative environment, where the persons involved engage themselves in the musical process while learning the musical art. Donald *et al.*²⁵ explain that, unless the whole class is involved, cooperative learning is difficult to manage, as groups and the groups' task are to be carefully chosen to promote cohesion and not competition amongst participants of the teaching process. According to Donald *et al.*, cooperative projects depend on the success of co-operation and where learners are of different backgrounds, the projects are particularly effective in breaking down inter-group prejudice and discrimination.²⁶ Cooperative learning in education and training is beneficial since South African education is burdened by the legacy of apartheid.²⁷

The home environment case study has a duality, as there is a strong role being played by the teacher as she interacts with the learners according to the call-and-response mode of African music. The activities that compose the musical art, *iingoma zamagqirha*, are distributed between the two groups. Lizwe sings the lead, dances and, at certain stages through the lesson, she drums. The learners are seated throughout the lesson. They clap and only sing the response and two out of the six learners at certain stages of the lesson drum. Here the learners are practising what Flolu²⁸ calls the 'ethnic' approach in the instruction of *ingoma yamagqirha* and uses observable behaviour. Flolu explains that the ethnic approach can be used to describe the manner in which people are bound together by a common culture, while practising the specific musical art. He states that:

²⁴ Dargie in an article on African methods of music education in the early 1990s states that *-cula* means to sing while standing still. David Dargie (1991) *African methods of music education*, 23

²⁵ David Donald, Sandy Lazarus and Peliwe Lolwana (1997) *Educational psychology in social context*.

²⁶ Donald *et al.*, 123 and 217

²⁷ DoE (2003) *National Curriculum Statement Grades 10–12 (General)*, 1

²⁸ James Flolu (2005) *An ethnic approach to music making as a strategy for teaching African music*, 109

music is lived and experienced without the undue interference of rules, regulations and conventions; where these exist, they become part of the music-making process. In community music making, observable behaviour like joining in the singing, dancing, clapping of hands, shouting and yelling abounds. In the West this would be interpreted as rude interference.²⁹

The learning relationship in this case study is co-dependent, because Lizwe is not transmitting all the activities of the musical art. The learners have not been taught how to perform the musical art in its entirety on their own without the teacher's participation, as was the case in the other teaching scenarios. The learners in this case study have only been taught the response, and not the complete manner to perform in the musical art of *ingoma yamagqirha*. The transmission of the latter is imperative in teaching *iingoma zamagqirha*, because learners have to be furnished with all the details of the musical art. Although they are not expected to sing the call, they are exposed to the teacher singing it and certainly learn it in implicit ways.

When addressing the issue of lesson atmosphere and content in the fieldwork study, the learners were asked whether the atmosphere was rigid or relaxed.

- Ncebakazi *Kuni kuyavakal' ukuba niseklasini niyayifunda le nto okanye yinto egqithiswayo niva kanjani i-atmosphere njeba nifunda niva kanjani, ukuba yiklasi okanye is it formal. Is it very formal, or is it relaxed?*
 To you, do you feel like you are in a classroom? Are you studying this thing [*iingoma zamagqirha*] or is it something that is being passed on? How do you feel about the lesson atmosphere? Does it feel like a class or is it formal. Is it very formal, or is it relaxed?
- Thabisa *Hayi.*
 No.
- Nokulunga *Iraythi nje irelaxed because sihleli nje siyifundiswa, siyafundiswa nje kakhule.*
 It's just fine; it's relaxed because we are just comfortably seated being taught, being taught in an appropriate manner.
- Ncebakazi *Nifilisha nifundiswa nje kakhuhle?*
 You feel you are being taught appropriately?
- Nokulunga *Mh.*

In retrospect, at her interview which included watching the recorded lesson, Lizwe commented that the learners looked terrified at the beginning of the lesson, as though she was going to teach them something from a foreign culture. She also wondered if the learners were scared of a meeting with a diviner. Since the learners

²⁹ Flolu, 109

expressed an in-depth understanding of matters of divination, this could not be the case. The learners' grandfather is a diviner and the learners stated in the interview that he enlightens them on matters pertaining to divination and other cultural studies.

In the artist-in-residence case study with teacher Matotiyana, the lesson atmosphere was influenced by the enthusiasm of the learners. At the beginning of the lesson the learners had high energy levels and a playful nature. When asked to use one word to describe the method of learning for the lesson, a learner, Thato, replied:

- Thato I'd use co-operation.
 Ncebakazi Co-operation, what do you mean by co-operation?
 Thato: Like her teaching us and us co-operating with what she is singing and everything going smoothly, you know.

Thato is talking about the will to learn, where the learner effectively applies himself or herself to the learning environment. There are two instances where there was great learner initiative, which in turn motivated Matotiyana. The first instance was when a learner, Elizabeth, started clapping out of her own will. I asked Elizabeth:

- Ncebakazi Elizabeth you started clapping; what caused that?
 Elizabeth Ah, (laughing). I think the rhythm of the song was quite interesting. She needed some back up, some instruments, to go with, so... Ya, just something to make [the performance] more fun, you know.

From Elizabeth's response it becomes clear that Elizabeth understood the concept of participation in the indigenous African arts and culture, as expressed by Nkabinde in Stonier:

Oral tradition essentially consists in communal participation. The dividing line between the spectators and the performance is very faint, if non-existent. One may only distinguish between 'major' and 'minor' performers.³⁰

Andrew Tracey emphasises the communal element of participation when he stated that learning music in indigenous Africa involved long exposure to and 'immersion in the totality of its expression and relationships with life, values and morality'.³¹

³⁰ Janet Stonier (1996) *Oral to written text*, 21

³¹ Andrew Tracey (1994) *African values in music*, 273

Plaatjies, the teacher of the core curricular case study, states that diviner ceremonies are open to everybody; even passers-by on the street can enter a home where there is a séance and participate; no-one can hinder them.

The second instance of learner initiative in the extracurricular case study is when the learners started to do body movement called *ukuhamba*³² without being told by Matotiyana. Matotiyana explains:

Matotiyana *Ewe. Kuhamba benza lento ifanele mabayenze. Abamanga bathi nxishi. Nje ngoku ndihamba mna, abayekanga, babenomdla ukuhamba, benze lento ndinga kange nditsho nje bayenza ngoluhlobo. Bathe basandibona ndihamba ndafumanise benomdla lento yohamba ndingatshongo.*

Yes it is *ukuhamba*, they are doing what they are suppose to do. They did not just stand still. As I was doing *ukuhamba*, they didn't become less attentive, rather they illustrated more interest and did the movement without me telling them to do it. Once they saw me doing the movement, I discovered that they were interested to do it without me prompting them to do so.

From Matotiyana's response she and the learners are interdependent in the lesson experience as they motivate and inspire each other. This does not mean that Matotiyana is equal to her learners; rather Matotiyana is open to suggestions from the learners and the learners are enthusiastic about the knowledge that Matotiyana is willing to share with them at the session.

In the core curriculum case study, the issue of lesson atmosphere was addressed by a question posed to Plaatjies on whether he saw himself as being in a powerful position or as being an authoritarian figure in the lesson he was teaching. His response was:

Plaatjies In a way I thought of it as empowering them. Because these guys are all musicians and ehhh...they don't have to be, you know, ehh...doing the same thing all the time. That type of rhythm they could not sing, use that type of rhythm to a different music but they could add some other things and so on, so you sort of like empowering them, you know. And eh... in a way because if that person took that and he makes it a hit out of that, you know, that's good for me.

³² *Ukuhamba* is a brisk backwards and forwards motion of the body.

Plaatjies himself is empowered as he understands the level of knowledge that his learners have and he finds innovative ways of challenging these learners. This case study was 'independent'³³ as the learners know about indigenous African musical arts as performing musicians of the genre; hence they contribute to the lesson effectively when using that knowledge. In general the lesson of the core curriculum case study was structured in that the singing was taught first, followed by the body movements. The pace of the lesson allowed for the learners to proceed to learn in a calm atmosphere compared to the upbeat atmosphere of the artist-in-residence case study lesson or the reserved and shy attitude of the learners of home environment case study.

The lesson content of both the extracurricular and core curricular case studies has two components, namely body percussion and singing. The body percussion in both instances is the body movement, which includes clapping. In the extracurricular case study the body movement is called *ukuhamba* and in the core curricular case study there were three different body movements illustrated by the teacher, Plaatjies, for the learners to grasp.

The drumming for the extra-curricular case study is by another musician, who only drummed at this session. This drummer played a supportive role as she either played softer when the learners' singing was unstable, assisting Matotiyana to hear such singing and decide on a suitable teaching strategy. In the core curriculum environment case study Plaatjies drummed while singing with the learners. In both case studies the learners were not taught the drumming. As already discussed in Chapter Two, the drumming imitates the feet pattern of the diviner/s when they are dancing. In addition, in traditional healers' séances there are two to three drummers. The majority of the performers are singers and dancers.

³³ The terms 'co-dependent', 'interdependent', and 'independent' are used to describe teaching different kinds of interaction between the teacher and the learner: *Co-dependent*: the learners, who are cultural insiders, and the teacher share the musical art, i.e. the teacher sings the call and the learners sing the response; *Interdependent*: the learners, who are cultural outsiders, learn the call and response, but need the teacher to perform the musical art – without her input they are confused; *Independent*: the learners, who are cultural insiders, can perform the musical art without the input from the teacher once they know it.

In the extra-curricular and core curricular case studies with the singing, the learners are taught all the vocal parts including the call or lead of the song. When a second part is introduced to the learners, the master teachers do not stop the singing while dividing the learners into vocal melodic groups needed for the musical art. Stopping the singing during the teaching can interrupt the fluency in the acquisition of the knowledge and skills of the musical art. This is further discussed in Section 3.4.5.

The extracurricular case study is different to the core curricular case study in terms of the level of dependency between the teacher and the learners. The relationship in the extracurricular case study is interdependent, because the learners would remember the performance format of the musical art taught if they remembered the rhythm of the musical art. They lack cultural inclination into the musical arts of the amaXhosa traditional healers and have to depend on the teacher.

The core curricular case study is independent (i.e. the learners do not need input from the teachers once they know the musical arts). This is mainly due to the learners being culturally inclined towards the musical art of the traditional healers, especially the amaXhosa traditional healers musical art. The learners in this case study were able to distinguish *iingoma zamagqirha* from other musical arts that have different social functions. From this case study, one can conclude that cultural inclination has been acquired through the visibility of, and exposure by learners to, their indigenous knowledge systems. Therefore, cultural conservation is imperative, if indigenous knowledge systems are to be part of the school curriculum and be a tool for affirming the previously marginalised cultures of the indigenous African learners in the South African education and training system. All research collaborators, including all the teachers, agreed that the conservation of African indigenous knowledge systems will be maintained, if persons' attitudes are positive and if they aim to keep customs alive within societies. This is further discussed in Section 3.4.6 of this dissertation.

3.4.2 Singing technique

Matotiyana, in the artist-in-residence case study, provided some clarification during her interview as to the type of singing that characterises *iingoma zamagqirha*. Like Dargie, she distinguishes between the isiXhosa words *ukucula*, the singing that happens in church, school or in a choir, and *ukombela*, which is singing with body movement.³⁴ According to Matotiyana, the type of singing relevant for *iingoma zamagqirha* is *ukombela* or *ukuhlabela*, which is, according to Faxi-Lewis, a system of sung, danced, drummed and clapped motional patterns, as well as non-sonic ones such as organised silent actions and gestures.³⁵

Lizwe of the home environment case study explains to the learners a way of singing or a vocal technique style. She is stern in advising the learners not to sing *iingoma zamagqirha* in a way that exudes undue self-pride or ego. Lizwe explains to the learners during their lesson:

- Lizwe *Uyabona xa ucula kule ngoma awuthi: (in a high-pitched voice) 'Angathin' umama?' Hayi asiculi njalo. Yibangathi uwendaweni: (with a dark and raw timbre) 'Angathini umama xa nokubona ndinje, yo-yo-yo-yo, haya angalila,' into ezinjalo. Awuzuthi: (in a small higher pitched voice) 'Angathini.' Ha-ah sakuxabana.*
- You see when you are in this song, you don't say: (in a high-pitched voice) 'Angathin' umama?' No, we don't sing like that. It must be as if you are falling off a high place (with a dark and raw timbre Lizwe sings:) 'Angathini umama xa nokubona ndinje, yo-yo-yo, haya angalila,' something like that. You are not going to say (in a small higher-pitched voice:) 'Angathini.' No then we are going to fight.

Through Lizwe's example it becomes clear that one way of describing the singing technique style of diviners is through the use of analogy: a person must sound as if falling off a high place. Lizwe emphasised that a person is not to sing as if in opera or in choral music. The learners she taught agree with this. Lizwe explained:

- Lizwe *Like ibangathi uya yila xa usebenzisa la tone.* Like it's as though you are discord when you are using that tone [of voice.]
- Ncebakazi *Uya...? You are...?*

³⁴ David Dargie (1988) *Xhosa music: its techniques and instruments*, 63

³⁵ Faxi-Lewis, 79

Lizwe added that the singer at certain places goes up and down, but she is not referring to dynamics, rather what she means is close to the Swiss tradition of yodelling. According to Randel, yodelling is a style of singing to a succession of vowels characterised by rapid shifting between full voice and falsetto combined with rapid alternation between pitches or the arpeggiation of several pitches. Randel explains:

A passage in this style [yodelling] is sometimes appended to a song with text. The technique, maybe employed polyphonically and is typical of Switzerland and Austria, the music of the African pygmies and some singers of American country music.³⁶

As explained earlier with reference to Hammond-Tooke, cultural borrowing took place between the Khoisan and the Cape Nguni.³⁷ Referring to the singing technique in the divination profession, Lizwe points out that a singer becomes accustomed to this singing style because of exposure to the correct technique and sound at diviner gatherings. A person is easily influenced to sing in the stylistically correct way. This is one of the joys of group learning.

Lizwe also tells the learners that they are not to sing with a polished voice, or the type of voice they would use for choral music, as earlier distinguished by Matotiyana. The learners agree with her that someone is not to sing that way, as they are to give respect to the ancestors, because the ancestors are not appeased by choral music. Lizwe's perspective is in agreement with that of Arom, who refers to Central African vocal songs. Arom notes:

The basic production of Central African vocal songs is like the natural production of sound: a full open voice without vibrato, with no attempt at refinement.³⁸

The evaluation of the technique is done in a subtle and non-offensive manner, as Lizwe describes that there are no serious sessions for the diviner initiates to learn this technique:

Lizwe [B]ut *ihlobo i-voice yakho uyikupha ngakhona ke. Like kumane kuthiwa cula ngokwakho xa usemtsha, usafika. Umane uculiswa. 'Hayi kuculwa njani?' Uku'bone. Kuculwa ngohlobo oluthile. Like, it's quite difficult because mna bendikhande ndicula ezichireni. Ndicula ngelizwi elipolishweyo. Kube ndzima ke ngoku kum for ucula iingoma zamagqirha. Kumane kusithiwa: 'Hayi, ka uqale ekuqaleni.' Uku'bone.*

³⁶ Don Michael Randel (1986) *The new Harvard dictionary of music*, 974

³⁷ William D. Hammond-Tooke (1997) *Whatever happened to /Kaggen*, 122

³⁸ Simha Arom (1991) *African polyphony and polyrhythm: musical structure and methodology*, 29

[...] but the way you project your voice. Like it is often said: one must sing alone especially while you are still a newcomer. You are made to sing. 'Now how is one to sing?' You see. The singing is according to a certain technique. Like it's quite difficult because I was singing in a choir. I was singing with a polished voice.³⁹ Then it would be difficult for me to sing *iingoma zamagqirha*. It was often said to me: 'No, can you re-start the song.' You see.

Plaatjies of the core curriculum case study made the same statement:

Plaatjies [...] even if you sing it wrong they won't say that you are off tune; they will say that uh...'khaw' *uphind' uyiqale phind' uyi...* can you start again [...].

Plaatjies in addition makes reference to 'split-tone' singing. Plaatjies explains that split-tone singing occurs when traditional healers produce two or three tones simultaneously. This split-tone singing should not be confused with the vocal interlocking found in the musical art, *Nonthuthuzelo*, taught to the learners in the core curriculum case study. This vocal interlocking results in vocal polyphony. According to Arom, the term 'vocally polyphonic' refers to the superimposition of two or more, in this case three, melodically divergent lines with different rhythmic articulations.⁴⁰ Vocal interlocking is *hocket polyphony*,⁴¹ which is the interlocking of the three superimposed melodies, which produces an inherent vocal melody.

3.4.3 Social background

The issue of social background in the teaching of indigenous African musical arts is important as the musical arts are classified mainly according to their social function.⁴² Students were informed about the social background of the musical art taught in the home environment and the core curriculum case studies. This did not happen in the artist-in-residence case study, because of the teacher's lack of proficiency in the English language.

³⁹ Olwage highlights that for a certain period in South Africa's history, missionary education instilled in the black elite a 'desire to imitate all things British' Olwage (2002) *Scriptions of the choral*, 29.

⁴⁰ Arom, 216

⁴¹ Arom, 216

⁴² Deirdre Hansen (1981) *The music of the Xhosa-speaking people*, 19; Ruth Stone (1986) *African music performed*, 257 and Arom, 7

Matotiyana accepts her lack of proficiency and so did the learners. At the end of the class, when she was giving the learners a compliment, she reminded me to translate the compliment and added that the learners wouldn't completely understand what she saying. During the class, Lerato, one of the learners was eager to translate Matotiyana's instructions for her peers, although this happened only once during the lesson. Most artist-in-residence community musicians who are Xhosa and as elderly as Matotiyana and, for example, Madosini, the famous bow and jaws harp player who resides in Langa, Cape Town,⁴³ do not speak English. They teach through the use of translators or through the use of clear body instructions, miming and demonstration.

One out of the three teachers claims that the musical art she taught is a personal musical art. Lebaka writes:

The personal songs [musical art] have exceptional ritualistic value for the traditional healers. For instance, should the traditional healers *faint or pass out into a trance*, it is on hearing their personal songs [musical art] as performed by their colleagues that recovery is induced and finally gained.⁴⁴

In the home environment case study, the social background highlighted the origins of the musical art taught to the learners. Lizwe explains how she received her personal musical art from her ancestors:

Lizwe *Le ngoma ndayiphiwa ngoo Radebe ndilele. Andiyaz' igama layo. Ndandingayazi ukuba iculwa kanjani. Ndayifundiswa nam ndilele. Ayinagama. Ndandimane ndiyicula ndiqond' uba le ngoma ndiyivephi kanene? Mnchm. Ndamane ndiyicula: 'Le ngoma bendiyivaphi?' Ndaya ngokuyazi. So, andazi nam ndiza kuthini.*

This musical art, I was given by the Radebe [my ancestors] while I was sleeping. I don't know the title of it. I didn't know how it was performed. It was taught to me in my sleep. It doesn't have a name. From time to time I would perform it and think to myself how did I come to know it? Mnchm. I would perform it: 'This musical art where did I learn it?' As time went by I became accustomed to it. So I also don't know what to say.

The learners testify that being given a musical art by one's ancestors is possible. One of the learners, Nokulunga, also believes that the musical art is given to the diviner or diviner initiate by his or her ancestors. She herself believed that this

⁴³ Sazi Dlamini (2004) *The role of the umrhubhe bow as transmitter of cultural knowledge among the amaXhosa*, 144; Mzikantu Zungula Plaatjies (2005) *A cultural biography of an acclaimed queen of Xhosa music, Madosini Manqineni and her contributions to Xhosa cultural music*.

⁴⁴ Morakeng Lebaka (2001) *The ritual use of music in indigenous African religion: a Pedi perspective*, 132

happens at the graduation when the diviner initiate has finished his or her training in becoming a fully-fledged diviner. Another learner, Thabisa, indicated that another person who does not have their own musical art may hear a performance of one, which may touch him or her and he or she grows attached to it. Thunyelwa, the third learner, believed that a person is given a musical art by his or her ancestors when he or she is at the beginning of his or her calling into divination. However, she acknowledges that diviner initiates can pass on a musical art to each other.

One of Stinson's research collaborators contradicts Thabisa and Thunyelwa's belief that a diviner initiate learns the musical art from his or her colleagues of the divination fraternity. Like Lizwe, Stinson's research collaborator indicated that his own repertoire of musical arts came from his dreams:

It doesn't come from me just going to an *intlombe* and saying to oneself, 'I like this song.' You will wake up one day and find yourself singing or humming that song and it will stay in your mind all the time, including the words.⁴⁵

Plaatjies agrees that each diviner has to have their own musical art, so that wherever he or she goes it can be performed for him or her. He emphasises that the personal musical art also opens the particular diviner or diviner initiate for further insight while divining. Lizwe aptly described this phenomenon in the following statement:

Lizwe *No, aziculwa kanjalo. Like xa umntu umxhelela ukuba le ngoma ivelaphi, usukaphi nayo. It's very important because like ifana mhlawumbi ndiboniswa. Into ngawe: 'ndiqond' ukuba anPlaatjiesmxhelela u-Ncebakazi, kwawume ndimyeke.' Like wen' unomdla uthi: 'kwandixhele something ngam oyibonileyo,' uku'bone. Iya ndiquba nam xandiyicula yabona. Nam ndibe nomdla yokuyenza lento ufuna yenziwe. Indinika umdla okwam. Naxa ndise ntlombeni xa ndizophakama ndizakwenza lonto ndizayenza. Like ecaweni xa uza tshumayela uthi: 'ndicel' itonga yam.' Uhlatywelelwe icula lakho lase caweni. Nakuthi iyafana xazophakama kutshw' ingoma yakho, kuculwe.*

No they are not performed that way. Like when you tell a person where the musical art comes from and when and how long the owner of the musical art has been attached to it. It's very important because it's like maybe I receive a prophesy about you: 'I think I am not going to tell you, Ncebakazi, let me just keep it away from her.' Like you have an interest and say: 'Please tell me something about me that was revealed in a prophesy to you,' you see. It motivates me when I perform it [the musical art.] I am also growing an interest in doing what you would like me to do. It also motivates me. Even when I am at a séance when I stand up to do whatever I am to do. Like in church when you are about to preach you say: 'May I have my walking stick.' Your favourite church hymn is sung for you. With us it's the same, when you going to stand up and your musical art is performed.

⁴⁵ Kathryn L. Stinson (1998) *Divination processes*,92

In the core curriculum case study, the learners themselves emphasised that it is important to be given the social background of the musical art, because at times there are learners from different social backgrounds at the lesson, as was the case in their lesson for the fieldwork study. One learner, Zwai, felt that Plaatjies only gave the social background of the content of the musical art rather than about traditional healers and their séances.

Plaatjies gave a social background that was specific to the musical art. He gave the English translation of the text of the musical art. During his interview he also provided reasons as to why the social background of a musical art is important. For him, giving the social background of the musical art means that he informs the learners as to the ceremony in which the musical art is performed. He believes that the learners should know the social background of the musical art before they perform it, so that when they perform, they would wish they were in the relevant ceremony. Hence he feels that the provision of social background first is the way to make the learner more curious about the musical arts.

Through Plaatjies's explanation it is clear that knowledge about the socio-cultural background of *ingoma yamagqirha* is important in the learning of the musical art.

3.4.4 Classification of *iingoma zamagqirha*

This section does not aim to re-define *iingoma zamagqirha*; it rather illustrates how the persons in the three case studies perceive *iingoma zamagqirha*. The learners of the artist-in-residence case study lacked the cultural inclination to classify the different types of musical arts of the Nguni and the amaXhosa people, as none of them were South African or Nguni, and they were not exposed to *iingoma zamagqirha* of the Nguni people.

Interesting, though, are data collected from the artist-in-residence case study in terms of the learners' perspective of the rhythm in *iingoma zamagqirha*. None of the learners could classify the musical art as *iingoma zamagqirha* according to rhythm or social categorisation. Hansen's supports the drum pattern provides the social

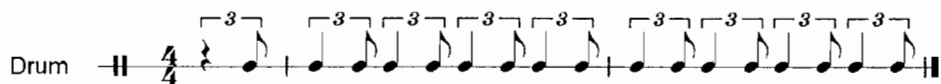
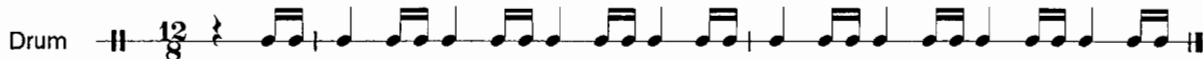
categorisation of the musical art, as a traditional healer's musical art.⁴⁶ For the artist-in-residence case study the learners' rhythm was something that could be added to the musical art by feet stamping and clapping. Rhythm is something that makes the musical art intrinsically interesting, though the learners are not equipped with the vocabulary to describe this intrinsic value. If a person remembers the rhythm of the musical art, such a person can perform the musical art from time to time. One learner understood that a person could go 'off the rhythm', meaning that one could have another rhythm in mind besides that of the actual musical art being performed.

Out of the fieldwork study five other characteristics emerged, besides singing that makes up *iingoma zamagqirha*. The characteristics are rhythm, drumming, clapping, dancing or body movement and the spirit *uMoya*. As one can see from Zwai and Wanda's comments below, singing is not enough to characterise a musical art.

- Zwai The way the song was being explained like the whole situation of u-Nonthuzelo of eh, like, Nonthuzelo, as we've told, is a "rubbish" and in order to get her, you have to buy liquor on the table to be able to get whatever you need. Then we thought in fact that the song [is] related to the beer song, but we felt that for certain reasons [...] the clapping and rhythm of the drum when the whole thing is being structured together, it also fits to the patterns and the rhythms of the diviners. But you can classify it to be part of the beer song.
- Wanda [...] in this one song I had a problem: at first when the drum wasn't playing, because we sing and making those [step] movements. I've never seen those like in the séance, *entlombeni*. So from there I thought this is a kind of beer song, 'cause the rhythm is not the same. But when he introduced the drum, then I started to think: okay that kind of pattern, no way. This is a diviner song. So I would say the rhythmically the song, classifies the song.

For these students the distinguishing factor of *iingoma zamagqirha* lies mainly in the rhythm of the drum and the clapping accompanying this rhythm, and not necessarily in the text and incorporated body movement. During the interviews the notion of rhythm of the entire musical art was at times used also to refer to the drum pattern of *iingoma zamagqirha*, although the two are different.

⁴⁶ Hansen, 19

Figure 3.1 Drum pattern of *iingoma zamagqirha* as it appears in *Nonthuthuzelo*Figure 3.2 Drum pattern of *iingoma zamagqirha* as it appears in *Molweni*

When the learners were asked how they classify *ingoma yamagqirha*, one learner in the home environment case study replied:

Nokulunga *Yindlel' acula ngayo, negub' elalibethayo nendlel' axhentsa ngayo, yena xa ecula le ngoma.*
 It's the style of singing, the drum that she is beating and the way she dances when she is performing this musical art.

At the beginning of the lesson, when the teacher Lizwe was singing, Litha was drumming and the other learners were reinforcing the basic metre through clapping. Nokulunga claims that it was a time for her to catch on to the rhythm of the musical art being taught. The meaning of 'rhythm' as discussed by these learners refers to the basic metre that is reflected in the clapping. Wanda and Zwai used the term rhythm to refer to the drum pattern. In the home environment case study the term 'rhythm' is used to describe the basic metre of the musical art that comes out of the clapping, singing and body movement.⁴⁷ Lizwe makes the same reference to rhythm as Nokulunga, when asked half-way through the lesson what she thought the learners have grasped:

Lizwe *Basa mamel' i-lyrics uba ndithini ngoku.*
 They still are listening to the text (lyrics), at what I am singing
 Ncebakazi *So bamamele.* So they are listening.
 Lizwe *Ehm...and like bayaclappa basalandela i-rhythm.* Ehm...and like they are clapping following the rhythm.

⁴⁷ Gavin Coppenhall (1990) *The effects of urbanisation on the Séance music, séance techniques and professional practices of some diviners residing and working in 'Black' townships on the periphery of Cape Town*, 219

In this instance the term rhythm does not refer to the drum rhythm of *iingoma zamagqirha*. Timothy, a learner in the core curriculum case study, breaks down the notion of rhythm in relation to the text of the musical art, as it is in his learning experience.

Timothy Just to learn the rhythm [...] to learn to separate the syllables is very nice.

Timothy believes that the stamping, clapping and singing all have individual rhythms which a person has to coordinate and synchronise during the performance of *ingoma yamagqirha*. He suggests that one should focus on the basic or easier rhythms to follow within the musical arts before attempting the complicated rhythmic pattern, as he feels if there is to be extra focus and energy on a more difficult rhythmic pattern, then the singing is compromised.

Plaatjies also regards *iingoma zamagqirha* to be made up of many rhythms, such as clapping and the sound of anklets, *amakhatsha-katsha* worn by the diviners during a séance.

Plaatjies ...so you do need eh...a bit of movement so that everybody that you could keep the song [...] you know, because sometimes it's not nice when you sing and you then you can't hear the song. It's nice to hear everything. Because, now it's the changing of the rhythm [...]. It's very interesting [...] the criss-cross rhythm [...] Others will be doing a different thing. It's all about this body percussion, you know. Because you find that some other people are using those steps [in] different songs which are not diviners' songs.

Some of the research collaborators pointed out that, apart from providing a rhythmic guide in the performance of *iingoma zamagqirha*, the drum also plays a healing function. In the home environment case study, the learner Thabisa, indicates that the drum is for healing. Though she picks out the drumming as the only characteristic of the musical art to be for healing, her general thoughts are in agreement with those of Arom⁴⁸ and Janzen. Janzen explains that those who constitute and produce *iingoma zamagqirha* through their practice of divination have become part of the divination institution through their transformation of someone who suffers into someone who heals.⁴⁹ Janzen is referring to the period of great illness or *ingulo emhlope*, when the

⁴⁸ Arom, 8

⁴⁹ Ria Reis, (2000) *The 'wounded healer' as ideology*, 60

person is being called by the ancestors into the divination profession. Thabisa explains healing in the context of the séance:

Thabisa *Ok! Intlombe – like kulapho kudibana khona amagqirha. Andibana like ngeengulozawo. Like ukuba...omnye aze neengoma yakhe. Aculelwe a-ekspekt' ukuba like aqhwyelwe kakhulu uku' bone. Like uyaphila yena ngalaanto. It's the way aphila ngayo.*

Ok! A séance – like it's where the diviners gather. They gather according to their illnesses. Like if...one of them will come with their musical art. Others sing for him or her, as he or she expects that the others will clap for him or her with great enthusiasm, you see. Like she herself gets healed through this. It's the way that she is healed.

In the extra-curricular case study, the learners interpreted the effect of having the drum as part of the musical art. Three out of the four learners, Thato, Lerato and Kabembo, replied that it gave the musical art a 'nice beat' or rhythm. Elizabeth further explained 'nice beat' or 'rhythm' as something that is a variation or an embellishment to the music as she stated:

Elizabeth I thought it was actually blending with the clapping too, to give it more beat, you know, more rhythm, ya.

According to Plaatjies, in the core curriculum case study, the drumming is the same pattern as the feet steps of the traditional healers when they dance at the performance of *ingoma yamagqirha*; hence the rhythmic pattern of the drum is born out of the body percussion of the dancing traditional healers in this musical art.⁵⁰

In the home environment and the core curriculum case studies, Lizwe, the teacher and Ponkie, a learner, brought up the issue of African Zionist Church drumming. Lizwe explains that there is drumming that sounds close to that of the traditional healers, which is the African Zionist church drumming. However, she highlights that when one uses this kind of drumming during a séance, it is problematic as the persons performing are likely to make errors, because the drumming is 'wrong'. According to her, when a performer is accustomed to the drumming of diviners, he or she can hear the difference. Ponkie described the drumming of the African Zionist Church:

⁵⁰ Personal communication with Andrew Tracey confirmed that drums were originally unknown to the amaXhosa and that they must have been introduced only at some point in the last one or two hundred years.

- Ponkie It's the rhythmic metre. It does have an implication to what kind of a song is that, because you'd find Zionists they are drumming, but faster than that one [*ingoma yamagqirha*], you see. [...] The Zion and the diviners [are] totally...
- Zwai ...different

Coppenhall⁵¹ and Faxi-Lewis⁵² also indicated that the type of drumming of the diviner musical arts is what defines or categorises the musical art. The African indigenous learners of the core curriculum case study agree with the above-mentioned authors, as they noted that they were able to define the musical art to be that of the traditional healers by its drumming and clapping pattern. They explained that before the drumming was added, they could have easily mistaken the musical art taught to them to a beer musical art. One learner emphasised that the drumming has an effect in clarifying this misconception:

- Ponkie For me, from the very first time I sang this song, I couldn't recognise it's a diviner song up until I went to that level that Zwai says, just because of the drumming. I could feel that it's a diviner's song. But I couldn't concretise that it's a diviner's song when we started singing it and never moving is a different, you see. So as much as Wanda has said that we are used to go [to traditional healers' séances] and we know how they do go about it.

The issue of clapping in *iingoma zamagqirha* came to light because of the voluntary clapping done by Elizabeth, as already mentioned under the subject of learner atmosphere. Elizabeth was not the only learner to start clapping. Thunyelwa, a learner in home environment case study did exactly the same thing during her lesson. When asked why she had voluntarily clapped, she referred to Thabisa's comment that a traditional healer, when his or her musical art is performed, he or she expects his or her colleagues to clap for him or her. Thunyelwa's reason for clapping was:

- Thunyelwa *Bendimniki' umdla ndithe ndisabona exhentsa ndaqonda mandimnik'umdla ndaqhwaba ukuza azoba nomdla.*
I was encouraging her, once I saw her dancing, I thought let me motivate her, I clapped so that she feels motivated.

In the home environment case study clapping is the job of the learners. The learners here also share the sentiments of Thunyelwa as expressed above. Thunyelwa stresses that the drumming and the dancing within the musical art is accompanied by

⁵¹ Coppenhall, 219

⁵² Nunziatina Faxi-Lewis (2003) *Intlombe zamagqirha: an assessment of the meaning and value of Xhosa-speaking diviners' song* 79

the clapping. Nokulunga, another learner, also feels that without the clapping and drumming the musical art is aesthetically uninteresting.

Matotiyana, the teacher of the extra-curricular case study also believes that clapping is a way of motivating the person performing the musical art or the person singing the lead. When asked what it would have meant to her had the learners not clapped throughout their learning experience, she answered as follows:

Matotiyana *Abantwana kaloku babengazu qhwaba. Ndithi ndiso qhwaba, baqhwabe. Uba bebengaqhwabanga, nda ndizoyazi uba abayithandanga. Ndithe ndiso qhwaba ke ngoku, baqhwaba ndafumanisa beyithandile ke ngoku lento ndiyendzayo.*

The children would have not clapped. When I started to clap, they clapped. If they had not clapped, I would have known that they did not like the musical art. When I started clapping, then they clapped [...]; I knew they liked what I was doing.

In the core curriculum case study, the learners felt that the clapping is part of the body percussion and that it goes with the stamping of the feet. According to Ponkie:

Ponkie I think, [...] your feet and your clapping and your singing go simultaneously, you see, and each part has its own timing, you know, at the same time as well. So your body [coordinates] its different parts [which] are doing different movement[s] at a certain time.

In this case study the clapping is varied as there is a group that claps as the traditional healers would when performing *iingoma zamagqirha*. Coppenhall refers to this clapping as giving the 'rhythmic metre of the beat' of the musical art.⁵³ Here there is also clapping, which is an innovative body percussion added by Plaatjies.

Plaatjies, in the lesson he taught for core curriculum case study, added choreographed body movement, which Dargie refers to as the body movement of many *umtshotsho* musical arts, where there are sections based on the change of steps. Dargie explains that these musical arts have a slow clap and a fast clap/step.⁵⁴ According to Plaatjies, the drum rhythms are the imitation of the rhythm of the feet; there is evidence of this in the video recordings of the session he taught. This is logical as body percussion preceded instrumental percussion. The rhythm of the feet

⁵³ Coppenhall, 219

⁵⁴ Dargie, 91

is what Coppenhall calls sonic body movements,⁵⁴ and what Dargie⁵⁵ and Faxi-Lewis⁵⁶ refer to as the danced motional patterns of *ukombela*. Stinson explains that the feet stamping, like the clapping, give the basic metre and rhythm, and drumming pattern of the musical art.⁵⁷

The learners of the core curriculum case study were asked whether they thought of the body percussion taught to them as part of *iingoma zamagqirha*. One learner commented that he had never seen the body percussion during the performance of *iingoma zamagqirha* at a séance. This learner knows about *umtyityimbo* and the dancing in a circle as the dance of the traditional healers. The inclusion of the body percussion by Plaatjies, though innovative, caused confusion because the learners, who are cultural insiders, did not know whether the musical art is a beer musical art or a traditional healers' musical art.

In the extra-curricular case study, Matotiyana, like Plaatjies, added body percussion and she, like Plaatjies, acknowledged that what she added was not the body movement *ukutyityimba*, usually performed by the traditional healers. She calls the body percussion she added *ukuhamba*, which translates 'to move forward'. Matotiyana and the learners were moving their bodies back and forth with their arms out while clapping. In her interview Matotiyana stood up to illustrate the body movement of the traditional healers, showing the difference between what she did in the classroom and what happens at séances.

In the home environment case study Lizwe was the only person dancing. The learners in their interview mentioned that they would have danced, but they were too shy to dance. Their shyness is something normal, because they know they are still part of the music-making experience and they can't be forced to do anything they don't want to do or feel confident in doing. Their reluctance to dance seemingly supports Plaatjies's idea that the learners are first to move their bodies before they learn all the theoretical knowledge. Plaatjies explains:

⁵⁴ Coppenhall, 219

⁵⁵ Dargie, 63

⁵⁶ Faxi-Lewis, 79

⁵⁷ Stinson, 202

Plaatjies Now there [are] students, they say: 'Can you give this student a class of anything?' [...] He [the student] wants to be part of what you are doing, but if I'm gonna sit there and start saying that this we play like (claps 1, 2, 3, 4.) You know some others, Kazi, are going like this [drowsy]. But make them first to move. Make them move first, let them use their bod[ies], then teach them the theory and you tell me after that. Everything just goes like that (snaps his fingers indicating – faster.) Because the body, the blood is circulating and the brain is ... you know. That's why you know sometimes when I start teaching I first do the movement. After that they sit down after that everything comes easy.

The aspect of the spirit came up in the home environment case study. The learners feel that *uMoya*, the spirit, is a characteristic of *iingoma zamagqirha*. This spirit is the spiritual presence of the person performing the musical art. Lizwe, the teacher of this case study, delved into matters such as there being a person present at a traditional healers' séance who is not a good person, hence having a negative energy, then it would be difficult to fully perform the musical art with vigour.

3.4.5 The use of body language to guide continuous singing with minimal verbal interruptions as a teaching method

Music is a valuable cognitive resource not because of what it teaches us about the disembodied metaphysical realm of feeling, but what it shows us about the profoundly embodied and socioculturally-situated character of all human knowing and being.⁵⁹

According to Stonier, body language and making full use of intuition in the instruction of indigenous knowledge systems is imperative, because these are effective response mechanisms, when the communication tools for an oral society such as proverbs, riddles, performance and anecdotes are used to create knowledge or text. In the fieldwork study the research collaborators were questioned on the role of body language as a strong visual learning tool.

In home environment case study Lizwe, who had never taught a lesson prior to the research project, commented that she was guided by her intuition to stand in front of the learners. She felt that the learners would learn better as they could see what they had to do. Lizwe's decision to stand in front of the learners may be due to her own schooling experience, where the teacher always stood in front of the learners when giving instructions. In a lesson where there are multi-ethnic learners Lizwe's decision

⁵⁹ Wayne Bowman (2003) *Cognition and the body perspectives from music education*, 31

is logical, because Timothy, the French national in the core curriculum case study, commented on how he watched Plaatjies's lips to improve his pronunciation of the text of the musical art. Yet the learners whom Lizwe was teaching were isiXhosa speakers, who did not necessarily need much instruction in pronunciation.

However, in the extra-curricular case study the learners did not speak isiXhosa, hence the pronunciation of the text may have been difficult for them. In the interview with Matotiyana, she informed the researcher that maintaining eye contact with the learners is important. It helped her to see if the learners are singing correctly. Her use of body language is the same as that of Plaatjies in the core curriculum case study; they both moved from one group (or person) to another to strengthen the singing. By singing with the group, they cleared confusion. In turn the learners of the group hear the correct version of what they are to sing from the teacher. Hence, the teacher is to use his or her ear to listen to the different parts of the musical art within the context of the musical art as a whole.

The learners of the extra-curricular case study were asked whether they found Matotiyana's use of body language intimidating or confrontational. Lerato's answer quoted below is representative of the group's view:

Lerato The first time, I felt, I'm not doing something right, like she is correcting me. 'Cause, she would come, I'm singing and then she would look at Thato and Elizabeth. When she comes back, I'm singing something totally different to what she taught me, like the note she gave me before so the moment she comes like in front of Kabembo and I, I think I've gone off tune and she is here to like tune us up, or something like that. Put us on the right track.

Plaatjies does not regard a teacher coming up close to the learner as a way of intimidation, because that is the traditional way of teaching. He gives an example of the Cape Malay musical arts:

Plaatjies Well I'll say, Ncebsie, as you know that we have these different kinds of music but one thing they have to understand is that...for instance you know that here in Cape Town we've got a lot of eh...traditions; these Malays there's [. .] *kloose dans* [...]. You see it's the same thing if you're being taught *Daar kom die Alibama*, you know a person who would write it down will come to you and then play the drumming, you know that drum singing direct to you, because it's a traditional song. So I like to treat the traditional

song the way they are without being [changed] [...]. And also, even a student [is] forced [...] to understand that this is a totally different music. Not a music that they have learnt before [...]. And this how it's being taught, this is how it's performed....

Plaatjies adds another dimension in the understanding of the use of body language in the teaching of the musical arts. He feels that by using his body language to introduce another part is a way of having the continuity in singing so that the musical art does not slow down. In both Plaatjies's and Matotiyana's lesson the only time the singing stopped was when the learners were grouped according to different vocal parts of the musical art. For Plaatjies slowing down the musical art or stopping it is interrupting the knowledge acquisition process. Carolus explains that in indigenous African music musical arts performance or creativity as an aesthetic education is not a step-by-step methodology of performance and technical skills; it is about the creative involvement of the whole person and the self. She states:

Creative music education and composing via performance and composing involve fluency, flexibility and originality of the components or elements of music and utilises the divergent thinking and the imagination. Fluency can be evaluated through word-association and idea-association.⁵⁹

Continuous singing during the teaching requires a lot of stamina from both the learners and the teacher. The learners of the core curriculum case study felt that the musical art performance should continue until they couldn't perform anymore. Some of these learners had complained that learning the musical art was tedious, because the text contained only one word. When asked what gave them the stamina to sing for such a long time, one learner indicated that the rhythm of the musical arts gave them energy. Another learner commented on giving her all to the performance and drawing strength from deep down in her stomach. Kabembo, also a learner, expressed her appreciation of the musical art.

Kabembo [...] we were enjoying ourselves and I'm sure were getting tired. So, if you're enjoying yourself and getting tired, you probably just go on until you get really, really tired and then you stop.

⁵⁹ Mario Carolus (1997) *Musical creativity as an aspect of aesthetic education towards a "mandala" approach in transforming music education in South African*, 58

3.4.6 Cultural conservation and the educational use of *iingoma zamagqirha*

According to Matotiyana of the extra-curricular case study, the indigenous African musical arts were marginalised in the previous dispensation of South African education and training. She feels that indigenous African musical arts provide an excellent avenue for cultural conservation. According to her, the indigenous musical arts, such as *iingoma zamagqirha*, should be re-centred in the curriculum.

The learners taught by Matotiyana seemingly enjoyed a strong cultural experience, rather than a musical experience. Learners commented on a general level about the musical art and some of the learners made references to their own cultures in relation to drumming and the language of instruction, isiXhosa. According to Kabembo:

Kabembo For me, it was interesting, 'cause [...] some words I could understand. They were nearly like [a] Zambian language.

Matotiyana believes that the knowledge sharing in indigenous knowledge systems can be improved, if learners understand and appreciate these systems. A positive attitude towards indigenous knowledge systems enables cultural knowledge transmission. According to Gyekye:

To say that a belief or practice is “handed down,” “passes down,” and “transmitted” features crucially. To say that it is bequeathed to the generation, passed on to it, but what this really means is that the belief or practice is placed at the disposal of the new generation in the expectation that that generation would preserve it. But the preservation of it in part or in whole, would depend very much on the attitude that the new generation adopts toward it and would not necessarily be automatic, as the word “transmit” would suggest.⁶¹

In both the home environment and the extra-curricular case studies there were discussions about the cultural conservation and the educational use of *iingoma zamagqirha*. The learners of the home environment case study, all from the same family, commented that their grandfather, who is a traditional healer, taught them about divination and other cultural knowledge. The fact that they highlight their grandfather's teaching affirms the notion that the society's elders are the intellectual authority on indigenous knowledge systems and worldview. Stonier indicated that

⁶¹ Kwame Gyekye (1997) *Tradition and modernity philosophical reflections on the African experience*, 221

having elders as the intellectual authority is effective in de-centring the locus of control of knowledge and education. They also nurture the restoration and conservation of respect for the indigenous worldview and its information, which is in danger of being lost.⁶¹

In home environment case study Lizwe talks of a family member, a cousin, of hers who is not keen on the amaXhosa divination. This bothers Lizwe, as it affects her relations to her cousin. Lizwe indicated that her cousin's perception had been influenced by her Western schooling, a problem which seems not only to be restricted to her cousin. The rejection of their indigenous culture by contemporary Africans can be related to the influence of missionary work, colonisation, apartheid and globalisation.

Matotiyana, Lizwe and the learners of the home environment case study supported the view that *iingoma zamagqirha* can be performed outside the traditional healers' séance and environment. Matotiyana and the learners of the home environment case study referred to instances where *iingoma zamagqirha* were performed at initiation parties and at other cultural festivities such as weddings.

Lizwe held the view that a person could not own a musical art and restrain others from performing it. *lingoma zamagqirha* is a musical art that cannot be subjected to copyright laws as it is given to diviner initiates and diviners by their ancestors. Lizwe mentioned that *iingoma zamagqirha* can be performed anywhere, in the same way that Christian hymns are performed outside church ceremonies. Matotiyana therefore supported and advocated the inclusion of *iingoma zamagqirha* in school curricula.

In the core curriculum case study Wanda, a learner, suggested that, when *iingoma zamagqirha* are being taught, an audiovisual recording could be shown to inform the learners about the origins of the musical art. The learners of this case study, who were personally exposed to traditional healers' séances in their own home background, indicated that *iingoma zamagqirha* should be taught the way that they are performed by the traditional healers. These learners were wary of their teacher's

⁶¹ Stonier, ii

(Plaatjies's) innovation of including a dance step. For them this made the lesson less authentic.

The learners seemed to believe that the instruction in indigenous knowledge systems is for cultural continuity; hence they tend to have a romantic notion of indigenous culture, rather than a critical one as displayed by their teacher. Such a critical perspective views culture as not static, with the emphasis on conservation and not merely preservation. According to Nicholas:

Cultural continuity is reflected in the degree to which an indigenous society refers to, depends on, or is able to access its historic or mythological past. It may be seen in the occupation of the same lands, even the same sites, for centuries or millennia, in the continuation of the technologies (for example, ceramics and weaving in the Southwest), food preferences and preparation techniques, iconography, and other ways.⁶²

When Plaatjies was asked if *iingoma zamagqirha* should be a part of the school curriculum, he explained that some teachers and learners do not know how these musical arts are arranged, nor do they acknowledge their integrity, as they fail to compare them to other performances found in, for example, Western classical music or jazz. Plaatjies emphasised that comparisons enable a person to determine the unique musical characteristics found in *iingoma zamagqirha*.

Plaatjies was also asked how a teacher can handle learners reacting differently or emotionally to the musical art *iingoma zamagqirha*. Though Plaatjies doesn't direct advice, he relates an event from teaching experience.

Plaatjies ... there is one time I was having a class with, in C-7 [Chisholm Recital room 7 at SACM] and then I had some other Canadians [...] who were in my class and then we started singing and stamping and moving [...] in a very slow tempo and then here's this other women they just start crying you know, they just cry [...] like babies, and then I had to stop the class. And when I asked them, they said [it's] the feeling, it's [the] music that made them cry, it's not about [...] they feel bad [...]. You know, sometimes when you've never heard this music but you've been part of [it], and you are a musician. And there comes something you've never heard in your whole entire life [...]. Sometimes things like that brought tears [to] your face, because now you are in a state where you don't know where you are. Because this thing is new and looks now unusual to you and then everybody's singing, [these] different movements, clapping and singing at the same time.

⁶² George P. Nicholas (2005) *Archaeological impacts on aboriginal peoples*, 88

3.5 Conclusion

Through the fieldwork study certain teaching principles emerged, which are used in Chapter Four to create an emergent model strictly based on fieldwork and not on other published theories. This model, which concentrates on oral transmission of socio-cultural characteristics, can act as a guide to teachers who are required to teach indigenous musical arts to their classes.

4 The emergent model

As stipulated in Chapter One, two of the objectives of this study are (a) to determine the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*, and (b) to provide teachers with a guideline to intradisciplinary musical arts teaching in a multicultural/ethnic education and training environment, based on the documentation and analysis of the three different teaching scenarios. Section 4.1 deals with the emergent model, while Section 4.2 provides guidelines for classroom use. The third section, Section 4.3, discusses the integration of religio-cultural musical arts such as *iingoma zamagqirha* into a multicultural classroom.

4.1 The emergent model

The emergent model (presented as a diagram in Fig. 1.4) is based on the conclusive data of the fieldwork study and comprises the components *process* and *method*. The process entails the method and takes place within the general realm of *creativity*.

All music-making and performances are rooted in the creative process. Music-making refers to an element of every-day performance which happens while learners take part in a lesson, whereas performance takes place on a higher level and is usually aimed at an audience and requires a certain level of proficiency. This level of proficiency could be reached during general music-making if learners are capable of it. Professional performance is, however, not an aspiration for general classroom procedures.

The first component captured in the model, *method*, depicts movement between *fluency* and *class level*. Fluency is seen as the practice that enables music knowledge acquisition in an 'uninterrupted' fashion as explained in Chapter Three, therefore promoting a teaching style that incorporates multi-faceted holistic teaching. This multi-faceted form of teaching incorporates (a) the musical characteristics of the musical art, (b) the social background, (c) singing technique, (d) atmosphere and content, (d) 'intuitive' teaching skill through a close relationship between teacher-learner observation and body language.

The second component refers to the *class level*, which is based on *music-making* as an intrinsic part of *music performance*. Important here is the level that can be expected from learners at this age and the age-appropriate teaching methods that should be applied, in other words, age-related apprenticeship methods that enable the learner to copy the master. Apprenticeship methods ensure cultural continuity as the goal has been to conserve¹ indigenous knowledge systems. The fieldwork data revealed that the sharing of knowledge, skills and values by indigenous people amongst each other is affected by the logic of the elder being the holder of intellectual authority of indigenous knowledge systems. Consequently, the music-making process for the way that many musical arts are structured, namely call and response, allows for better management of the learning and teaching in a classroom.

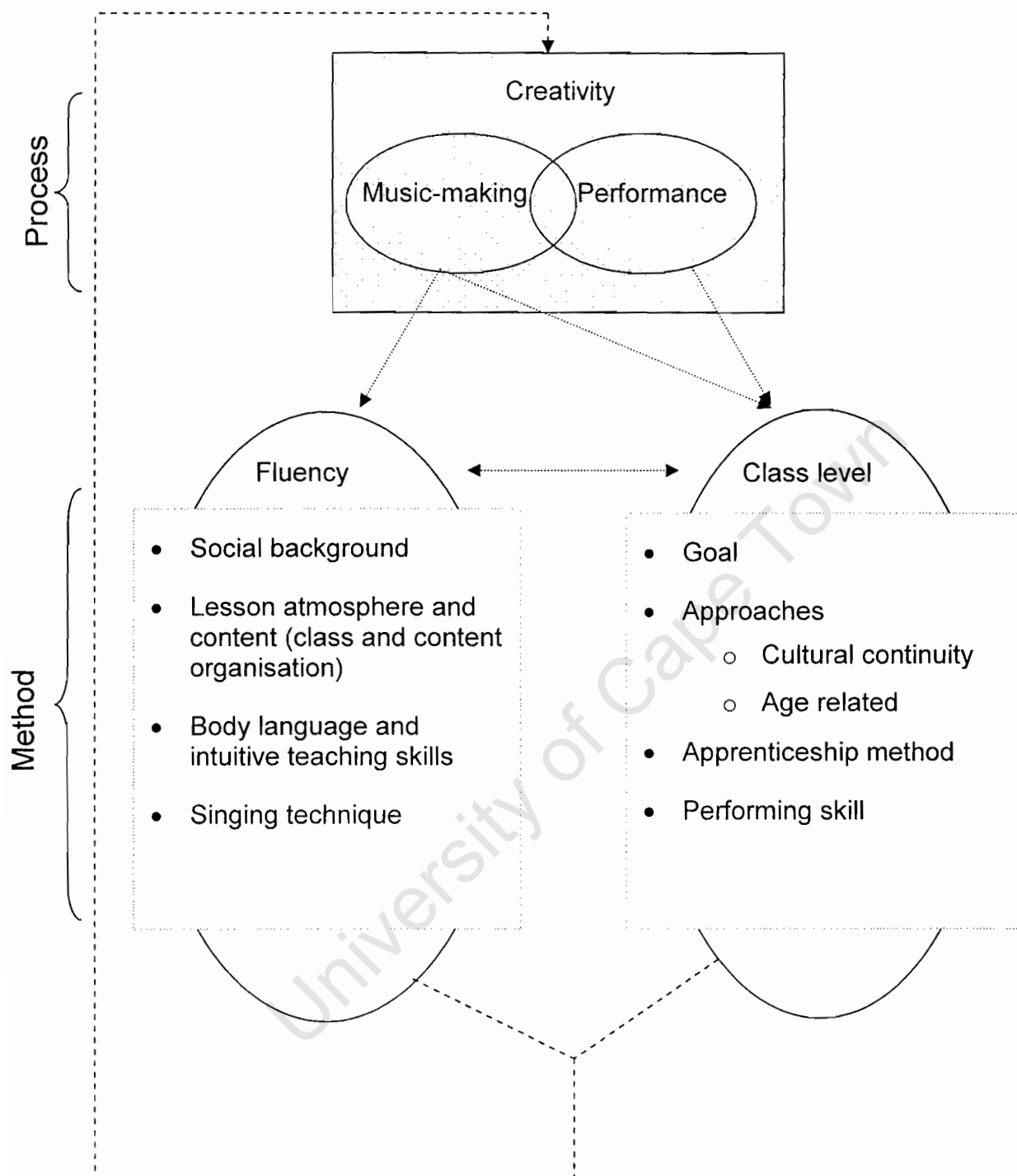
Causative relations between the first and the second components are indicated through the use of arrows: music-making incorporates both fluency and class level, whereas performance excludes fluency as a teaching method. Class level incorporates the lesson structure and thus bears causative relations to the fluency component, a relationship indicated by a two-directional arrow. This relationship exists in the following ways:

- The teacher has cultural conservation as mindset and goal;
- The lesson as a symbol of cultural continuity aims to be practical and therefore requires teacher-consciousness and manipulation of the lesson atmosphere and content;
- The highlighting of the social background links to the goal which aspires towards performance, albeit not on a professional level. As such the social background contextualises the content of the knowledge transmitted;
- The singing technique is related to the socio-cultural environment;
- Apprenticeship strongly hinges on the use of body language as a way to transmit knowledge.

¹ The choice of the term 'conservation' over 'preservation' lies in the distinct difference between the two. Both terms mean 'to maintain' and 'keep from harm'. 'Preservation' also means to keep 'perfect' and 'unaltered'. <www.dictionary.com> accessed 18 February 2006. The term 'indigenous knowledge systems' acknowledges that 'maintenance' takes place without ignoring acculturated change (implied in the use of the word 'systems'), and it is important that the indigenous musical arts should be 'conserved' rather than 'preserved'.

The level of proficiency is influenced by the cyclical nature of the model in that fluency and class level impact on creativity. This systemic relationship is indicated by the dotted line running from fluency and class level to creativity. The emergent model is presented in the following diagram:

Figure 4.1 The emergent model



4.2 Guidelines for classroom teaching derived from the emergent model

When teaching indigenous musical arts through applying oral-based methods as used to transmit indigenous knowledge, teachers should:

- Be conscious of the lesson atmosphere and manipulate it accordingly;
- Be aware of the ages of their learners and use age-appropriate methods;
- Pay attention to performance styles and techniques related to the socio-cultural context;
- Demonstrate styles and techniques;
- Use audio-visual material and verbal descriptions to explain the social background and performances styles;
- Develop critical aural and behavioural analytical skills;
- Adopt performance-oriented teaching styles in which there is minimal stopping and starting while the learners are acquiring the musical art through listening or observable behaviour such as clapping;
- Use body language and performance (singing and/or playing) as ways of communicating with the learners.

4.3 The integration of religio-cultural musical arts in multicultural South African music education

The incorporation of religio-cultural musical arts such as *iingoma zamagqirha* into the South African education and training system is an issue that needs careful consideration, especially as this point in time where curricula in South Africa have been historically dominated by the Western educational discourse² as the dominant culture³ with its distinct cultural orientation and its own epistemology.⁴ Though South Africans understand that the re-centring of ethnic consciousness is important, there

² Breidlid, 1

³ Breidlid uses the term 'Western educational discourse' to explain the global hegemony of education in the world as a discourse which is based on the cultural epistemological orientation of the West. Indigenous music as a knowledge system in this educational discourse is underdeveloped, because of its previous marginalisation in South African education and training before 1994. The teaching and especially the valuing of indigenous knowledge systems in the South African education and training context takes place in a multicultural environment.

⁴ Stonier, 28

are barriers to success mainly caused by what sets apart the previous, still dominant Western cultural ideology from the formerly subordinate culture.

Religio-cultural musical arts such as *iingoma zamagqirha* are a genre of music that is culture specific, because this musical art belongs to the divination practice of indigenous African cultures, although examples from the fieldwork data exist which indicate that this musical art has been performed outside the diviner séance environment. This aspect of secularisation of *iingoma zamagqirha* is something that happens inside the culture and is usually carried out by cultural insider participants. Whether it is ethically acceptable to secularise *iingoma zamagqirha* for purposes of education and training is a legitimate question, and ethical considerations should be in place when the musical art is used for such purposes.

The multicultural schooling environment in South Africa requires of education facilitators and learners to view culture from postcolonial and transitional perspectives. The concept of culture is transitional as South Africans consciously or unconsciously are in a process of creating a new social identity outside the categories of apartheid, such as black, white, 'coloured' or Indian.

Keeping alive the traditions of arts and culture could be equated to the fundamental aspirations of ethnicity through seeking historical continuity and security for ethnic groups.⁵ According to Pinderhughes, ethnicity, though it transcends a stereotyping of people by labels that are religious, racial or geographical, still has to do with how an individual functions or what group behaviour is. She sees ethnicity as a cultural element resulting from complex and interactional dynamics, which involve the individual and/or group behaviour.

It is necessary to contextualise the concept of education within the paradigm of modernity. Rather than putting boundaries around the definition of education for a modern society, it is best to investigate what education entails in modern times. Modernity has commonly been understood as the binary opposite of what is traditional, as it has been made out to be something that is futuristic, industrial and

⁵ Elaine Pinderhughes (1989) *Understanding race, ethnicity and power*, 39

urbanised, rather than rural, agrarian and bounded by a perception of its past.⁶ This perceived polarity hampers real innovation as life is better perceived as a pendulum in motion with no static middle ground. There is no balancing out of the old and new, but opposing positions are seemingly adopted, rather than seeking the interconnectedness necessary for a heterogeneous society, such as the South African multicultural society. This conscious interconnection is embedded in the philosophy of an African Renaissance.⁷

According to Odora Hoppers, African Renaissance as a theory challenges people to find new paradigms of change that emphasise complementarity and interconnectedness, rather than emphasising polarity or competition amongst ethnic groups.⁸ This interconnectedness can be thought of as ethnic consciousness. Firstly, ethnic consciousness is imperative if the South African society is to acknowledge, understand and promote historically marginalised arts and cultural forms and practices through its education system. However, our society should still strive towards understanding and tolerating the different ethnicities of the peoples within it, as the contributions of each ethnic group can be complementary to one another. In this kind of multiculturalism there is an ethics of integrity, where fellow citizens share mutual respect and individuals take moral responsibility for their actions.

The text of the musical arts, as previously discussed, is not directed towards veneration of the Supreme Being, but rather the text relates the everyday life of diviners and diviner initiates. From a music education perspective these texts can be useful for learners to be exposed to the socio-cultural life of the amaXhosa. For example, when Plaatjies explains the social background of *Nonthuthuzelo*, the musical art he taught in the core environment teacher interview, he talks about the past liquor laws of South Africa during apartheid times, when black people were not allowed to buy liquor from legal liquor shops.⁹ Through the indigenous musical arts, learners in South Africa, the majority of whom belong to indigenous ethnic groups, are connected to their own cultural heritage.¹⁰ Through exposure to the microcosm of

⁶ Gyekye, 217

⁷ Catherine Odora Hoppers (2002) *Indigenous knowledge and the integration of knowledge systems*, ix

⁸ Hoppers, ix

⁹ Refer to Appendix E for translations of the lyrics of the musical arts taught by the three teachers.

¹⁰ Barnard and Spencer (eds), 594

selected musical arts they are connected to their macroscopic socio-cultural heritage. The elders of the indigenous society usually enable such a connection, which is not a norm in institutionalised contemporary Western education and training.

Given that Xhosa culture is an oral culture, one can say that the spoken word is a carrier of culture. The aural/oral teaching of the indigenous musical arts such as *iingoma zamagqirha* is therefore logical. In all three case studies discussed in the previous chapter, imitation is the skill used to teach the musical art. The skill of imitation in musical arts learning is a memory facility. For example, when Green¹¹ was investigating how learners acquire skills and knowledge of popular music, she places great emphasis on relying on the long-term memory of adult learners as opposed to the short-term memory of younger learners.

The concept of holism is synonymous with the integrative or intradisciplinary elements of the musical arts. In a classroom the musical art is demonstrated to the learners for them to know what they are working towards, rather than be given one step or phase at a time to absorb during their learning process. The learners have to have an idea of how the particular musical art finds expression, because they need to know their goal before they are challenged to learn the musical art. Imitation of the teacher's body language and singing forms a crucial part of indigenous learning:

The principle of learning and copying does not in itself, of course, necessarily rely on the availability of *recorded* music. This practice, combined with close watching, has always been the main means of learning in all folk and traditional musics and many art musics undoubtedly since the dawn of humanity.¹²

Green indicates that in present times recorded music has distanced musicians from listeners and has weakened communal music making as an activity that anyone and everyone can join to experience. The process of listening, copying and improvising can lead to the development of a 'good ear', which all musicians need. She states that:

The aural work of vernacular [traditional] musicians in general is meaningful in that it forms an intrinsic part of the 'real life' practices of both reproducing existing music and creating original music, alone and with others.¹³

¹¹ Lucy Green (2001) *How popular musicians learn*.

¹² Green, 186

¹³ Green, 195

When learners are exposed to indigenous musical arts using oral and aural methods, they have to apply 'purposive listening' as opposed to 'just listening'. The former is a conscious act and the latter an unconscious one. Green suggests that 'unconscious' listening practices happen without any particular awareness that learning is occurring. When applying 'conscious' listening practices, learners are aware that they are learning, or attempting to learn. They have explicit set of goals combined with procedures for reaching them, such as a structured practice routine.¹⁴

While Green is referring to popular musicians, one could also argue that, regarding African music, 'conscious' and 'creative' listening is commanded of all knowledgeable listeners. The musical structure and the response to African music depend to a great extent on the ability to hear individual parts, structures, relationships, hidden beats, inherent patterns, tonal/language patterns as well as social and hidden references.

In principle the school curricula of the South African education and training system aim to be learner-centred, meaning the educators facilitate learning and teaching, rather than use rote methods of teaching. The learner is encouraged to use an individual and independent approach to learning and teaching by incorporating more research work. Though outcomes-based education does not encourage imitation or rote methods of teaching, it is important to understand that, in music knowledge acquisition, imitation is a knowledge transmitter in both South African indigenous music and Western classical music. It is not only effective as a teaching method when used in combination with other methods, but systems of knowledge transmission should aim to be cross-cultural not only in content, but also in methodology.

¹⁴ Green, 60

5 Summary, conclusion and recommendations

5.1 Summary

The incorporation of indigenous knowledge systems into the curricula of general education has been neglected in South African schools. The Revised National Curriculum and the National Curriculum require teachers to re-centre previously marginalised cultural knowledge systems. One of the key issues that needs to be addressed has to do not only with content, i.e. the 'what' to teach, but also with methodology, the 'how' to teach. In this regard knowledge about oral teaching strategies used by performers and teachers of indigenous Xhosa music could offer some important guidelines for music educators in South Africa. The research question therefore was:

What are the methods inherent in the teaching of the musical art iingoma zamagqirha by three cultural insiders that can be used in the Arts and Culture Learning Field of the South African education and training system?

This research question was answered by addressing the following four objectives, using qualitative research methods and grounded theory:

- Situate *iingoma zamagqirha* in its historical and socio-cultural context;
- Document the teaching of socio-cultural principles and practices of three performing artists' teaching of *iingoma zamagqirha*;
- Determine the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*;
- Provide teachers with a guideline to intradisciplinary musical arts teaching in a multicultural/ethnic education and training environment, based on the documentation and analysis of the three different teaching scenarios.

5.2 Findings

The way these objectives have been attained is discussed under the sub-headings dealing with the socio-cultural principles and practices of *iingoma zamagqirha*, as well as guidelines for teachers in the form of an emergent model. These objectives were also contextualised in Chapter Two by providing the reader with a general background on the amaXhosa and their musical practices, with specific references to *iingoma zamagqirha*.

5.2.1 The socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*

The teaching methods of three teachers of the indigenous Xhosa musical art *iingoma zamagqirha* formed the basis of the case study. Two of the teachers, Dizu Plaatjies and Mantombi Matotiyana, are established performers and teachers. The third teacher, diviner initiate Nandi Lizwe,¹ had not done any formal teaching prior to the study. Learners from a home environment, secondary school and tertiary institutions were taught and took part in focus group interviews.

The following socio-cultural principles and practices emerged from the three case studies, which have been treated as producing one emergent model. The categories of the emergent model are:

- Lesson atmosphere and content, which address the teaching style and material used by the teachers of the case studies;
- Singing technique, which explains how voice production should be undertaken with reference to the socio-cultural practices of African indigenous music;
- Social background of *iingoma zamagqirha*, which indicates the different ways to introduce the musical art to learners;
- Classification of *iingoma zamagqirha*, which addresses the definition of the musical art according to the literature and the fieldwork;

¹ Pseudonym.

- The use of body language to guide continuous singing with minimal verbal interruptions as a teaching method as a way to guide the teacher in knowledge transmission during the teaching process;
- Cultural conservation and the secular use of *iingoma zamagqirha*, which opens up the debate on the ethical considerations of incorporating the musical art in an education and training curriculum.

5.2.2 The emergent model and teaching guidelines for classroom use

The emergent model derived from the three case studies of the fieldwork aims to give music educators a lesson structure in the instruction of religio-cultural musical arts such as *iingoma zamagqirha* to a multicultural classroom. Educators are encouraged to be conscious of their lesson atmosphere, by taking into account the learners' ages and paying attention to the performance styles and techniques related to the socio-cultural context of the musical art. Teachers are to demonstrate the musical art and can use audio-visual and verbal descriptions to explain the performance styles. The development of critical aural and behavioural analytical skills by the teachers is important and this can be accomplished by the teacher using body language and performance (singing and/or playing) during the learning process, in which there is to be minimal stopping and starting while the learners are acquiring the musical art through listening and observable behaviour such as clapping.

5.3 Conclusion

Embedded in indigenous knowledge systems are distinct ways of teaching and learning. Oral methods have ensured for centuries that sub-Saharan Africans receive the necessary socio-cultural knowledge that not only ensured survival, but also healthy social structures. While the South African education department makes provision for the inclusion of the musical arts from previously marginalised arts and cultures into the curricula, there is also need to incorporate indigenous teaching methods. The 'systems' part in the term 'indigenous knowledge systems' indicates that the indigenous musical

arts consist of more than mere singing, dancing and drumming. Embedded in the transmission of these arts are the social values of respect, integrity, trust and participation.

5.4 Recommendations for further research

There are two recommendations for further studies in the teaching method of the indigenous musical art, *ingoma yamagqirha*.

- The model should be expanded through multiple case studies based on the work of other acclaimed teachers and elders from the indigenous community, including the teaching of indigenous musical arts other than *iingoma zamagqirha*;
- The emergent model from this study should be tested in a classroom environment, using the generalist teacher and specialist music teacher.

5.5 Recommendations related to curriculum planning

It becomes clear from the fieldwork data that imitation forms a key component of oral-based teaching methods. Imitation and rote learning as such are not encouraged by the outcomes-based curriculum. However, in conjunction with other pupil-centred methods, they could provide a powerful teaching method, especially when transmitting cultural knowledge within the indigenous knowledge system. Policy makers and curriculum planners should therefore take cognisance of the findings of this research project and incorporate them in their curricula and in the in-service training of teachers. The three case studies made clear that, while content is important, orally-based methods hold the promise of contributing to the *ubuntu* principle that a person is a person by virtue of other people.

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University of Cape Town

Appendix A: Ethics form

Letter of consent

Subject information sheet and request for consent to participate

I, Ncebakazi Mnukwana, have received approval from the Faculty of Humanities (South African College of Music) UCT to undertake a research project entitled *An emergent model of the teaching of iingoma zamagqirha based on three case studies in the Western Cape, South Africa*

The objectives of this study are:

- Situate *iingoma zamagqirha* in its historical and socio-cultural context;
- Document the teaching principles of three performing artists in the teaching of *iingoma zamagqirha*;
- Determine the socio-cultural principles and practices inherent in the teaching of *iingoma zamagqirha*;
- Provide teachers, based on the documentation and analysis of the three different teaching scenarios, guideline to intradisciplinary musical arts teaching in a multicultural environment.

This information will be obtained by *personal interviews*.

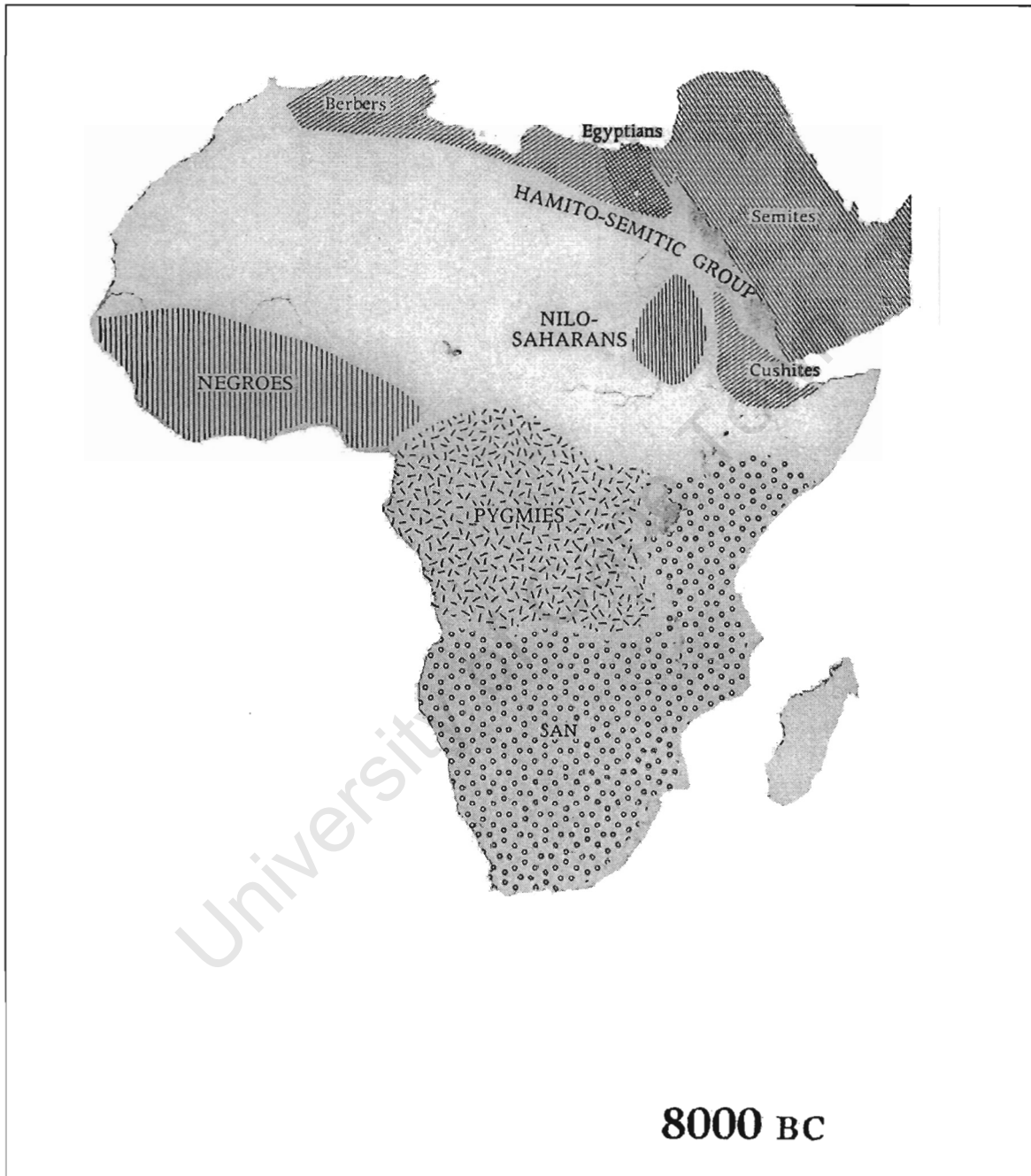
I would appreciate your willingness to participate. You should feel free to withdraw from this project at any stage should you not be comfortable with the information that is requested from you.

Research collaborator

I, have read the above and agree to participate in this study on the understanding that I am free to withdraw at any stage without jeopardy to myself or UCT.

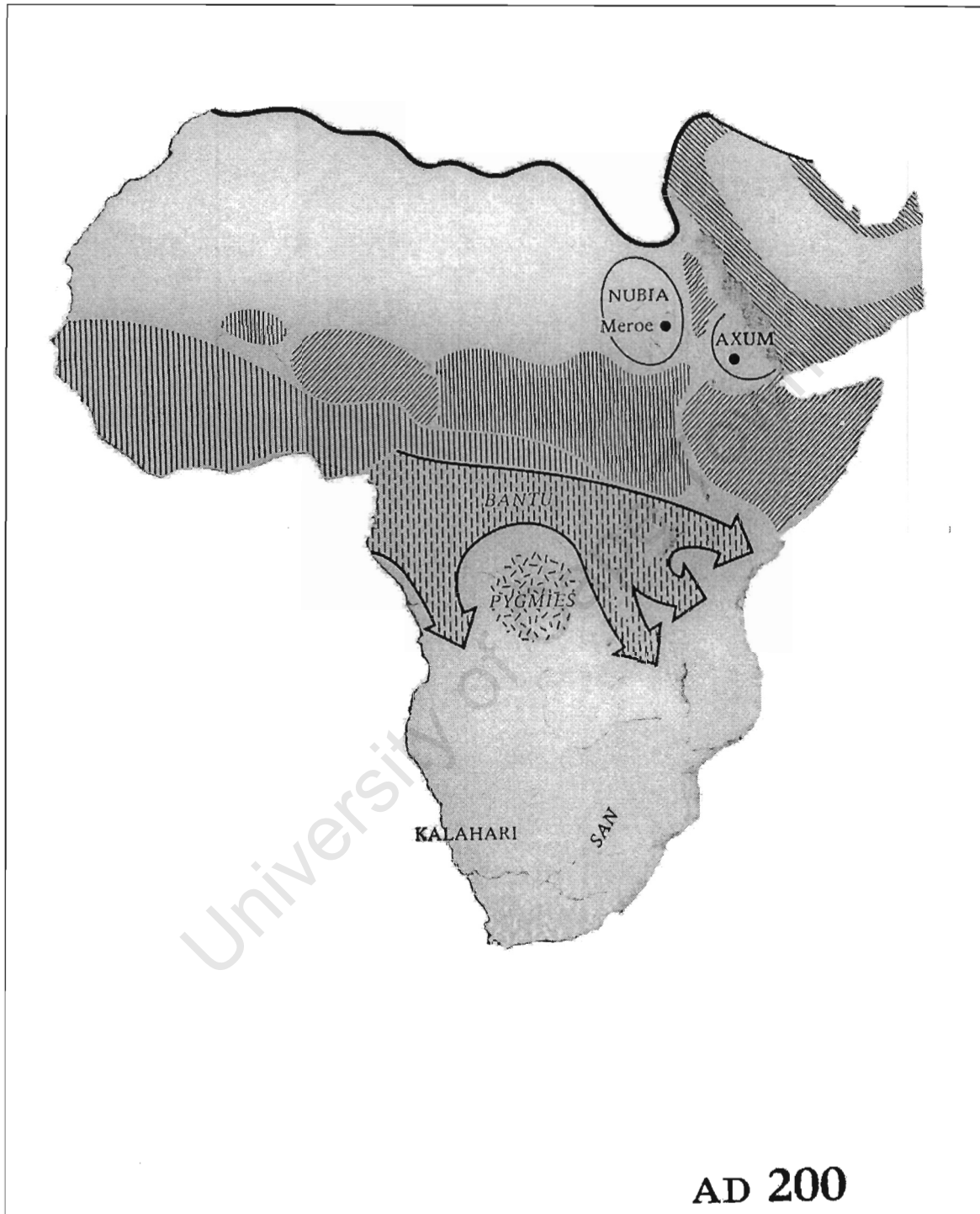
Signed.....

Appendix B: Maps



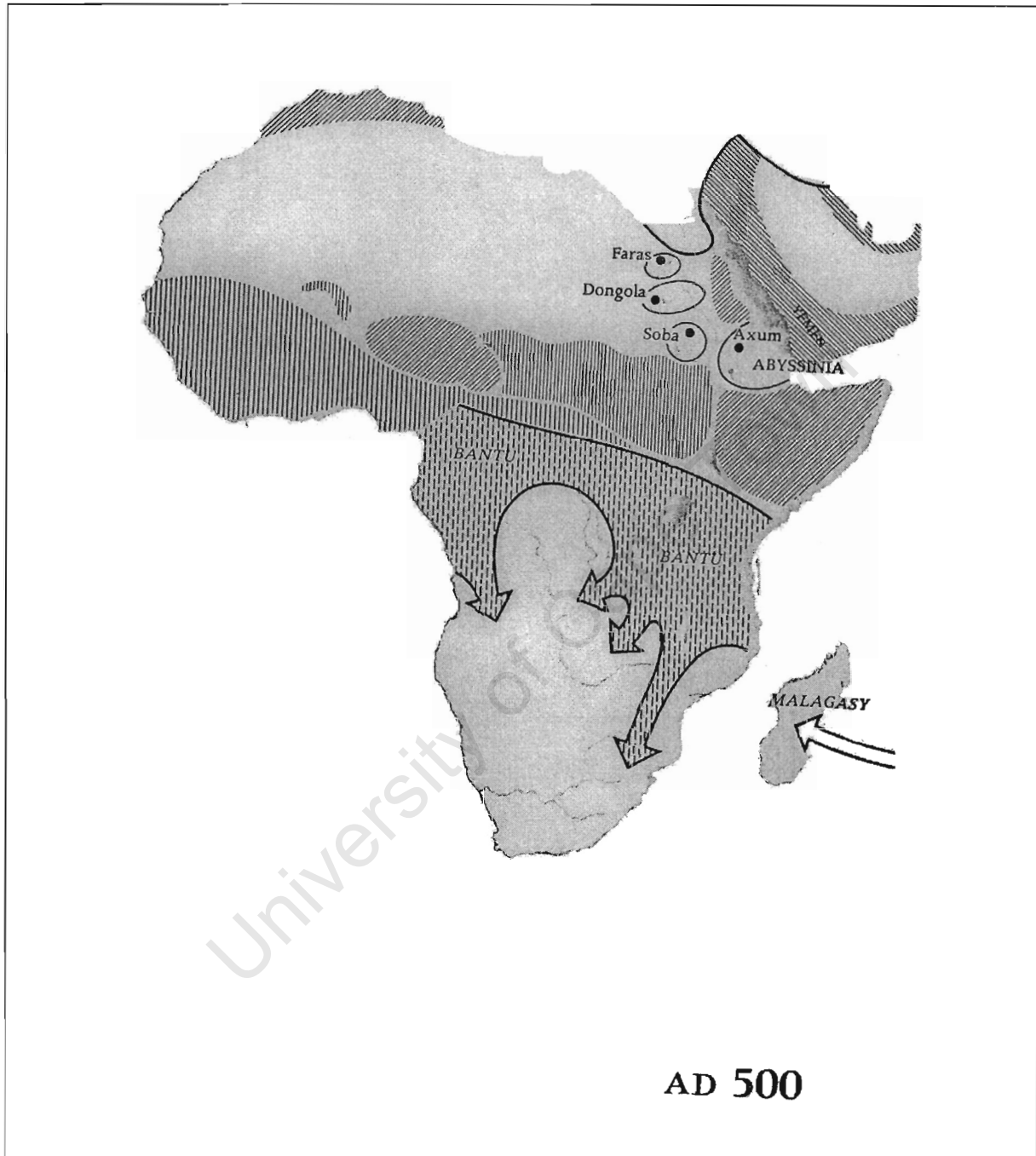
Map B.1 The African continent indigenous society's settlement in 8000 B.C.¹

¹ Colin McEvedy (1972) *The penguin atlas of African history*, 21



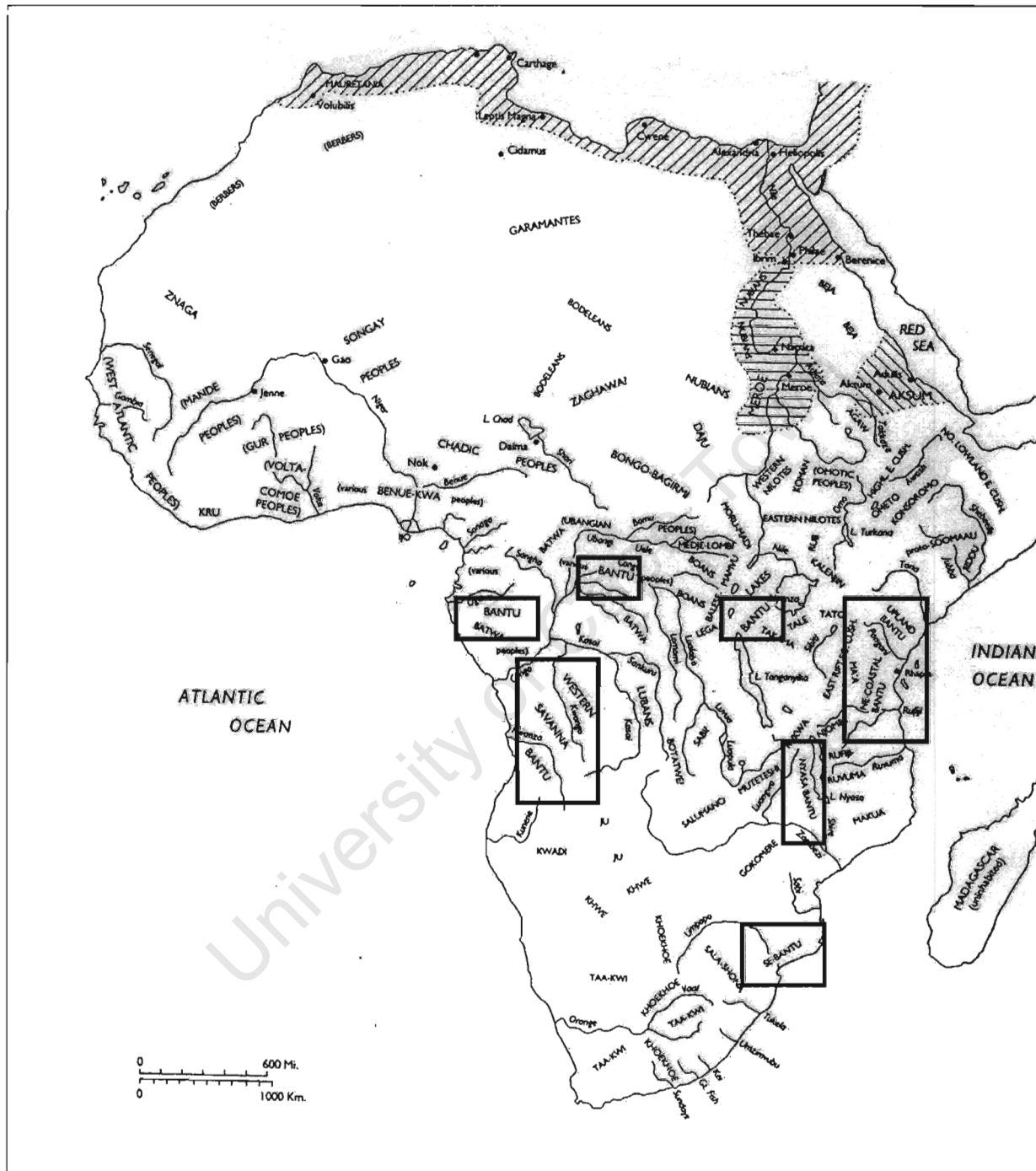
Map B.2 The migration of the Bantu-speaking people from the Congo-basin in 200 A.D.²

² Colin McEvedy (1972) *The penguin atlas of African history*, 35



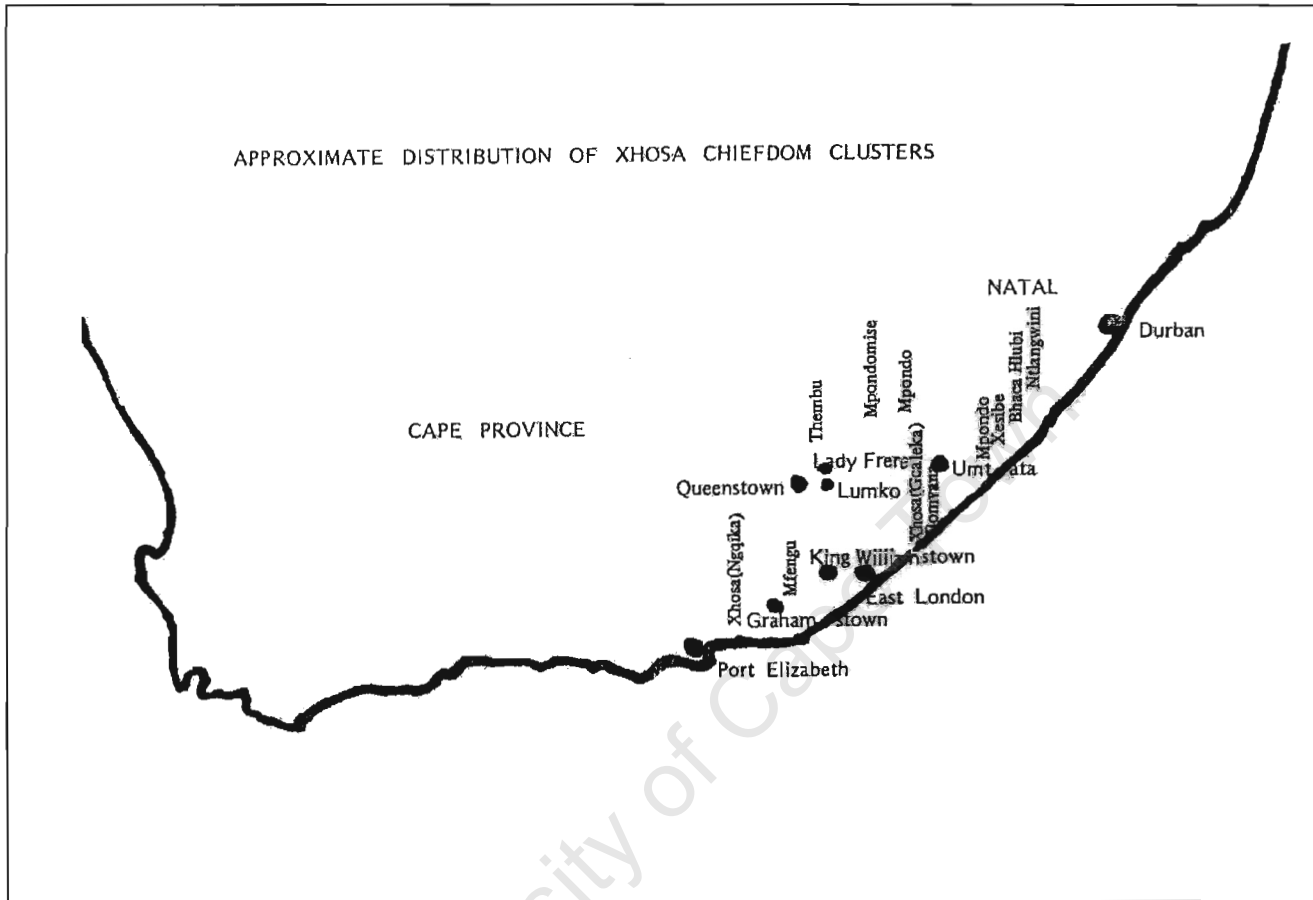
Map B.3 Bantu-speaking people's migration south of equatorial Africa in 500 A.D.³

³ Colin McEvedy (1972) *The penguin atlas of African history*, 40



Map B.4 People, states and cities in Africa circa 100 A.D.⁴

⁴ Christopher Ehret (2002) *The civilization of Africa: a history to 1800*, 204



Map B.5 The approximate distribution of the amaXhosa chiefdom clusters⁵

⁵ David Dargie, *Xhosa music: its techniques and instruments*, 3

Appendix C: Interview guide

The researcher was present at all the lessons presented by the teachers and conducted all the interviews for the fieldwork study. Since the teachers themselves are a pool of knowledge on the subject of the dissertation and the learners only comment on the lesson that had been taught to them, the topic guide for the interviews was used together with the recording of the lesson that was taught for each case study. The recording of the lesson not only acted as a step-by-step description of what had taken place, but also aided instructors to reflect on the teaching process.

The questions asked can be categorised as case-relevant questions and general questions. The general questions investigated how *iingoma zamagqirha* were classified by the learners and the teachers, and how the research collaborators have learnt and been taught in the case studies. The case-relevant questions were questions that relate to the specific case studies events. In addition, the ethical issues that concern the use of *iingoma zamagqirha* in a multicultural classroom were documented.

The research collaborators gave a personality profile of themselves, which was treated as confidential. This personality profile in the learner interview is a gauging instrument to everyone concerned, as the collaborators were introducing themselves to each other to show why they formed a part of this focus group interview. For the three teachers the personality profile provided information of a personal nature and on work experience. The personality profile consisted of the following information:

- Name and surname
- Date of Birth
- Occupation
- Other activities, excluding the arts.
- Personal historical background in African traditional religion and the traditional healers' séance environment
- Number of years in present occupation

The personality profile formed the first part of the in-depth interview. The second part of the interview dealt with the qualifying attributes of *ingoma yamagqirha*. In this part of the interview the teachers were asked to do the following activity and answer the following questions:

- Please speak the text/words of the musical art that you have performed in the lesson you taught.
- What is the literal meaning of the musical art?
- Is there a symbolic meaning to the musical art?

Both teachers and learners were questioned on the song category of the musical art:

- Name the type of musical art that has been performed in the lesson taught for the case study.
- What do you understand to be the characteristics of this already mentioned musical art?
- According to your understanding, when is the musical art performed?
- According to your understanding, which persons perform this type of song?
- What are the ethical considerations concerning the incorporation of *iingoma zamagqirha* in a multicultural classroom?

Appendix D: Transcripts of interviews¹

The home environment case study class procedure

Learners	Thunyelwa Plaatjies Portia Plaatjies Litha Plaatjies Thabisa Dinga Nokulunga Ntsodo Nompozolo Plaatjies
Teacher	Nandi Lizwe ²
Cameraman	Dizu Plaatjies
Photographer	Viki Mangaliso
Venue	40 Washington Street, Langa, 7745
Date	3 April 2002
Notes	The lesson takes circa 9 minutes. Nandi sings the call throughout the performance of the musical art, subsequently Nandi performs the musical art with the learners. At first Litha drums, thereafter Thunyelwa and Nandi drum interchangeably. This happens gradually throughout the lesson.

Lesson starts

00:00³

Ncebakazi:	Ufuna bahlale njani?
Nandi:	Kuxhomeke emntwini intlalo. Xa esiva i-rhythm yengoma iya phi kuya xhomekeka kuye ukuba ukuphakama axhentse, athini omnye angazenzela into yakhe kodwa a-concentrate kule nto siyenzayo.
Ncebakazi:	Akunyanzelekanga nibe kwindawo ethile?
Nandi:	No, like sometimes akukho ntlombe kuloo veki. Sizihlelele nje, no. Sihleli akukho nto siyenzayo, siyancokola. Net veseke nje oyi-one acule: 'Guys kukhona ingoma endifuna ukunifundisa yona.' Kukulwe ke ngoku, njalo.

The researcher asks Nandi how she would like the learners physically arranged in the learning space. Nandi explains that it depends on an individual how he or she would like to place him or herself in the learning space. In her reply Nandi took into account that a person may feel inspired to dance when he or she hears the rhythm of the musical art. Nandi emphasises that the learner can be occupied with another task, but must be concentrating on the events of the lesson that she delivers. She describes how, amongst the diviner initiate and diviner community, initiates and/or diviners may be relaxed and talking. A colleague could suggest or might have the desire to pass on a musical art, hence diviner initiates and diviners may participate in the learning and performing of the musical art, iingoma zamagqirha.

Directed at the learners

Ncebakazi:	Ke masihlalani ngendlela esiza kuvela pha kwi-khamera.
Nandi:	Le ngoma ndayiphiwa ngooRhadebe ndilele. Andiyaz' igama layo. Ndandingayazi ukuba iculwa kanjani. Ndayifundiswa nam ndilele. Ayinagama. Ndandimane ndiyicula ndiqond' uba le ngoma ndiyive phi kanene? Mbnxm! Ndamane ndiyicula: 'Le ngoma bendiyiva phi?' Ndaya ngokuyazi. So, andazi nam ndiza kuthini. 00:02 Masiyeni. Uyabona xa ucula kule ngoma awuthi: (in a high pitched voice) 'Angathin' umama?' Hayi asiculi njalo. Yiba ngathi uwe ndaweni: 'Angathini umama xa nokubona ndinje,

¹ The isiXhosa is presented in the way that the research collaborators responded. A word-by-word English translation does not appear, but English summaries of sections are presented at regular intervals as boxed text.

² Pseudonym.

³ This is a time indication in minutes of the process of the lesson taught.

yo-yo-yo-yo, hay angalila,' iinto ezinjalo. Awuz'uthi: (in a small higher pitched voice) 'Angathini.'
Ha-ah! Sakuyabana.

The researcher orders the learners to arrange themselves physically so that they can be captured on the video recording. Nandi tells the learners the origin of the musical art she is to teach them. In addition, Nandi instructs the learners on the appropriate singing technique to apply when performing iingoma zamagqirha.

Nandi starts singing the song, Litha adds the drumming and Thunyelwa starts the clapping and the others follow.

00:03

Nandi gives the learners the text of the musical art.

Call: Angathini umama xa nobona ndi nje

Response: Yo-yo-yo haya angalila

Thunyelwa asks for a repetition of the text. Nandi starts singing the call and the learners follow by singing back the response.

00:04

The singing and the clapping continues. Litha is drumming. Nandi is dancing and still sing the call.

00:05

Nandi shows dissatisfaction about the drumming with her facial expressions. Subsequently Thunyelwa takes over the drumming. When this happens the drumming is faster and clapping is synchronised. Nandi is still singing lead.

00:06

As the singing, clapping and drumming are continuing, Nandi dances more and she is becoming emotional. Portia is looking at Nandi with great admiration.

00:07

Nandi is still vigorously dancing, yet only singing sparingly. She stops the performance of the musical art.

00:08

Nandi takes over the drumming and starts to drum, subsequently the singing and clapping of the musical art continues. Thabisa adds and improvises with an upper harmonic vocal part in the response. Nandi stops the performance of the musical art by giving exhortations to her ancestors.

00:09

Thereafter Nandi starts the song again and brings the singing to a halt by giving further exhortations to her ancestors; she also mentions in her exhortations that she fears the energy she receives when playing the drum she is using for the lesson. Nandi continues singing and the learners are clapping and singing simultaneously.

Lesson ends

The home environment case study: learner interview

Learners	Thunyelwa Plaatjies Thabisa Dinga Nokulunga Ntsodo
Camerman	Neville Hartzenberg
Venue	South African College of Music
Date	1 May 2002

The interview is done mainly in isiXhosa. A summary of this interview is provided in English in the inserted box. The inserts labelled 'tape' are excerpts from the lesson with Nandi, used for the interview as source of questioning and a reminder to the learners during their interview. The learners at first give a personality profile of themselves, where they tell about their education and musical background. This interview starts after the personality profiles.

Ncebakazi: (To the camera) okay. Thank you very much, we are going to move on to the next stage of this

session, where the research collaborators are going to explain how they have come to learn and understand the song they were taught by other research collaborator. Eehm...we'll...they will view our video and they will comment on that process that is highlighted in the video. Thank you.

Tape: *Nandi describes how the song was passed on.*

- Ncebakazi: Okay, Ngoku ke sithethayo apha noNandi, Uthetha ngento yentlombe. Nina njengabantu abayaziyo intlombe niyazi ukuba intlombe yintoni?
 Nokulunga: Intlombe xa kudibana amagqirha nhe?
 Ncebakazi: Mhh...
 Nokulunga: Mhlawumbi igqirh' elithile linomcimbi so li-invayithe amanye amagqirha ke ngoku ukuba mawazokuxhentsa kuculwe.
 Ncebakazi: Mh.
 Thabisa: Ok! Intlombe like kulapho kudibana khona amagqirha. Adibana like ngeengulo zawo. Like ukuba... omnye aze neengoma yakhe. Aculelwe a-ekspekth' ukuba like aqhwatyelwe kakhulu ukh'ubone. Like uyaphila yena ngalaa nto. It's the way aphila ngayo.
 Thunyelwa: Ndingatsho ndithi intlombe yi...kulapho kudibana khona amagqirha. Mhlawumbi ah...kuloo mzi mhlawumbi ozokubulela izinyanya. Adiban' onke ngoku kuculwe ezo ngoma.

The learners give a definition of intlombe, a séance, and they explain that it is a ceremony where diviners come together for singing, dancing, to show gratitude to their ancestors and for the healing of their ailments.

- Ncebakazi: Le ndawo yokuqhwaba ithetha ntoni?
 Thunyelwa: Xa uqhwaba, like umntu lo...lo wengoma umnika esaa spirit xa uqhwaba uya mm...ndingathini?...Uyakwaz' ukuba maka....
 Thabisa: Kungona afumana i...esaa spirithi....
 Thunyelwa: Uba nomdla xa eqhwatyelwa
 Nokulunga: (simultaneously) Uba nomdla xa eqhwatyelwa
 Thabisa: ...sokuba axhentse.
 Ncebakazi: Mh! okay. So, iingoma zentlombe ke ngoku ziyaculwa ngaphandle kwentlombe akunyanzelekanga ukuba kubekho intlombe ukuba ziculwe okanye...?
 Thabisa: Ha.a.h
 Ncebakazi: Ngokwazi kwenu?
 Thunyelwa: Hayi ziyaculwa nangaphandle mhlawumbi kukh'umgidi kuloo mzi bazicule xa be...okanye kube kh' umtshotsho bazicule.
 Ncebakazi: Okay. Ayizongoma ezi...ekuthiwa zezamagqirha zodwa.
 Thunyelwa: A. a. h...hayi
 Ncebakazi: Nabantu ke abangaphandle bayakwaz' uzifunda bacule kuzo
 All: Mhh

Tape: *Learners arrange themselves in a sitting position so that they can face the camera during their learning process. Subsequently Nandi tells them about her personal song, which she is about to teach them.*

- Ncebakazi: Into eyinqaba yengoma yinto... apha ... yen' uthetha ngento yokuba wayiphiwa ingoma. Ngokwa...anga...kuni...ni from your side. Imvelaphi yengoma isuka phi. Ndingath' ingoma isuka phi?
 Nokulunga: Isuka kwizinyanya, like umntu uyaphupha anikwe ingoma ngabantu bakokwabo, izinyanya.
 Ncebakazi: Mhhh
 Nokulunga: Emphumeni wakhe.
 Thabisa: Okanye mhlawumbi omnye ayive komnye, like...naye im-touch-e ngaphakati then ayithande ke ngoku. Ingoma ke...uyiva nasemntwini...uyithande.
 Thunyelwa: Mhlawumbi xa benentlombe kubakho abakhwetha and then bahlale kuloo ndawo. Um - mhlawumbi omnye unengoma entsha...then bafundisane.

The learners inform the researcher that the reason for clapping is to give the person performing the musical art motivation and encouraging the human spirit so the person has an interest to perform. According to the learners, iingoma zamagqirha can be performed in a secular environment, such as at initiation parties, and weddings; anyone can study these musical arts for the sake of performing them.

- Ncebakazi: Mhh le...le ndaba yokuba yena wayiphiwa iyenzeka nakubani na? Okanye yenzeka kumnt' ongumkhwetha kuba yena ungumkhwetha?
 Thunyelwa: Yenzeka kumntu' oqalwa yintwaso.
 Ncebakazi: Kumntu' oqalwa yintwaso?
 Thabisa: e-ehhh
 Ncebakazi: Nina niyazi...niyazi kanjani loo nto? Niyazi ngokuxelelwa?

- Nokulunga: Sayixelelwa ngutat'omkhulu weth' oligqirha
 Ncebakazi: Ngutat' omkhulu wenu oligqirha?
 Nokulunga: Mhh.
 Ncebakazi: So uyani...niyayazi ukuba nisiva okanye wani...watsho kuni
 Thabisa: Ewe uyasivezisela izinto...uyasixelela like ngemvelaphi yezinto.
 Ncebakazi: Mhh
 Thabisa: Mh
 Ncebakazi: Singatsh' uba ingoma yeyomntu? Okanye ingoma...
 Nokulunga: Yeyomntu. Ewe.
 Ncebakazi: Nokufika, nokuphuma kwayo nendlel' eculwa ngayo yeyakhe. Like kwi...kumculo wesilungu kuye kuthiwe i-composer nguBach...yabhalwa nguye, yingoma yakhe. Kwiingoma zentlombe umntu uyakwaz' ukuthetha loo nto? Athi le ngoma ibhalwe ngubani ngokwazi kwenu?
 Nokulunga: Ha-ah akutshiw' ukuba ibhalwe, like uyayiphiwa emaphupheni kaloku so ibe yeyakhe ke ngoku xa edibene namanye amagqirha acule ingoma yakhe nabanye bacule ezabo abaziphiweyo.
 Ncebakazi: Okay. So yinto ye-sentiment, ukuba uva kanjani na?
 Nokulunga: Mhh.
 Ncebakazi: Ukuba yena u-filisha kanjani ngayo.

Tape: *Nandi speaks about the singing technique in relation to iingoma zamagqirha.*

- Ncebakazi: Apha uthetha ngendlela ekukulwa ngayo.
 Thabisa: Mhh.
 Ncebakazi: Nicinga ntoni ke...ngoba niyancuma nonke?
 Thabisa: Ewe unyanisile xa ucul' ezaa ngoma akufunekanga uzithande.
 Ncebakazi: Mhh.
 Thabisa: Kufuneka ucule ngale ndlela u-filisha ngayo wena.

The researcher questions the learners about the origins of ingoma yamagqirha. Nokulunga says that the ancestors give the song to the diviner/diviner initiate through a dream. Thabisa adds that someone may hear the musical art and it ends up giving great sentimental value to them. Thunyelwa says that at times a diviner initiate has a new musical art which he or she passes on to his or her colleagues. However, the learners emphasise that the scenario of Nandi where the musical art is given to her in her dream is because she is a diviner initiate. The learners state that their grandfather, a diviner, informs them on matters pertaining to the divination profession and culture.

- Nokulunga: Okanye ungaculi ngath' uba usekwayareni. Zinendlel' ekukulwa ngayo. Aziculwa like nje okanye xa ufun' ukucula nje any song.
 Ncebakazi: Mhh... so ningathi iyafaneleka laa nto xa sithi yena yiba ngathi uwa endaweni.
 All: Ewe, (nodding profusely) iyafuneleka.
 Ncebakazi: Yeyiph' eny' indlela angatsho ukuthi xa ufun' ukwazisa omny' umntu ukuba ucule kanjani? Ungathini ngaphandle kokuba uba ngathi uwa endaweni? Yeyiphi' eny' indlela eningayidiskrayibha ngayo ukuba ye-nzeka kanjani?
 Thabisa: Angaculi like ngokuzithanda. ukh' ubone?
 Ncebakazi: Mhh.
 Thabisa: Ukhon' umahlako xa ucula ekwayeni naxa ucula eny' ingoma like ungaculi ngelaa lizwi lokuz' thanda.
 Ncebakazi: Mhh.
 Thabisa: Okanye mhlawumbi ngevayivayi. Ukh' ubone?
 Nokulunga: Kufuneka like anike i-rispekthi kwizinyanya.
 Ncebakazi: Mhh.
 Nokulunga: Cause xa ucula laa ngoma uculel' izinyanya. So awunakucula isikwayari kuba ('cause') izinyanya azidibani ne-choirs, mhh.

Tape: *Nandi is singing and Litha is drumming for her. Thunyelwa starts to clap out of her own initiative.*

- Ncebakazi: Mhh. Apha int' eyenzekayo uye watyhuna, uye wafaka iLitha egubini. Andithi
 All: Mhh
 Ncebakazi: Kuni yintoni eye yathi kuni xa ehlabela ukuba yiyo le ngoma yingoma yamagqirha? Niye nayazi ukuba yiyo? Niye nav' uba yiyo? Okanye yile nt' uba ebechazile watsh' ukuba uza k' yile nto ubenichazela niyaz' uba kuza kwenziwa ingoma yamagqirha. Kulen' ingoma ayiculayo yeyiphi into ethi kuni yingoma yamagqirha, ngokwazi kwenu?
 Nokulunga: Yindlel' acula ngayo, negub' el' alibethayo nendlel' axhentsa ngayo, yena xa ecula le ngoma.
 Ncebakazi: Xa usithi yindlel' axhentsa ngayo apha kuni nje anizange nixhentse ukhon...umehluko kwimixhentso?
 Nokulunga: Njani?

When asked about the composition of the musical arts, Nokulunga tells how the diviner owns the songs, but does not compose it, as it is given to him or her by the ancestors. The learners agree with Nandi that a person should not sing as though they are holding back something or as they would in a choir. They agree with the metaphor that Nandi uses, i.e. that they must think of themselves as falling off a cliff. Nokulunga regards the singing according to the technique that Nandi describes as way of showing respect to the ancestors.

- Ncebakazi: Like, ningathi uxhentsa okwezi...indlela yamagqirha okwamagqirha?
 All: Ewe uxhentsa okwamagqirha indlela axhentsa ngayo.
 Ncebakazi: Ningan...ningani...ningatsho. Ok, eny' int' eye yenzeka, uye wena waqhwaba engatshongo. Kule mmm...research ndiyenzayo....
 Thunyelwa: Mhh
 Ncebakazi: Indawo endifikelela kuyo yeyokuba eklasini iza kufundiswa kajani ingoma yamagqirha. Apha sikwindawo apho singekho eklasini kodwa niyafunda at the same time....Niyayifunda ingoma, ngoku not uba yintoni' erayithi, yintoni' erongo, wena yinton' eyayikwenza wena ukuba uqhweba ngelaa xesha?
 Thunyelwa: Bendimnik' umdla ndithe ndisabona exhentsa ndaqonda mandimnik' umdla ndaqhwaba ukuza azoba nomdla.
 Ncebakazi: Mhh. Nani xa niqhwabayo not ke uba niqhwaba apha kule ingoma, kowenu xa kuqhwyatwa endlwini ni-understand ukuba kwenzelwa ntoni?
 Nokulunga: Ewe, ukuba lo mntu le nto ayenzayo azayi enjoy-a naye abone nawe ukule nt' ayenzayo.
Tape: *All the learners are clapping, Nandi is singing and Litha continues to drum for her.*
 Ncebakazi: Okwangoku anikaculi niyaqhwaba...
 Thabisa: Mhh.
 Ncebakazi: Kuni niyafilisha ukuba you're part of i-music-making process? Okanye nipi ngokwenu nis...nisafunda? Nicinga ntoni ngeli xesha njeba niqhwaba yena ecula? Ni...nisephi nina ngokwengqondo?
 Thabisa: Thina sipha qha sisazama ukufumana ii-lyrics eziya yena aziculayo.
 Nokulunga: Sibambe ne-rhythm ingoma ehambe ngayo sizowuyazi ke ngoku.
 Ncebakazi: Umdla wenu ungakanani ngoku ngeli xesha...because ni...niyamjonga and nimjongile if...i-attention yenu ifokhase kuye throughout....?
 Nokulunga: Mhh
 Thabisa: Mhh
 Ncebakazi: Ningathini ngomdla wenu ukuba ni...
 Thabisa: Ewe umculo unika umdla.
 Ncebakazi: Mhh
 Thabisa: Ya like xa kuculwa wonk' umnt' uyonwaba.
 Ncebakazi: Mhh
 Thabisa: Like, ayikho laa nto yokuba kwathini mhlawumbi.
 Ncebakazi: Ok
 Thabisa: Like, ingoma yeyokonwabisa wonke umntu.
 Ncebakazi: Ningathini nina ke ngento ye...like, you say the power to the music, what would you, ningayi-diskrayibha nithini, nithini?
 Thabisa: Like, ingoma entsha na...umntu xa ekufundisa ingoma entsha naw' uba nomdla uzo wuyazi naw' uzo kuyifundisa abany' abantu.
 Ncebakazi: Ana..ani...ninento yokongeza ngoku? Because...it's very important le nto uyithethayo yomdla. I was gonna ask. Ekuqaleni niye nincume, and in a way you are being made interested ninikwa umdla kule nto niyenzayo, niyavuma kuloo nto?
 Thabisa: Ewe.

The researcher asks the learners how they were able to classify the musical art as ingoma yamagqirha. Nokulunga states that the answer lies in the way Nandi sings and dances, as well as in the type of drumming. The researcher asks Thunyelwa why she clapped when she did. Thunyelwa's reason for clapping is to motivate the singer and to show enthusiasm. Thabisa's comments support Thunyelwa's reasons. Thabisa believes that the performance of the musical art and music in general is for the sake of enjoyment.

- Tape:** *Nandi momentarily takes over the drum; thereafter she stops the singing and clapping and teaches the text of the musical art.*
 Ncebakazi: Xa ethe kuni ithi: " angathini umama xa nobona ndinjena?", nonelisekile ukuba niyivile ingoma? Isekhona into eyenye enifun' ukuyazi njengoba sinixelel' iiwords?
 Thabisa: Ewe.
 Thunyelwa: Ewe isekhona xa kulandelwa ukuba kulandelwa njani.
 Ncebakazi: Mhh.
 Thabisa: Nange... ne-key yengoma ukuba like, iculwa njani noth' uba wazi nje amazwi qha.
 Ncebakazi: Yeyiphi' eny' into enifun'ukuyazi koba buthuba?

- Nokulunga: Yoba indlela ehamba ngayo i-rhythm yayo ingoma.
- Tape:** *Nandi sings her part, which is the call, followed by the response. Nandi starts to sing while drumming simultaneously. The learners clap along and the response follows where it fits in the musical arts.*
- Ncebakazi: Mh. Xa senicula ngoku niyifilish' uba kufuneke ibe khona indlel' enicula ngayo i-melody yengoma.
- Thabisa: Ewe.
- Ncebakazi: Niyafilish' uba nifuneke niyazi phambi kokuba niyicile okanye niye niyiva njengoba nizifakel' iiparts zayo. Like, do...are you sticking to the original according to yourselves okanye niya improvayiza?
- Thabisa: Like, kuyi...iphuma kuwe like, ukuba wena uyiva njani uba mhlawumbi ithatshi.
- Ncebakazi: Mhh.
- Thabisa: Uye ufakele nendawo yakh' oyivayo ukuba iyangena.
- Ncebakazi: Niyavuma?
- All: Ewe
- Ncebakazi: Nifaka indawo eniyivayo ukuba iyangena. So nenza int' eniyivayo ukuba iza kungena kwinto...iza kungena...
- Nokulunga: Iza kungena. Kumagqirh' ungacula nokuba yintoni. Uvele wenze nje loo nto inike umdla, nje umntu lo wengoma.
- Ncebakazi: Kodwa kufuneke ibe yinto eniyivayo nina ukuba iyafaneleka.
- All: Ewe.
- Tape:** *Nandi and the learners are singing and clapping. Litha is drumming and Nandi still is singing the call.*
- Ncebakazi: Kuni kuyavakal' ukuba niseklasini niyayifunda le nto okanye yinto egqithiswayo niva kanjani i-atmosphere njeba nifunda, niva kanjani, ukuba yiklasi okanye is it formal? is it very formal? or is it relaxed?
- Thabisa: Hayi
- Nokulunga: Iraythi nje i-relaxed because sihleli nje siyifundiswa, siyafundiswa nje kakuhle.
- Ncebakazi: Nifilisha nifundiswa nje kakuhle?
- Nokulunga: Mhh.
- Ncebakazi: Ikhon' eny' indlela enicing' uba ningafundiswa kanjani, indlel' enye yokufundiswa?
- Thabisa: Ha-ah i-right le indlel' afundisa ngayo.

The learners indicate that for them to learn the musical art, they should be given the text, the way to sing the text, the key or starting pitch and the rhythm. The researcher asks the learners if they are to be given the melody of the song. This question was asked to determine if the learners are following the original melody given by Nandi or if they are improvising in the music. Thabisa says that it depends on the individual and the others agree. Nokulunga adds that a person can add whatever they like as long as it is complementary in a musical sense. When asked if they felt the lesson was formal and disciplined, the learners replied that the lesson was relaxed and they were being taught appropriately.

- Ncebakazi: Zikhon' eziny' iindlela enizaziyo ukuba umntu' angafundiswa ngazo ingoma?
- Thabisa: A-ah
- Nokulunga: Sometimes ingoma uyifundisw' ukuba iqal' ibhalwe phantsi. Uman' uyifunda and then....
- Ncebakazi: Mhh. Ukubhalwa phantsi kwanel' ukuba ibhalwe phantsi?
- Nokulunga: Ibhale phantsi neh?
- Ncebakazi: Mhh.
- Nokulunga: Xa iculwa yona ingoma nawe ucule nayo ufunde le nto ibhalwe phantsi.
- Ncebakazi: Mhh
- Nokulunga: Ucule uhambe nayo ingoma.
- Tape:** *There is singing and clapping by the learners, Litha is drumming, while Nandi continues to dance.*
- Ncebakazi: Okay. Ukuba elaa gubu belingekho ibiza kuba njani int' eniyenzayo?
- Thunyelwa: Ibingazokunika mdla.
- Ncebakazi: Ukuqhwaba kunika umdla?
- Thunyelwa: Ukuqhwaba negubu linika umdla.
- Ncebakazi: Kufuneke ibe ligubu nokuqhwaba zombini?
- Thunyelwa: Ewe.
- Nokulunga: Kunyanzelekile iingoma zamagqirha ukuba libe khon' igubu
- Ncebakazi: Kuni kuthiwa igubu lenz...lelothini?
- Thabisa: Igubu liphilisa ingulo le nto umntu aphethwe yiyo.

Ncebakazi: Mh
Thabisa: Ewe

When asked if there is a different way of learning a song [the vocal aspect of a musical art], Nokulunga replies that one way could be if the song is written down and the learners follow the text when singing. The learners feel that without the drumming and clapping the musical art becomes uninteresting. Thabisa states that the drum is for healing.

Tape: *The camera is focusing on Nandi's feet pattern.*

Ncebakazi: Ukuba besi...besikweny' indawo ngaphandle kwale beniz' ophakama nixhentse? Nanirhalel' uxhentsa ngokuya naniphaya?

Thabisa: Ewe sasirhalela.

Ncebakazi: Yinton' eyanibambayo?

Thabisa: Akukhont' isibambileyo qha mhlawumbi e-eh andiyazi.

Nokulunga: Hayi, akukho nto imbambayo umntu xa efun' uxhentsa xa ufilishay' uba ufun' ukuxhents' uyaphakam' uxhentse, qha uphakam' uxhentse.

Ncebakazi: Abanye abantu baye baphakame baxhentse. Nicinga ngoba yintoni ebadalela ukude baphakame bade baxhentse bona?

Thabisa: Uyayiva ngaphakathi kuye.

Ncebakazi: Mhh.

Nokulunga: Yena ufilisha makaphakame xa kuxhentswa.

Thabisa: Uyithandile mhlawumbi.

Ncebakazi: So kuqale ku...ibe yingoma umntu aqhwab' amamel' igubu omnye ade axhentse. Kuqala ntoni?

Nokulunga: Sometimes uxhentsa kungekaculwa nokuculwa iseligubu, avel' aphakame nje axhentse.

Ncebakazi: Mhh. Kodwa kufuneke, ukuxhentsa yinto ya... ukuxhentsa kuyinto ya hamba nantoni?

Thunyelwa: Kuhamba negubu, nezandla nengoma.

Ncebakazi: Mhh. Nengoma akuhambi kodwa.

Thunyelwa: A-ah akunawukwazi uvel' ushukum' uxhentse....

Ncebakazi: Mhh.

Thunyelwa: Kungekho gubu kungekho zandla.

Ncebakazi: Mhh.

Thabisa: Ngamany' amaxesha akunideki ukuba ud' uphakam' uxhentse mhlawumbi ubonakala apha ebusweni like...uzoba...

Ncebakazi: Mhh.

Thabisa: Like i-expression yakho...ewe.

Ncebakazi: Mhh.

Thabisa: Mhlawumbi' omny' umntu' acimele ke uyeyiva like, ngaphakathi.

Ncebakazi: Ukuba ke ngoku naniye naphakama naxhentsa naniza kuxhentsa kanjani? Ikhona' eny' indlel' ekhethekileyo okanye...umntu uyenza loo nto ayivayo?

Thabisa: Wenza le nt' iphuma kuwe.

Nokulunga: Umntu wenza le nt' ayivayo.

Ncebakazi: Mhh.

Thabisa: Uva kuwe.

Ncebakazi: Mhh.

Thabisa: But uhambelane nengoma.

The researcher asks the learners whether, if they were in a different environment, they would have stood up and danced, and whether they wished to have danced on the day. Thabisa replies that they wanted to dance. Nokulunga emphasises that it is an individual's choice to dance, as there is nothing wrong with getting up and dancing if one feels like it. The researcher asks the learners how they conceptualise iingoma zamagqirha. A Nokulunga state that sometimes the dancing happens when there is only drumming. Thunyelwa explains that dancing is accompanied by drumming and clapping.

Tape: *Nandi stops the drumming by Litha; thereafter Thunyelwa takes over the drumming*

Ncebakazi: Okay. Ingoma niye nayiv' uba niyifumene kobuphi ubuthuba?

Thabisa: Ndicel'uphinde.

Ncebakazi: Ingoma niye nava uba niyifunde nayiqonda kobuphi ubuthuba? Nicinge ukuba inithathe ixesh' elingakanani niyifunda le ngoma?

Thabisa: Hayi khange sithathe xesha.

Nokulunga: Mna ndiqale nday . uqale mos wayicula neh before asilantike, uqale wayicula negubu libethwa then ndabamb' i-rhythm so emveni kokuba eyiculile wasixelel' i-lyrics ke ngoku ngaphandle kwegubu.

Ncebakazi: Mhh.

Nokulunga: Wayicula nje ngokwakhe then ndabamba ke ngoku.

Thabisa: Yah. Mna ndimamela i-words ezi azithethethayo.

Ncebakazi: Mhh.

Thabisa: Then ke ngoku ndiqhwabe, then ndifumane laa key ke ngoku acula ngayo emva kwee-lyrics, then ke ngoku acule ndimlandele.
 Thunyelwa: Ndisayifun' into endiza yithetha
 Ncebakazi: 'Cause. Ndifun' ukuqond' ukuba uyifunde kanjani wena?
 Thunyelwa: Like, uye wasixelela ii-lyrics zayo and then ndaz' bamba, wayicula wasixelele! ukuba ilandelwa njani ndabe sendiyifunda ngelo hlobo.
 Ncebakazi: Mhh. Uman' ufakela nezinto wen' ozivayo?
 Thunyelwa: E-eh
 Ncebakazi: Ezingenayo.
 Thunyelwa: Eh.

When asked how long it took them to grasp the musical art taught to them, Thabisa replied that it did not take long. She tells of first listening to the text as Nandi spoke it, and her clapping along simultaneously listening to the starting pitch of the musical art. She also was imitating Nandi in her singing. Nokulunga states that she first grasped the rhythm and thereafter the text and the melody, when it was taught without the drum sounding.

Tape: Nandi cueing the drumming

Ncebakazi: Ikhon' into eniyicinga ukuba yena ngeyenzile ngaphezu koku akwenzileyo?
 Thabisa: A-ah kuphuma kuye...
 Ncebakazi: Mhh
 Thabisa: ukuba makenze kangakanani.
 Ncebakazi: Mhh.
 Thabisa: Wena ngaske wongeze ngaphezulu qha.
 Ncebakazi: Wongeze ngantoni?
 Thabisa: Mhlawumbi naw' uphakam' umncedis' uxhentse.
 Ncebakazi: Uxhentse?
 Ncebakazi: Not not akukho nto wena aphilisha ukuba ungayenza ekuyifundisen' ingoma? Nifilisha ekuyifundisen' ingoma wenz' okufanelekileyo nokweneleyo?
 All: Ewe....
 Ncebakazi: Andiva?
 Thunyelwa: Ndithi usanelisile.
 Ncebakazi: Ok nonke nanele?
 All: Ewe
 Ncebakazi: Ukwengeza ke ngoku kweyokuba nani nixhentse nani nenze le yenziwayo noth' eyokuba niphinde nifund' eny' into. Yoba ni...like, anisekho kulaa nt' uba nizam' ukwazi but nikwi...ani...ani anikho kwi-space sokuba nizam' ukwazi nikwi-space sokuba you are part of it, you are part of the song, you are making the song now this...
 Nokulunga: Xa sowuyivile wayazi nee-words zayo then ungaphakama naw' uncedise uxhentse.
 Ncebakazi: Mh.
 Thabisa: Mhh...kuphuma kuye kodwa.
 Ncebakazi: Kuphuma kuwe, ok. That's it. Thank you very much.

Thunyelwa explains that Nandi told them the text, which she grasped; thereafter Nandi illustrated how to follow [sing the response] and that is how she learnt the musical art. The researcher asks the learners if they feel there was anything else Nandi could have done to improve the lesson. Thabisa thinks that it is for Nandi to decide, and that as a learner a person can add what he or she can, such as getting up and dancing with her. Thunyelwa testifies that she is satisfied with Nandi's teaching. Nokulunga confirms Thabisa's statement.

The home environment case study: teacher interview

Present Nandi Lizwe
Ncebakazi Mnukwana (researcher)

Cameraman Neville Hartzenberg

Venue South African College of Music
Rondebosch

Date 18 May 2002

The interview was conducted in two phases because of time constraints, as there was not sufficient time to complete the interviewing the first time round. The interview is done mainly in isiXhosa. A summary of this interview is provided in English. The inserts labelled 'tape' are excerpts from the recorded lesson used for this interview as source of questioning and a reminder to Nandi.

Interview 1

Ncebakazi: Yintoni ogandixelela yona, o-comfortable ngayo wena ongandixelela?
Nandi: I-reason why and zange ndiyixelelwe okwam zange ndithi sendivumile kuwe.
Ncebakazi: Eh
Nandi: Ukh' ubone? ... ndavesike ndababuza ukuba kunobakho umntu ofun' ukwenza into enjena. Kwathiwa hayi ayenziwa loo nto leyo.' Ndabuza ke mna 'ngoba kutheni?' Soze mos ebantwin' abadala uyifumane into e-straight.
Ncebakazi: Eh
Nandi: Hayi, it's just that ayenziwa yonke le nto.
Ncebakazi: Eh
Nandi: Nam I never got i-reason e-valid yento yokuba why ingenziwa.
Ncebakazi: Wena, what is your relationship kwiinto zamagqirha, personally? Yintoni ekudibanisa nobugqirha?
Nandi: Ok, like ihlobo endikhule ngalo, nezinto endiziphuphayo, bayandichazela ke ngokuna. First bendingayazi uba ndiyathwasa. Ndivuke, mama ndiphupha into ethile. Abantu basendlini baqonduba, hayi-bo, lo mntana iinto aziphuphayo. Okanye ndivuke ndichaze umntu endimbonileyo. Ngumntu onje nanje, andimazi nomazi. Kuthiwa ngutamkhulu walapha or iinto ezinjalo. Okanye ndithi ndilele ndivuke ndibambe i-beads xa ndivukayo. Ndivuke ndiziphiwe aph' esandleni, into ezinjalo. Then ke ngoku nasesikolweni. Yabhaqwa nasesikolweni isikakhulu. And then u-teacher wam waya pha endlini. Kwafumaniseka ingathi ndingumntu othwasayo ihlobo endiphethe kakubi ngakhona esikolweni. Then baqal' abantu basendlini baba-stressed bayijonga ke loo nto leyo.

The ethics of being a participant in the research are discussed, with reference to Nandi's diviner community. Nandi attempted to find out from her colleagues why she would not be allowed to take part in this research. She did not get a straight answer. Hence she has been given a pseudonym for this research. I ask her about her personal relationship with divination.

Ncebakazi: Utishala lo waza endlini, yena ukhulele kwinto yobugqirha, okanye uyazalana nani?
Nandi: No, she was a white woman. But i-nanny yakhe, eyayimkhulisile ya-end up iligqirha, uyabona. So uyazazi iinto zobugqirha ngohlobo kuba i-nanny yakhe yayimgadile esemncinci iligqirha.
Ncebakazi: Ke ngoku singathi esi stage wawugula?
Nandi: Ya, but zange ndigule like, like ndigule ndibe nento, ukh' ubone, ebuhlungu. Bendi-stout nje. Like, ndi-disturb-a abany' abantwana eklasini, Ndingafun' ukuthunywa xa ndithunywayo, ukh' ubone. Ndizigulise sometimes noba ngoku ndingaguliyo. Ndineento ezi-funny nje eziphum' ecaleni, but not to say bendigula. Kufumaniseke bendilala phantsi.
Ncebakazi: Mhh... okay
Ncebakazi: Mna imbangi yokuba ndenze le research ndifun' ukuqonda uba ingoma ifundiswa kanjani?
Nandi: Ehm
Ncebakazi: Apha uza bafundisa ingoma yakho.
Nandi: Mhh
Ncebakazi: Em, imvume yoba abantwana besikolo ikhona into uba bangazifundela iingoma zamagqirha?
Nandi: Like, leyo into ayinobanjwa because, like, ukh' ubone, mhlawumbi senza intlombe kulomnyumntana. I invite iitshomi zakhe: 'Hayi khanizeni ekhaya kuza bakho intlombe' Baza yiva loo ngoma bayicule and bayazicula nasestratweni akhomntu onobamb' ingoma. No-Wakrazula wasecaweni uyaculwa nase-shebeen, into ezinjalo. So akhomntu onobamb' ingoma athi yeyam.
Ncebakazi: Okay...because, pha khona into yoba intlombe, okwentonjane, okulwaluko, izinto zesintu azifumaneki esikolweni.

Nandi at first didn't know she was being called into divination. Her first signal of intwaso was the dreams she kept having about old relatives she had never met. Her white teacher picked it up, as the teacher's nanny had become a diviner. Another symptom was her bad behaviour at school. The researchers tells Nandi her reasons for conducting the research, which is to find out how a musical art like ingoma yamagqirha is taught. We discuss the use of musical arts in the school context. She thinks that cannot be prevented. She makes an example of how a church hymn is also sung at a shebeen.

- Nandi: Eh
 Ncebakazi: Ngoku sine education system ethi zonke eza zinto zesintu zazingavumelekanga zingekho esikolweni mazifakwe abantwana bazazi.
 Nandi: Eh
 Ncebakazi: How much open do you think wen' abantu abayikhathaleleyo into yentlombe, specifically bona? Bakhon' abantu abayihloniphileyo, bekhona abayikhathaleleyo. Abantu abayihloniphileyo into yentlombe abayi..., kubo ibubom. Baza va njani xa lo mculo uthathwa pha kwintlombe usiwa esikolweni?
 Nandi: Kaloku ayikho into abanakho ukuyenza because like ingoma marni iculwa naphina. Naphina ingoma iyaculwa, umntu uyazithathela ingoma ayoziculela, afundise nabanye abantwana mhlawumbi estratweni bayandlala nje yaziwe. Eskolweni mhlawumbi utishala ayive beyicula ayithande: 'khanindifundiseni.' Mhlawumbi ayilungise yena ibe yingoma ye-choir iinto ezinjalo, ukh' ubone? So awukwazi ukubamba ingoma ungayibhalanga phantsi ibe ne-copyrights zayo uthi yeyakho.
 Nandi: Because, for instance, mna ndiphuphile. KHange ndihlale phantsi ndiyibHale.
 Ncebakazi: Mh.
 Nandi: ...ndiyistampishe kutolwe ukuba lena ingoma yeyam. Iza culwa ndim ndendwa. Umntu oyiculayo uza bHatala kum imali.
 Ncebakazi: Eh
 Nandi: Ayihambi njalo.

The researcher raises the issue of the different sentiments towards divination, those who care and those who respect it. With those who respect it, how do they feel when divination musical arts are used at schools for learning and appreciation? Nandi comments on the lack of control in the transmission or passing on of musical arts by persons. She refers to the issue of copyrighting in music and says that she did not write her song, it came to her through a dream. Nandi is alerted to the reasons for the research such as how children learn and what she feels she could have improved on in the lesson, if anything.

- Ncebakazi: Okay. So now siza bukela the actual process when wabatitsha ke. It's already started. linto endifuna ucinge ngazo, mna ndinomdla ngazo phofu yindlela abantwana abafunda ngayo. Kwaye nendlela wena ofundisa ngayo. Okanye ungavuya ukuba xa usand'ubukela, ngowenza kanje, wenza kanje, ways you could have improved.
 Nandi: Okay.
 Ncebakazi: And also, eny' into kule process nje ngokubatitsha, zikhona i-stages ezivelayo. What makes you move from one stage to the next? What makes you move for instance, le ndawo bayibambile?
 Nandi: Okay
 Ncebakazi: Okay
Tape: *Nandi says how she received the musical arts that she is about to teach. She tells the learners how she became accustomed to her personal diviner song and describes what not to do during the vocalization when performing the musical art.*
 Ncebakazi: How important was it for you to learn, le nto usand' ukuyithetha, le nto ukuba ingoma ivela phi. Ibaluleke kangakanani le nto xa uxelela umntu?
 Nandi: Ibalulekile.
 Ncebakazi: ...xa ufundisa?
 Nandi: Okay, xa ndifundisa, like, iingoma zamagqirha zine-way eziculwa ngayo. Like, anocula nge-tone ye- opera, okanye yasekwayarini yooQavane or what.
 Ncebakazi: Mh
 Nandi: Like iba ngathi uyayila xa usebenzisa laa tone.
 Ncebakazi: Uya...?
 Nandi: ...yila, u-off tune.
 Ncebakazi: Okay
 Nandi: Ukh' ubone, xa ucula ilizwi lakho ulihombisile, uzimisele: 'Uyabona ke ngoku ndiza kucula nyhani.' Usebenzisa i-voice yakho e-nice. Iba ngathi i-off tune. Ayiyo le cula ke ngoku. Zon' iingoma zamagqirha, ukh' ubone abantu bakudala xa becula, babengakhathali ukucula kwabo. Becula qha. Loo nto uve umntu uthini. Ziculwa njalo iingoma zamagqirha ube nendawo othi uyatshona, unyuke. Awuculi like smooth marni i-voice yakho uyipholishe.

How did Nandi know how to move from one stage to the next in her teaching process? The researchers asks about the importance of understanding and knowing the origins of musical art, iingoma zamagqirha. She tells of how it may seem you are singing off tune when you sing iingoma zamagqirha. Emphasises the vocal technique

Ncebakazi: Mhmm

Nandi: No, aziculwa kanjalo. Like xa umntu umxelela ukuba le ngoma ivela phi, usuka phi nayo. It's very important because, like, ifana mhlawumbi, ndiboniswa into ngawe. Ndiqond' ukuba andiz' umxelela uNcebakazi, khawume ndimyeke. Like, wen' unomdla uthi: 'khawundixelele something ngam oyibonileyo,' ukh' ubone. Iyandiqhuba nam xa ndiyicula, yabona. Nam ndibe nomdla wokuyenza le nto ufuna yenziwe. Indinika umdla okwam. Naxa ndisentlombeni xa ndizophakama ndiza kwenza loo nto ndiza yenza. Like, ecaweni xa uza tshumayela uthi: 'ndicel' intonga yam.' Uhlatyelwe iculo lakho lasecaweni. Nakuthi iyafana xa zophakama kutshw' ingoma yakho, kuculwe.

Tape: *Nandi demonstrates the song (the lead part and the following part). She mimics the unacceptable tone of voice that is used when singing ingoma yamagqirha.*

Ncebakazi: Xa ubonayo i-expression zabo ucinga ingqondo yabo iphi?

Nandi: Like, sana, they are so scared. I don't know whether boyika igqirha okanye boyika ntoni.

Ncebakazi: But would you expect that from abantwana generally...Yinto eqhelekileyo?

Nandi: Ya, like i-facial expressions bebengathi ndiza bafundisa into yaseGermany, ukh' ubone. Uhlobo abajongeka ngalo buhlungu!.

Ncebakazi: Oh

Nandi: But zange ndiyinotise before.

Ncebakazi: Eh

Nandi: Zange ndiyinotise before.

Musical art can serve as a motivator in the process of ukuvumisa. About the beginning of the lesson Nandi comments that the learners look scared (nervous and humble.) She has noticed this from viewing the lesson on video during this interview.

Tape: (started)

Ncebakazi: Apha uya-emphasiz-a le ndlela yokucula. Wena awuzelwanga uligqirha.

Nandi: Mhm

Ncebakazi: Andiku-offend-i xa ndisithi awuzelwanga uligqirha?

Nandi: Ya.

Ncebakazi: Nawe uye wafunda?

Nandi: Ya.

Ncebakazi: Zinintshi izinto ozifundileyo, specially ngoku kumculo. Wena uye wafunda ntoni ngendlela ekuculwa ngayo? Wena kuqala phambi kwale nto? Wena ungayifundisa omnye umntu?

Nandi: Like one, ihlobo okufundiswa ngalo iingoma zamagqirha sizihlalele nje sodwa akuthiwa: 'Yizani siza funda ingoma ngoku, ukh' ubone.

Ncebakazi: Akutshiwo?

Nandi: No

Ncebakazi: Mh!

Nandi: Mhlawumbi, umntu uzikerela ikhaphetshu lakhe okanye unqunqa ikhaphetshu. Uziculela loo tune yakhe ayitsho engqondweni yakhe. Azicul' i-words. Mhlawumbi igqithe i-three days, ukh' ubone, emane eyenza. Ndiqonde uba iyandithukuthezela: 'Khawume ndimncedise.' Mhlawumbi: 'Ithini marni le ngoma yakho?' Ukh' ubone.

Ncebakazi: Mh !

Nandi: Sifundisana olo hlobo, not ukuba kuza kuhlaliwa phantsi kube serious: 'Okay, sifunda eny' ingoma ngoku.' No, it's not like that. But ihlobo i-voice yakho oyikhupha ngakhona ke. Like, kumane kuthiwa cula ngokwakho xa usemtsha, usafika. Umane uculiswa: 'Hayi' kuculwa njani? Ukh' ubone. Kuculwa ngohlobo oluthile. Like, it's quite difficult because mna bendikade ndicula ezikwayarini. Ndicula ngelizwi elipholishweyo. Kube nzima ke ngoku kum for ucula iingoma zamagqirha. Kumane kusithiwa: 'Hayi, kha uqale ekuqaleni.' Ukh' ubone.

Ncebakazi: Mh.

We start to discuss the aspect of training for divination, especially the musical arts. She talks about the informal learning. What makes this informal learning is that time has not been set apart for the diviner initiates to learn. They learn the musical arts, especially the vocal by singing together when they work, such as doing house chores, at the diviner's home who is training them or in their individual homes with other initiates or diviners. When you are still a new person you are made to sing alone at times and you are guided through your singing technique.

- Nandi: Ud' uyiqhele olo hlobo. Bacula nabo xa beculayo. Banintsi mos wena uyi-one, ucula olu hlobo lwakho lu-funny. Uza de ungene nawe kule nto. And iyanzenzekela nje one day: 'Hayi marni, ndicula nje mna, ndiyakwaz' ukucula olu hlobo.'
- Ncebakazi: Eh
- Nandi: It's not kufuneke kuhlalwe phantsi kuthiwa, 'Yithini ke' uba umel' uba ucula olu hlobo nohlobo nolu hlobo.
- Ncebakazi: Eh...
- Nandi: No
- Ncebakazi: So uye uyiyeke ukuba iziphumele?
- Nandi: Ya
- Ncebakazi: It's a process you go through on its own, but also ke ngoku uthetha ngento ye ... uba yayikhona neny' indlela wawukwazi ukucula ngayo. It is a disadvantage that kukhona loo ndlela, do you think?
- Nandi: Like, ukucula ezikwayarini
- Ncebakazi: ...Wen' ungu Nandi not uNandi othwasayo, uNandi oyi-actor, but when ez' uNandi ikhon' i-disadvantage ekhoyo ngokwaz' eny' indlela yokucula.
- Nandi: No, like ayo-disadvantage. Iba yi-advantage kumsebenzi wam endimenzayo. Like, you have to be versatile ungumntu. Ube nezinto ezinintsi ozaziyo. Like for instance, xa kunokuthiwa kukhwi-auditions for umntu oligqirha, I can go i-auditions. Mhlawumbi uza kucula ekwayarini, I can go for that. Akuthiwa yiyeke laa voice, ungaphinde uyisebenzise because unayo i-life yakho outside le nto.
- Ncebakazi: Eh
- Nandi: Awubanjwanga uba kuphelele lona apha ngoku. No, it's not like that. Ndiyacula eQavane, ndiyathini... ayibhidisi, ayiklashi.
- Ncebakazi: But ke ngoku i-attitude yakho, obviously, well maybe I'm assuming, but i-attitude yakho, you have to apply a certain attitude, xa useQavane you have to apply.
- Nandi: Mh.

Gradually you become accustomed to the singing technique. It helps to have people you know around you. Nandi personally doesn't think it's a disadvantage to have different singing techniques and relates it to the fact that one has a life outside divination. She favours having different singing techniques as versatility.

- Ncebakazi: Can you describe those kind of attitudes *per se*. Xa ufikayo ke ngoku entlombeni uphind' ucinge kanjani?
- Nandi: Kanene ndisuka ekwayarini ngoku, ndizothini ngoku?
- Ncebakazi: Eh
- Nandi: Like, ekuqaleni, ya, yayibinda loo nto, yayibinda
- Ncebakazi: Yinto yob' uzixelele?
- Nandi: You have to think first, okay ndisendaweni ethile ngoku, ukh' ubone. Ndenz' into ethile and obviously i-environment okuyo ethile iyakuxelela uba ngoku ndisendaweni ethile, ngoku ndisendaweni ethile. Like, xa usekwayarini, banintsi mos abantu aph' ecangukwakho: 'okay ndilapha ngoku kuculwa ngolu hlobo' ukh' ubone. Andi / asiculi maculo, iingoma zamagqirha mos.
- Ncebakazi: Mh
- Nandi: So iyaxhomekeka ingoma oyiculayo yiyo eku-lead-ishel' ivoice yakho iza phuma kanjani, ukh' ubone.
- Ncebakazi: Mh...so ikhona i-technique?
- Nandi: Not like as uba nditshilo. Uyazenzela. Utsho ukuba nank' umehluko ngolu hlobo. Akho technique endinokunika yona ndithi yithi [Nceba]kazi uzoba right ngolu hlobo.
- Ncebakazi: Eh
- Tape:** *Song starts*
- Ncebakazi: Ela gubu uye wacinga ntoni ngalo ngoku belingena?
- Nandi: Ngoku belingena, one, alifani nawethu amagubu, ya, but akho change ingako. Like, sinamagubu amabini, xa sizihlelele nje sina' igubu esilibethayo nje. Likhona igubu esilisebenzisayo entlombeni. Like, xa wukwi-band mhlawumbi usebenzisa i-guitar. Unayo i-guitar o-rehearse-a ngayo. Unayo i-guitar o-perform-a ngayo ekonsethini, and all that stuff. Ukh' ubone.
- Ncebakazi: Okay

Nandi: In case yonakale awuz' uxhomekeka uba, 'ndine-guitar eyi-one, so andikwazi ukuhl' e-band-ini,' iinto ezinjalo.

Nandi favours having different singing techniques as a sign of versatility, yet states that the aim is to be able to adapt from one style to another. This can be difficult at first, she comments. The technique of instruction is not direct.

Ncebakazi: I-rhythm yayo?

Nandi: Like, no, akukho mehluko kakhulu. Akukho mehluko. Like ayi-bother-ishi, iyophukela.

Ncebakazi: Because mna into yengoma just kwaXhosa, noba ingoma ibe ngumtshotsho, ibe yingoma yamagqirha, ndiyahlula nge-rhythm, wen' uyahlula ngantoni?

Nandi: Kakade yahlulwa nge-rhythm Kazi. Like elaa gubu zange lindi-bother-ishe ngokuyana. Like kukwihlobo obetha ngalo igubu. Kukhon' ihlobo obetha ngalo isiZiyoni, ukh'ubone. Kukhon' ihlobo obetha ngalo. Ihlobo lamagqirha. So, ziyohluka. Ingoma zaseZiyoni - uyayiva uba umntu onokubethela igubu legqirha uyayiva uba hayi udla ngobethel' entlombeni yamagqirha. So, ngolu hlobo nolu hlobo. Umnt' ohamb' icawe eZiyoni' abeth' igub' eZiyoni, akubethel' igubu entlombeni, uza kufundisa kakhulu.

Ncebakazi: Mh

Nandi: Uza kubhudisa kakubi futhi. Uza kubhudisa. Kufuneke ibe nguwe owaziyo loo ndawo akuyo. Uba useZiyoni abethe igubu laseZiyoni. Uba usentlombeni abeth' igubu lasentlombeni. Linomehluko.

Ncebakazi: Okay, so, ke ngoku uthetha ngento eyoba uye uyazi ?

Nandi: Mh... uyayiva marn.

Ncebakazi: Yintoni ekuncedayo ub' uyive ?

Nandi: Luhlobo yen' abetha ngalo like...

Ncebakazi: ...kuwe wena wahlula kanjani ? Like, mna ndingehlula uba ndivile, like, my memory, mhlawumbi, I have heard this before and, ndandiyiva phi?

Nandi: Like, nam kuqala ndandingawazi umehluko ne...

Ncebakazi: Eh

Nandi: So, ndazingel' into zamagqirha, ndaziqhela, ndaziqhela, ndaziqhela. Uyayiva marn id' ibe lapha kuwe. Ifana noba nifundisw' i-dance ne, Ningazuba negubu, niyazibalela ngaphakathi: 'Okay, ngo-8, sobek' umlenze phantsi.'

Ncebakazi: Eh

Nandi: Like uyayiv' i-energy yomany' umnt' ecangukwakho uba, okay, ulungisel' ubek' umlenze wakhe phantsi, iinto ezinjalo. Id' ibe lapha kuw' emzimbeni. Uyayiqhela.

Ncebakazi: Okay

She comments on the spiritual impact of the drum she used at Dizu's home. She adds that they have a rehearsal drum and one that they use at a séance. She agrees to the classification of musical arts according to rhythm and mentions the difference between the African Zionist drumming and that of the traditional healers.

Nandi: Uyakwaz' ukuyiva, marn, noba ulele: 'yiZiyoni leyo.' Ukh' ubone. 'Yintlombe lena.' Iyazenzekela nje.

Ncebakazi: Ke ngok' ukhe wathetha ngento yoba, iyakubhudisa. Can you explain more ngoku kubhuda okunjani.

Nandi: Like, le nto uyiculayo yobugqirha nento ezabe eyibetha yaseZiyoni azidibani.

Ncebakazi: Eh

Nandi: Azidibani, yen' uqhel' ubeth' ezaseZiyoni. Ukhon' umehluko ngohlobo obetha ngalo e-Ziyoni. Zithin' iingoma zaseZiyoni? Ndikwenzel' umehluko.

Ncebakazi: (sings): 'Sonto lama sonto'

Nandi: (claps on her lap the duple drumming figure of amaZiyoni and the triplet figure of iingoma zamagqirha to show the difference.)

Tape: *Nandi demonstrates the musical art. Litha starts the drumming while others clap.*

Nandi: Kulaa ndawo, like, umhlawumbi ebeqhel' ubethel' i-band nentova. Kwingoma, "ngoku ndiyolithatha kuye" 'Hayi, uyandibhudisa ngoku.'

Ncebakazi: Eh

Nandi: Uhlobo ayewabetha ngalo ukh' ubone.

Ncebakazi: Eh

Nandi: That's why ndiyolithatha ke ngoku pha.

Getting accustomed to divination matters and musical arts allows one to be able to distinguish the difference between the African Zionist and the traditional healers' drumming. Nandi explains how the African Zionist drumming can confuse the singing of iingoma zamagqirha.

Tape: *Nandi drums and leads the singing simultaneously, while all the learners continue to clap.*

- Ncebakazi: Okay. .(pause). Now, kuwe bafunde kangakanani, okwangoku?
 Nandi: Like, Ncebakazi, Kwelakho icala, from your understanding...
 Nandi: (looks at the television)
 Ncebakazi: Yintoni ocing' ukuba bayibambile.
 Nandi: I-rhythm bayibamba, ne-lyrics zengoma bazifumana msinyane.
 Ncebakazi: Kwesi-stage.
 Nandi: Oh, apha bebengekaculi apha, but at the end.
 Ncebakazi: Yintoni ocinga bayibambile?
 Nandi: Ngoku
 Ncebakazi: Mh
 Nandi: Basamamel' i-lyrics uba ndithini ngoku.
 Ncebakazi: So, bamamele?
 Nandi: Ehm...and like baya-clap-a basalandela i-rhythm.
 Ncebakazi: Le ndawo yokuhwaba bendikhe, cause sendiba-interview-ile bona, kuwe angutsho uba mabaqhabe.
 Nandi: Hm
 Ncebakazi: Khang' utsho ukuba mabaqhabe? Khang'utsho andithi?
 Nandi: No, they had to
 Ncebakazi: Why?
 Nandi: I think I ask them uba mabaqhabe.
 Ncebakazi: Because specifically, what is more important is why do they do, what they do?
 Nandi: Mh
 Ncebakazi: ...especially with this research uba, why there are certain things they do, why?

At this stage Nandi feels the learners have grasped the rhythm of the musical arts and notes how attentively they are listening to the text.

Tape: *Thunyelwa starts clapping*

- Ncebakazi: So essentially why do you think they clapped like njani ke uba ndingazi ndingasuke ndibuze: kutheni niqhweba?
 Nandi: Okay, like kuth' entlombeni, ukuqhweba kuncedisana nomoya wakho uba, it's either mhlawumbi kukhon' into ofun' uyithetha, but uyavaleka. Then ke ngoku xa kuculwa kuqhwytywa, like nomoya wakho uyehla u-settle-ishe. Like, ukwazi ukuthetha le nto ofun' ukuyithetha. Like, uyakwazi, uvesike ungakwaz' ukuthetha, uvaleke umoya wakho, especially, xa kukho umnt' omdaka kuloo ntlombe ukuyo. Then ke ngok' okwaz' uqhweba kuyanceda nalapha kuwe engqondweni, mos kuthiwa amagqirha ayaphambana. Iyakunceda nje laa noise, ukh' ubone. Uzo ba ngath' ubarayithi.
 Ncebakazi: Okay

Why is there clapping in this musical art? Nandi comments on how it aids the spirit of the person and encourages them to carry on performing the musical art.

Interview 2

- Present Nandi Lizwe
 Ncebakazi Mnukwana
- Camerman Neville Hartzenberg
- Venue South African College of Music
 Rondebosch
- Date 28 June 2002

- Ncebakazi: So thanks for coming back.
 Nandi: Okay.
 Ncebakazi: To complete this interview eh so far ndiza kubrifa on how far we have gone because sa-interview-a that other day asangqiba.
 Nandi: Okay.
 Ncebakazi: Phaya sasiye sathetha ngento yokuba, ngemvume yokusebenzisa iingoma zamagqirha. Noba nawe wenze le nto wawuyenzile ibe yi-case study...

- Nandi: Mh
 Ncebakazi: ...and then your personal relationship with izinto zamagqirha. Wathetha ngento yokuba ingoma ayiyoyamntu, umntu uyayiphiw' ingoma. And then ndatni ke, we are going to go through i-video and then step by step, you are going to explain what happens in the video. What you could have improved from iklasi and what qualifies i-stages, like uyabona kwi-assessment, xa ufundisayo how do you move onto the next stage. What makes you think bayi-understand-a and then you move onto the next stage and eh...then we viewed the video kukwindawo ye kuba at the beginning bebengathi bayoyika. And, watsho ukuba you only noticed that. So, uyibukel' i-video. Saqalisa, sathetha ngento yokumamela, nokuqhwaba. Apha uye wathi xa kuqhwatywayo...bona bathe xa ndiba-interview-a xa baqhwabayo, bakunik' umdla. Would you agree?
 Nandi: Mh.

A briefing and reminder of the last interview. We discuss the meaning of isebenza ngomoya literally translated as 'it works through the spirit'.

- Ncebakazi: Bathetha ngento yomoya. Isebenza ngomoya wakho. Xa ke ngoku, let's take it from there, xa sith' isebenza ngomoya, ...ngumoya...yeyiphi eny' indlela ongatsho, xa usebenzisa igama umoya.
 Nandi: Like isebenza spiritually like ngaphakathi kuba ngath' ukwenye i-planet, ukh' ubone. Iyatshintsha, the atmosphere abakuyo, okuyo ayifani nakusekuqaleni kuba ungena kule atmosphere intsha, i-quiet. Kuyatshintsha xa kukwintshukumo kuqhwatywa, kuculwa. Kuba khon' umehluko nje. Like andikwaz' uku-explain-a yinto endiyivayo mna, ngaphakathi kum, kuyatshintsha ngoku. Like, ikubeka kweny' i-mood, maan e-different. Kune-mood obukuyo, mhlawumbi, earlier on.
 Ncebakazi: Yi-trance?
 Nandi: Ya (nodding)
 Ncebakazi: Ungatsho, yi-trance.
 Nandi: Mh
 Ncebakazi: But do you think ke ngoku abantu abayifundayo nabo baye bathi siye sancedwa ngumoya wayo, xa befund' ingoma bathi, like, abanye bekungathi badiniwe xa becula phinde baqale kwakho ibitshintshw' ingoma ikwangulo moya, lo we-trance, lo we- okanye?
 Nandi: Like, kalok' abantu bayatshiya-tshiyana kuxhomekeka umnt' uyamkele, uyayithanda le nto ayenzayo okanye yinto nje wenza ukuba kuthiwe makenze. Uyabamba. Kuxhomekeka kumntu nomntu. Kuyatshiyana.
Tape: *Nandi teaches the lyrics, she takes them through the lyrics by singing them, then singing to demonstrate. Nandi gives them their part to sing. Thunyelwa asks for a repetition of the lyrics.*
 Ncebakazi: Okay, apha uyayikhokel' ingoma, okay, yinton' uye wathi ngokuya ubuyifundisa le ngoma awabanika le part yakho, abanye, abanye bacule eny' i-part?
 Nandi: Like, mhlawumb' inoba, since bendiqal' ukuyenza le nto. Zange ndakhe, ndakhe ndayenza. Since, bendiqala andikabinayo i-technique yokufundisa abantu. Ungatsho.
 Ncebakazi: Okay

Nandi explains about the change of feeling due to umoya, the spirit, as an experience that one may feel that they are in another place or planet. The question debated is whether umoya means that the persons are in a trance. Nandi comments that this depends on a person and on how open they are to the events that are tangible and intangible in the musical arts. Nandi explains why she did not hand over the lead part of the song. She says it's because it was her first time teaching.

- Tape:** *Leamers watch Nandi attentively and sing along.*
 Ncebakazi: Apha, like you are standing in front of them. How important do you think i-body language is, xa ubafundis' abantwana?
 Nandi: Like, andizoyazi, like, mna I felt ukuthi ukuba mandime. That's what I felt. Andizoyazi in contact with them uba in contact with them ukuba yenza ntoni kubo, ukh' ubone. Mna yinto esuka phakathi kum ngaske ndime, ngaske ndithi ngoku, ngoku without thinking ukuba bona this is what they want.
 Ncebakazi: Okay...because uyasondela and you are singing directly to them. Do you think that helps xa usondel' ucula directly?
 Nandi: Look at this girl lo ungapha ekoneni, like, ngexesha bendiyi-explain-a ingoma i-words zithi, zithi, naye, she was trying to sing along, she was listening [attentive]
 Ncebakazi: So, it's very important ukuba bakubone, the...
 Nandi: I suppose
 Ncebakazi: ...the visual, eh, to imitate

- Nandi: Into abakhange bayibone
 Ncebakazi: Eh
 Nandi: I think into xa uyenza naseklasini, phambi kwabantwana bayayibona bhetera kunoba bengayiboni.
 Ncebakazi: Okay (smiling).
- Tape:** *Singing by the learners and Nandi, while Litha's drumming is weakening. Nandi starts to dance.*
- Ncebakazi: Benkungathini ukuba baphakame badanise nabo, baxhentse?
 Nandi: Nothing wrong
 Ncebakazi: Nothing wrong. And, like, mna kuzo zonke i-cases zam cause beziyi-three i-cases endizenzayo, abantu endiba-interview-ayo, and in none of, okay, kuwe yokugqibela baye bayifundiswa i-movement. But none of them eyokuba baye basukuma baxhentsa. Mna ndicing' ukuba okanye ibangelwa yile nto abantwana bayazibamba because kuvesike kuncunywe xa kuthethwa ngento yokuxhensta, bancume.
- Nandi: (Laughs)
 Ncebakazi: (Laughs)
 Nandi: Like, if, umnt' ebefilish' ukuphakam' axhentse, ebenokuxhentsa because there is nothing wrong with that.
 Ncebakazi: But ke ngoku njengokuba wena u-train-wa uba ube ligqirha, i-hand-ilishwa kanjani phaya kuni because nonke ni-natural mos?
 Nandi: Ekuqaleni awukwazi, like, unehloni, like, uqala ubaqhele aba bantu then, ke ngoku iyazenzekela maan, into yokuphakama uxhentse azuvesike uthi: 'hayi namhlanje ndiyakwazi ukuxhensta.' No, akukhonto enjalo. Uzibona sowuphakama uxhentsa phakathi kwabantu, uqhela ngolo hlobo, ufunda olo hlobo. Akuthiwa: 'hayi namhlanje uyakwazi,' okanye: 'hayi namhlanje i-session yoba kufundiswe ubani ukuxhensta.
 Ncebakazi: So niyanikwa i-space senu, uba ni-develop-e?
 Nandi: Ya, xa sihleli nje mhlawumbi kuloo ndlu sigula kuyo, sithwasa kuyo. Siyaziculela nje, ukh' ubone, since loo nto siyenza, loo ntlobanyana siyenzayo kuculwe, kuxhentswe.
 Ncebakazi: Okay.

Nandi is asked how important body language is in her teaching, especially the aspect of standing close to the learner. Nandi explains that this makes it easier for the learner to see and this is just as important as the learner hearing the instructions given. The inclusion of dance in the teaching is brought up at this point in the interview. The learners in their interview became shy and reserved when the issue of dance during the lesson taught by Nandi was raised. Nandi states that if persons feel like dancing they should go ahead and do so. The researcher asks how the issue of dance in divination training is handled. She comments that the strategy of mentoring, as in the singing, is used.

- Tape:** *Singing by the learners only and Litha is still drumming. The camera is focusing on Nandi's feet as she dances.*
- Ncebakazi: Ke ngoku le ndlela wenza ngayo ndingaba raythi ndithi yindlela yamagqirha solely, like i-belong-a kubo?
 Nandi: Mhm
 Ncebakazi: Okay.
- Tape:** *Drummers change: Thunyelwa takes over from Litha and Nandi is cueing Thunyelwa into a preferred tempo by Nandi.*
- Ncebakazi: I-speed seems that it has to be faster?
 Nandi: Like, ixhomekek' engomeni uba ihambe nengoma. Uba ingoma needs igubu lindlalwe ngohlobo oluthile. Like, xa lindlalwa ngolu hlobo [slow and uneven] iya-slack-isha, iyakusinda nawe, ukh' ubone, uyayiva ikhona into. And kuba ngathi kukhwi-note e-wrong-o xa uculayo. Ukh' ubone ekwayarini xa kuculwayo.
 Ncebakazi: Iya ishiyeka, ishiyekela on the edges?
 Nandi: Ya.

Nandi comments on how diviner initiates are given the opportunity to develop in their dancing at informal gatherings (non-ceremonial gatherings) of diviners. Nandi confirms that the style of dancing or body movement is that of the traditional healers.

- Ncebakazi: Apha zithini i-words kule ndawo?
 Nandi: Angathin' umama xa nobona ndinjena? Angalila. Ndinyangeni, ndinyangeni ndiyagula.

- Ncebakazi: Okay. Xa wenyukayo?
 Nandi: (sing'ing) Awulele 'la mamene- mene! Awulele into ezinomona! Awulele into ezinomona1
 Ncebakazi: Yintoni amalonkonya?
 Nandi: Yinto enomona, ixoki.
 Ncebakazi: Uyakhuza?
 Nandi: Eh-eh
 Ncebakazi: Okay. Apha noba ke ngoku ucinga bafunde kangakanani kwesi stage.
 Nandi: To tell you the truth, ndikuxelele zange ndijonge i-relationship yam kunye nabo mna. I was just doing what I felt ngoku iyenzeka. Andinothi kwakusenzeka ntoni kubo.
 Ncebakazi: Eh
 Nandi: Ukh' ubone, I never thought like, zange ndithathe ngolo hlobo yiklasi.
 Ncebakazi: eh, but yet you were in a process of passing on information. How important is that uba abantu bagqithisele i-information? Kubaluleke kangakanani kuwe, kwinto zesintu?
 Nandi: Since like, ngokwexesha kule generation yethu into zesintu ziyalibaleka kuthi asizazi. Loo information umntu anayo, it's important umntu ayigqithise kwabanye abantu bayazi, ukh' ubone, ingafi i-culture yethu.
 Ncebakazi: Okay.
 Nandi: linto ezinjalo, like, but kuyaxhomekeka umntu uyigqithisa kanjani i-message, mhlawumbi mna andikwazi omnye uza kuyigqithisa bhetere kunam or what.
 Ncebakazi: So, ke, you feel, xa ubafundisayo abantwana ikhona into oyi-fulfill-ayo, i-preservation ye-culture, uba i-culture igcineke?
 Nandi: Ya, that's what I feel like ukuba nokuyazi, baza kuyigqithisa le-information banayo badibanise nenye i-information bayifumane komnye umntu. Noko iyatyeba into abayaziyo.

We discuss the musicological aspects of iingoma zamagqirha. Nandi goes through the text for me and explains the meaning of terms. She admits to not thinking of the lesson as a class, like at school. Nandi emphasises the importance of the transmission of indigenous knowledge systems for the preservation of culture.

- Ncebakazi: Nam, I mean that is why I'm interested. Uba, the act of xa igqithiswayo iseyi-information, noba asifundanga esikolweni noba asifundanga kwi-textbook iseyi-information.
 Nandi: Not everything oyifund' esikolweni
 Ncebakazi: I see, but it's not to get people to understand abantu abaphakathi kuyo i-culture and aba-outside ukuba isifundiso are not textbook material....
 Nandi: ...nqa
 Ncebakazi: Ya, ehm. Siye sathi mandiyi-interview-a, like, now we are talking about this thing ye-information, wathi uNokulunga ikhona eny' indlela ekufundwa ngay' ingoma; ungabhalelwa i-words ulandele. Aniyenzi nina loo nto?
 Nandi: No.
 Ncebakazi: Nifunda ngendlela?
 Nandi: (Nods) Sifunda ngendlela yoyimamela. Like, sometimes it's quite difficult. Like, not difficult like, mhlawumb' uzi-hum-ishela nje loo nto net so, uman' uzi hum-ishela. Ndiyiqala ndithi ndibulel' ubani ndi-hum-ishe. Mhlawumbi ndi-hum-ishe le nto odla ngoyi-hum-isha. Kanene yinto edla ngo-hum-ishwa ngubani? Ithini na le ngoma yakho? Khawundifundise. Nje into enjalo. Uyicule. Mhlawumb' ucul' i-words zakho ndive pha napha ndizicule okwam ndizishwantshwathe iindawo endingakuvanga kuzo. Not necessary, mandihlale phantsi ndikufundise. No.
 Ncebakazi: Okay, it's a different atmosphere. Yinto, like, ucing' uba yenza ngcono, like will improve their learning, abantwana kufuneke i-attitude abamel' ba banayo, i-attitude enjani xa befun' ufunda?
 Nandi: ...ufun' ufunda iinto zamagqirha.
 Ncebakazi: Mhm, uba ke bebeza funda as umculo, not necessarily as i-religious aspect of it, like i-activities zayo like umculo wayo?
 Nandi: I'm not sure I will answer i-question yakho raythi.
 Ncebakazi: For instance, uye wathi uMaNgwanya [Mantombi Matotiyana] yena umntana ongayithandiyo akazuyihoya, end of story.
 Nandi: Hm
 Ncebakazi: Uyayi-support-a loo nto?

Not all information is found at school. The different ways of learning a song, such as when the text is written out. Also one gets accustomed to a song through one's own appreciation of the song. Nandi is questioned on the attitude of learners who want further information on the divination practice and profession.

- Nandi: Ewe, like, for instance u-cousin sister wam. We are the same age, u-Nomawabo, doesn't go with izinto zobugqirha like naxa ingowam umsebenzi upha endlini like, uyabona uba...
 Ncebakazi: ...akonwabanga.
 Nandi: Not that akonwabanga. It's just that she doesn't go along with ezo zinto, 'Model C,' ukh' ubone. She doesn't care, ukh' ubone. I-weekend after mhlawumbi, lo msebenzi mhlawumbi, during the week ke ngoku abantu bayancokola: 'iye kwathi kwathi, bekumnandi kwathi yonke le nto.' Yena

- akanayo loo nto leyo. It's not that she hates me. I know she loves me. Akakho mde kwiinto ze-culture, kwiinto zamagqirha ukh' ubone, se baninzi abantu abanjalo ke.
- Ncebakazi: Okay...ehm. Just one final thing, kwiingoma zamagqirha singathi yinton' ekhoyo kwiingoma? Ingoma yona, nokuqhweba, nokuxhentsa, negubu, ikhon' enye into?
- Nandi: Nomoya
- Ncebakazi: Nomoya, you need that?
- Nandi: Mhmm
- Ncebakazi: Because ndihleka, for this it is for i-multicultural classroom. Apho uza dibana nabantu abafana no-sista wakho abazoba (shrugging shoulders). Yet babekhona naba-excited, kodwa kufunek' ufundisile. You know.
- Nandi: Mhm, ixhomekek' emoyeni wakho, loo mntu, loo [teacher] u-flat kangakanani, uba u-eager kangakanani, ufun' ufunda le nto, interested, there's not (shrugging shoulders)...

Continuing on the issue of attitude, Nandi makes reference to her cousin-sister who doesn't have any enthusiasm for divination and its way of life. Nandi tells of what makes up the musical art iingoma zamagqirha.

- Ncebakazi: But do you think ke ngoku? The fear, is for instance, le nto kukho i-secretiveness like ikhona kwiinto zomaluko, kwiinto zamagqirha, ibangelwa yiloo nto, yokuba, yi-worry ayizifikelela kumoya oraythi okanye like ayizuwela kwiindlebe eziraythi le nto yoba-secretive okanye is it a matter of wena uba ufun' ukwazi, you must actually experience it?
- Nandi: Like, azukwazi uba wen' umhlawumbi ufun' uyazi, mhlawumbi uzaeksipiriyensa. Asinguye wonke umntu onothwasa kunye onogula, but umnt' angaba nomela nokwazi, mhlawumbi ahambe intlombe, abukele loo nto yenziwayo, not ahlaliswe phantsi abuze axelelwe everything. No, bekusenziwa into ethile, wayolala ebhomeni lakhe phandle, kwathi kwathi, wayolal' emlanjeni, wayolal' elwandle. It ends there, not uba uhlaliswe phants' umnt' umbuze mhlawumbi loo mama amaziyo into ethile kwathi kwathi ke ngoku.
- Ncebakazi: So bakhona abaziyo ngoku bona, bakhona abaziyo ukuba bethwasa and azutshitsha.
- Nandi: Okanye mhlawumbi umama ligqirha ndikhula phambi kwakhe ndiyazibona zonke izinto noba andinaxesha lazo. Mna ndikhula apha phambi kwazo ndiyazazi, ukh' ubone. Bakhona abantu abazi ngohlobo through yen' umntu engenanto yokwenza nokuthwasa oko.
- Ncebakazi: But ke ngoku, just reflecting back on the video. Do you feel kula klasi there was something you could have changed because obviously.... Now I'm going to say that you led that class through a lot of instinct, yinto oyivayo wena? Now knowing you've done that, do you feel like there are things you could have changed?
- Nandi: No like, since bendiqal' uyenza le nto andikabina-experience ukuba how to do it, how to go about it, ukh' ubone, like.
- Ncebakazi: Mh
- Nandi: I don't know yet what to say to that ukuba xa ndiphinda le nto leyo ndingaphinde ndithini andikayazi.

Knowledge sharing and the secrecy involved. The feeling is that Nandi taught the class led strongly by her instincts. The question is does she feel she could have improved on anything. She also feels it was only her first time, so she lacked the experience or the know-how. The researcher questions the impact of her traditional healer status on the acting profession. Nandi goes into what type of regalia one can use for other things and what type is used for divination ceremonies.

- Ncebakazi: Okay...and using iingoma zamagqirha in your own work as you are an actress. How does it affect you, because in the first interview uye wathi xa izi-auditions befun' igqirha uyakwazi ukuya. You don't feel ukuba iya conflict-a.
- Nandi: No, like what we are actually not allowed to do ukunxiba i... cause zikhona i-colours zoku-schema xa usiya emtshatweni, usiya phi, ungazinxiba uyo-act-a ngazo. Ezi zezakowen' uziphiwe ngabantu bakowenu, awukwazi ukuzinxiba. Yonke eny' into ungayenza, uyocula iingoma eziculwayo, uvumise, unxibe i-colours zakho nje ezizezinye ezisecaleni, ezophuma. Ezi-respect-iweyo ezingaphathwayo for ukubolekisa, nobolekisa ngazo zezi zakowenu. Otherwise, enye nenye into ayina-problem.
- Ncebakazi: So do you feel this relationship is i-respect is it based on uba ungumntu othwasayo okanye uba ungumntu wena?
- Nandi: Mna, I believe like, uba ndingumntu othwasayo if bebengatshongo bendingazuyazi. Bendizovesike ndithathe ndinxibe ndiyokwenza. Since ndinolwazi ndinale ngulo ndinayo ndiyazazi into ezi-respect-hwayo, nendinozisebenzisa ecaleni ezingenoba na-effect kwi-respect yentwaso.
- Ncebakazi: Thank you very much.

The extra-curricular environment case study class procedure

Learners are	Elizabeth Mankely Thato Pheto Lerato Pheto Kabembo Waliya
Teacher	Mantombi Matotiyana
Drummer	Thabisa Dinga
Researcher	Ncebakazi Mnukwana
Cameraman	Linda Soboto
Photographer	Ncebakazi Mnukwana
Venue	St Cyprian's School Belmont Avenue Oranjezicht Cape Town, 8001
Date	17 June 2002

Notes: The lesson takes circa 6 minutes. Mantombi stops the musical art session to group the learners. Mantombi teaches the learners both the call and response of the musical art. The learners are unknown to Mantombi, which affects the nature (atmosphere) of the class. The learners have a friendly disposition and are cooperative, meaning they are not intimidated by the whole experience.

*Lesson starts*00:00

At the beginning of the lesson the researcher takes pictures of the learners and Mantombi. There is a friendly atmosphere in the classroom. There are four learners who arrange themselves in a straight row.

00:01

Mantombi sings: *He molweni* – the call of the musical art and thereafter sings two cycles of the call. She moves up to be on the opposite end of the group of learners and continues to sing the response of the musical art: *He-ha-ho ye-he-ha*. Mantombi sings one cycle of the response and all the learners follow this part. Mantombi goes back to the other end of the group and sings the call. All the learners sing a combination of both parts. Mantombi groups the learners into two groups by saying: '*Aba babini mabathi molweni. Aba bathi ho-ye-ha, amazwi ethu angabi manye.*' The translation of her instruction is that the first two learners sing *molweni* and the other two sing *ho-ye-ha*. During the class Lerato translates Mantombi's instructions to her co-learners. Lerato says: 'Us two sing the same as her and you sing *he-ye-ha*'. Mantombi gives further instructions by saying to the second/response group: '*Nithulenina,*' meaning they are to keep quiet. She says to the first/call group: '*Ningayeki nina,*' meaning this group is to sing continuously.

00:02

Mantombi moves from one group to the next. Elizabeth starts to clap, Lerato joins her and Mantombi joins them. Thabisa starts to play the drum. When the singing destabilizes, the drumming subsides and when the singing is back to its swing, the drumming is stronger. The learners in pairs cross-teach each other by checking against each other if they are doing the same thing. In this music-making process it is evident that the teacher, Mantombi, is giving out the most energy, since she is the holder of the cultural information, transmitting the knowledge, skills and values of *iingoma zamagqirha*. The clapping comes and goes like the drum. The song comes to an end.

00:03

A dialogue takes place

Ncebakazi: *Senigqibile? wanelisekile?*

Are you all finished? Are you satisfied?

Mantombi: *Bayalandela. Batsho kakhulu naba. Batsho kwelabo icala. Noko benza kakuhle, hayi benza kakuhle. Ubaxelele abandiva noba ndithini.*

They are following. These ones are also giving their all. They are giving their all on their side. Undoubtedly they are at it very well, no they are at it very well. You must tell them, they don't even have an idea of what I am saying.

Ncebakazi: No, she is referring to you. You are coping very well. We're finished. Want to do it again?
Abakoneliseki bona
They are not as yet satisfied.

00:04

The musical art is performed again. The learners move their bodies with great enjoyment. In isiXhosa, this movement is known as *ukuhamba*.

00:06

The singing ends, hence the lesson of the musical art, *ingoma yamagqirha* end.

The extra-curricular environment case study: learner interview

Learners present	Elizabeth Mankelly Thato Pheto Lerato Pheto Kabembo Waliya	Ghanian Tswana (Botswana) Tswana (Botswana) Nyanja (Zambia)
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Venue St Cyprian's School

Date 22 July 2002

The learners were a multi-ethnic group from sub-Saharan Africa. They were taught in isiXhosa through an artist-in-residence approach. At the beginning of the interview the learners give personality profiles and tell of their musical background.

Ncebakazi: So now we are going to move to the next stage. The next stage is when we view the video and then I stop in between and ask you questions about what happens and all that.

Tape; *Beginning of the class. Learners and Mantombi standing in a half circle*

Ncebakazi: We're you guys nervous?

Lerato: Not really.

Elizabeth: No, we're not nervous as such. I found it actually funny that all she actually teach us was one word. It was quite weird. Ya.

Ncebakazi: You find quite funny that...

Elizabeth: That all they be coming to teach us is one word and later I find out that she was just saying 'hi.' It was quite weird actually, but hey.

Ncebakazi: But, now what's weird about that.

Elizabeth: No, how can you sing a song saying 'hi.'

Kabembo: The whole time.

Elizabeth: Ya, the whole time we've been singing *oh molweni*.

Kabembo: 'hi, hi, hi'.

Elizabeth: Just to know it's 'hi'.

Kabembo: (singing the melody) 'hi, hi.

Ncebakazi: Well for me it's about simplicity of the music. It's not really about, yes they say the text is important. But for her, it's her song, and I don't know how you came about that.

Tape; *Mantombi leading the song. Learners following, Mantombi gives the following command;*
Mantombi: Ababini mabathi molweni. Abanye bathi heye! Ha! Amazw' ethu angabimanye.

Ncebakazi: Okay, now here your understanding has been challenged. Am I correct, because she is conversing to you, communicating to you in isiXhosa .

All: Mh.

Ncebakazi: Lerato, it seemed as though you understood more isiXhosa that was going around, but how did including yourself? How did you feel about being instructed in isiXhosa? Did you feel a compromised situation to a certain extent or...?

Elizabeth: I don't know well, I don't understand but, it seems she was trying to, I mean to say, illustrate something, so she did it through her action, you know. How she was acting I mean and showing her hands and stuff. But it was quite weird for us to be learning, like music in isiXhosa and stuff,

- while we don't even, I didn't know what the words even mean. I was just making the sound, that's all.
- Ncebakazi: Eh.
- Elizabeth: I suppose, I didn't know what she meant by 'Oh, *Molweni*,' whatever.
- Thato: I found it interesting, but I also thought, why is she teaching us in isiXhosa, because doesn't she know English.
- Ncebakazi: No, she doesn't speak.
- Thato: Okay, cause I was very confused. I don't know what was going on, but I knew what the song meant, because I've heard those words before. But, I didn't know what she was saying when I heard here and there, but she was saying something and I could understand it. But I, ya, some of the words, I didn't understand, but it was fine.
- Ncebakazi: Mh.
- Lerato: It totally didn't make a difference to me, because I remember at one stage, there was a time when I was learning some, I think it was an Afrikaans song and at that time I didn't know Afrikaans, compared to now, you know. I didn't know Afrikaans at all and the person was speaking Afrikaans. So, it didn't really make a difference to me like and besides there to do African music so in fact this is a start, you know.
- Ncebakazi: Mh.
- Lerato: Cause I wanted to do African music and there was a start. And I love isiXhosa, myself, I love isiXhosa, so it's like encouraged me more to continue with African music cause I love the language and I really wanted to do African music and that was a start, so be it.
- Ncebakazi: Mh.
- Kabembo: For me, it was interesting cause like some words I could understand. They were nearly like Zambian language so, ya, and.
- Ncebakazi: What is your dialect?
- Kabembo: Pardon.
- Ncebakazi: What's your Zambian dialect? What language do you speak?
- Kabembo: Nyanja and Bemba
- Ncebakazi: Nya....
- Kabembo: Nyanja.
- Ncebakazi: Nyanja, and you are?
- Kabembo: Bemba
- Ncebakazi: Bemba, you speak Bemba?
- Kabembo: Ya, but I can understand Nyanja and I speak Bemba, ya.
- Ncebakazi: Mh, okay. So, Lerato felt it was a starting point and you [Elizabeth] felt it was....
- Elizabeth: Weird.
- Ncebakazi: It was weird, it was funny, but yet you carried on being engaged.
- Elizabeth: Ya.
- Ncebakazi: Mh.
- Elizabeth: Well actually I didn't want her to feel bad about her teaching us. So, I was encouraging her, you know.
- Ncebakazi: Okay.
- Tape:** *Mantombi fits the first pair, the call and then fits in the second pair, the response. Elizabeth starts to clap and Mantombi joins her in the clapping.*
- Ncebakazi: Elizabeth you started clapping, what caused that?
- Elizabeth: Ah, (laughing). I think the rhythm of the song was quite interesting. She needed some back up, some instruments, to go with, so. Ya, just something to make more fun, you know.
- Ncebakazi: Okay, but have you heard music like this before?
- Elizabeth: Ehm, ya, I think so Ya, I watch Channel O, so those Mandoza, Miriam whatever Kebas [Miriam Makeba] and that, ya.
- Ncebakazi: And in your own tradition at home?
- Elizabeth: Ya, it's also done, ya.
- Ncebakazi: So, you have an influence of many [things.]
- Ncebakazi: What did you understand by her [Elizabeth] clapping.
- Thato: Ehm, I thought, she was trying to make a beat out of it.
- Ncebakazi: Ehm.
- Thato: I could feel the rhythm and also the beat coming from the hands. So, ya, it went along with the song.
- Ncebakazi: Eh.
- Lerato: She was enjoying it. She was really enjoying it and she was giving it some sound, you know, some beat behind it to go with the song because at first before the drum, it was the song when we're starting and she gave it a rhythm, not that it didn't have one, but you know and it was like flowing.

- Kabembo: I think she was like making music with her hands while clapping ya, that's all. I think she was helping making sound, beating time.
- Ncebakazi: Mh.
- Tape:** *Elizabeth starting to clap*
- Ncebakazi: Just there, just to come back to you Elizabeth. Eh, when you're clapping you are also looking at Thato.
- Tape:** *Elizabeth clapping and looking at Thato.*
- Ncebakazi: There, what was happening between you two?
 Thato: She didn't catch the rhythm rightly, so I was trying to help.
 Elizabeth: Ya, and all we had to say was *heyeha*. I mean, I didn't know how it goes, cause were saying *heyeha*. So, I found it quite, well, interesting, but weird and she [Mantombi] was going a bit fast so, I was wondering what was going on.
- Ncebakazi: So, you were helping each other understand the music.
 Elizabeth: Mh
 Thato: (laughs)
- Tape:** *Mantombi is moving from group to group.*
- Ncebakazi: How does it affect you, when she turns and faces you? What does it mean to you?
 Kabembo: When she turn and looks at you?
 Ncebakazi: Eh, for instance here, right after what I've just marked.
- Tape:** *Mantombi moves to the first group, the call group to stabilize the singing.*
- Elizabeth: Oh, ya, I think at some points of the song, we try to go a little low. So she...and the words. I didn't know the words properly.
 Thato: We got off on the rhythm.
 Elizabeth: Ya, so, she try to put us on the right track somehow. Ya, I think that's what she was trying to do.
 Ncebakazi: Yes, but I want to understand from you is what does that body language mean to you? If someone comes up to your face, someone might find it intimidating. Someone might find it confrontational. How do you find it in the learning of the song, the body language, the use of a body language? For instance, you [Elizabeth] said in the beginning you said you could understand because she used her hands and some other teachers too will just say [shrugging shoulders], they won't chat, they don't necessarily have to talk, but she uses her whole body language and moves closer to Lerato and she turns and attends to your part. How does that enhance...how do you feel that enhances [learning]?
- Lerato: The first time, I felt, I'm not doing something right, like she is correcting me. Cause, she would come, I'm singing and then she would look at Thato and Elizabeth. When she comes back I'm singing and then she would look at Thato and Elizabeth. When she comes back I'm singing something totally different to what she taught me, like the note she gave me before so the moment she comes like in front of Kabembo and I, I think I've gone off tune and she is here to like tune us up, or something like that. Put us on the right track.
- Ncebakazi: Okay.
 Kabembo: I thought she was trying like to correct Lerato and I cause maybe we weren't singing correctly and all. So, I thought she was trying to correct us.
- Ncebakazi: Eh. So did you find it intimidating or did you feel that it's the thing to do.
 Elizabeth: Ya, I think it's alright.
 Thato: Ya, it was fine.
 Elizabeth: It was fine as long as it put us on the right track and then there is nothing wrong with it.
 Ncebakazi: Eh.
- Tape:** *Thato and Elizabeth lose their part when Mantombi moves to Lerato and Kabembo. Thato and Elizabeth start to feel insecure about what they are singing, while sharing a nervous, confused laugh. The learners are clapping with Mantombi. The drumming starts. The learners' clapping is not synchronized to the rhythm of the musical art.*
- Ncebakazi: This song is a diviners' song. Do you understand what diviners are?
 Elizabeth: No.
 Others: (Quiet)
 Ncebakazi: In isiZulu, it's called *isangoma*; in isiXhosa we call them *amagqirha* and the derogatory term for it is witchdoctor. So, this is their music. How much have you girls, how much exposure have you had to this music?
 Lerato: Not much.

- Thato: Not that much.
 Elizabeth: None.
 Ncebakazi: When I say African music, what do you regard as African music?
 Thato: African, well I thought of Marimba and learning how to sing in African languages and some movements of the Native African do. Ya, how they dance, how they sing, ya.
 Ncebakazi: So you have been exposed to traditional Africa music?
 Thato: Yeh, I have.
 Elizabeth: Mh.
 Ncebakazi: In what circumstances has this been?
 Lerato: I was a traditional dancer.
 Ncebakazi: Okay.
 Lerato: Like in primary school, I did the traditional dancing, both the singing and the dancing. So, when I heard of traditional music, I thought of the dancing, the singing, the playing of instruments.
 Ncebakazi: Eh.
 Kabembo: I just thought it was the playing of African instruments. I didn't think of singing and dancing at all.
 Ncebakazi: Eh.
 Kabembo: Yeh.
 Ncebakazi: And then back home, you have been exposed to traditional singing?
 Kabembo: Mh, ya.
 Ncebakazi: What kind of songs would you sing?
 Kabembo: We'd just sing like, hm, we just sing different songs from these. And ya, I think that's all, singing different songs, ya.
 Ncebakazi: Anything to say? (Elizabeth)
 Elizabeth: Okay, back in the days, well at home well, I think culture is the main thing they look at apart from economy and stuff. Culture is a big thing there. And since Whites come into the country, they try to promote their cultural department to encourage the Whites. So, ya, they do the dance, they sing, but I didn't know of any instruments. That's my first instrument, the marimba. I didn't know of that apart from the xylophone, of course. So, ya, I found it interesting, so I mean to learn something new. Learn how to play the marimba and stuff. So, ya, we do sing alright, but not a simple meaning like 'hi.' I never heard of it.
 Ncebakazi: You can't get over this, okay. Anything to add Thato?
 Thato: No. I was also a traditional dancer and this is similar to what we used to sing and also..., ya.
 Ncebakazi: Eh, where there's the singing and the clapping.
 Thato: Yes, the singing, clapping and there's dancing.
 Ncebakazi: Eh, But you girls have been exposed to that singing in Zambia, where there is singing and clapping in one song?
 Kabembo: Hmm, Ehm (disagreeing)
 Ncebakazi: What do you usually have when you're singing?
 Kabembo: When there's singing, they have drums.
 Ncebakazi: They don't clap?
 Kabembo: Not that much, a bit of clapping.
 Ncebakazi: Many drums?
 Kabembo: M.
 Ncebakazi: And in Ghana? (to Elizabeth)
 Elizabeth: We do that all the time, like when you go to churches in Ghana. They sing and clap. Some churches don't have drums. We can't afford drums and all those instruments. So, they clap. They give it a rhythm by clapping, maybe stamping their feet if they feel like doing so. Ya, so it happens.
 Ncebakazi: Mh
- Tape:** *The learners are singing their parts, especially the first group, the call group. The drumming continues.*
- Ncebakazi: So, what did it mean to you having the drum there? What did that drum represent? If I can be just be casual and say, what does the drum represent for you in the class, what did it give to you?
 Thato: It gave the song a beat.
 Ncebakazi: Mh
 Thato: It gives the song a nice beat.
 Elizabeth: I thought it was actually blending with the clap too, to give it more beat, you know, more rhythm, ya.
 Ncebakazi: Mh.
 Lerato: I can say beat and rhythm. That's all I can think of, the beat and the rhythm flows with the song, both the song and the hands.
 Ncebakazi: Eh.
 Kabembo: I think it gave the song rhythm. Ya, but I didn't know you'd use those stick things [mallets,] because in Zambia we use our hands.

- Elizabeth: Ya.
Ncebakazi: When you play drum.
Kabembo: Ya.
Ncebakazi: Do you have djembes or do you...?
Kabembo: I think that's the drum, the normal.
Thato: Ya, we also have those ones.
Elizabeth: Ya, the huge ones, like two legs
Ncebakazi: Oh, yes, they've got the legs and wood and it's skin on top.
Elizabeth: Ya.
Ncebakazi: Okay, like the one they also use in Zimbabwe. Okay I understand.
Kabembo: Mh.
Elizabeth: (simultaneously) Mh.
Ncebakazi: So it's, it gave more. It contributed more to the song?
All: Yeh.
Ncebakazi: Would the song have been complete if it just had the singing, Do you feel?
Lerato: No.
Kabembo: No.
Ncebakazi: Why do you feel that?
Elizabeth: What is your question again?
Ncebakazi: Would the song been complete, if you just had singing only?
Elizabeth: Eh, I thought, ya, I think so because like, it's just singing, like you're singing, you don't and for me I don't even know how the thing goes, I just saying *oh heyeha*. So I'm like going off track. So with the clapping and drums like there's a line, it carries you somehow, ya.
- Ncebakazi: Okay.
Thato: I feel that every song should like have a beat and the clapping gave the song that beat and to know how the rhythm goes. So that you know how to sing and you don't go off-tune or something, you know.
- Lerato: I also see it the same, to me a song without a beat is meaningless. It's like you have different categories of music. African music has that beat like, if you are overseas, somewhere, it takes you to your roots, you know. You remember back home in Africa and then if you've got things like Rock 'n Roll, you've got this metal and loud thing which makes it rock 'n roll, you know what I mean? And Africa, that beat it an African nature kind of thing. It's nature-y kind of beat. So if, it's an African without a beat, it's meaningless apart from the fact that she's saying that it's just *molweni, molweni*. The words, you don't even think of the words, I mean. It should have a beat, you know. If it has a beat, it's just the music. It's in you that beat, like it gives you a certain feeling, which is like you can't describe it.
- All: Mh.
Lerato: ...but an African kind of feeling.
Ncebakazi: Mh.
Kabembo: I think like, it's also a feeling, it gives the music a rhythm, like. Say if you're clapping and you then go wrong. The drum will guide you. And if the drum goes wrong, the clapping will guide the drum.
- Ncebakazi: Okay so then what do you mean by guide? Do you mean it guides you through the song? Not necessarily. For instance, I can say with the drum being there I can feel that there's a cycle that keeps repeating. (Sing: *Oh molweni, oh molweni, oh molweni.*) It repeats, but do you feel that there's a cycle. That's like, for instance, in a poem you have a verse.
- Elizabeth: Ya.
Ncebakazi: Do you feel there's a cycle? How would you structure the song? Would you say it goes and then it keeps repeating? It has a cycle.
- Elizabeth: Ya.
Ncebakazi: Do you understand when I say cycle?
Lerato: ...over and over again.
Elizabeth: Ya.
Ncebakazi: It goes over and over, there's a beginning and an end to it and then it's repeated after a while.
Okay.
- All: Mh.
Ncebakazi: Now, how do you feel you learnt the song? Like just one word of saying, I learnt the song like this.
Elizabeth: Ya. I thought it nice. I feel good about it like to be proud of it. But now for me to remember this song. I have to watch the [video] over and over again. Because the words are...I'm not familiar with the words like. Ya, the rhythm too, okay if you remember how the rhythm was I think I can sing it. But I'm proud, you see, learning new songs in another language is kind of cool for me.
- Ncebakazi: Okay, but what would you use to say was the method of learning how did you learn this song? Just one word.
Elizabeth: How do I learn this...
Ncebakazi: What method did you use?
Thato: I'd use co-operation.

- Ncebakazi: Co-operation, what do you mean by co-operation?
 Thato: Like her teaching us and us co-operating with what she is singing and everything going smoothly, you know.
- Ncebakazi: Okay.
 Thato: Something like that.
 Lerato: I'd say passion.
 Ncebakazi: Eh.
 Lerato: In the sense like, it sounds like the four of us all love music. So I should think our passion for music made us learn the song like we love music and somehow that song we liked it and it hit us and we liked it, so we learnt it quickly. So that's it, I'd say passion.
- Ncebakazi: Mh.
 Kabembo: Mh, I'd say you should hear with your ears, like what they are saying whatever. So that you should try and like say the word even if you don't know them. Just try like make up your own words. Just try to hear what the correct word is.
- Ncebakazi: Eh, so you use your ear and then you in turn you imitate.
 Kabembo: Mh.
 Ncebakazi: Elizabeth.
 Elizabeth: Yes.
 Ncebakazi: Eh, okay. From imitation, like I'm trying to now get to say okay, you are saying maybe, the method is imitation, the method is repetition, the method is literacy, for instance, some people learn the song by looking at a sheet of music, you know like in choir. You girls in choir? You have sheet music and that's how you learn. She [choirmistress] doesn't always have to sing to you to learn, whereas she [Mantombi] sings to you, *yabona*. Out of like those kind of examples which one would you favour more, between repetition, imitation and literacy.
- Elizabeth: I think imitation and literacy would do. I can't go without one, you see. As the person will sing to you, you know how it goes right, then you will make and you know the words. So that when you have to sing you will go with the same tune that she went, but the words, you will know the words by then. So I think I'll go with those two.
- Ncebakazi: Eh
 Elizabeth: Ya, I think they go hand in hand.
 Thato: Ya, I also think that imitation and literacy also go together because the other one does the tune and the other one you know the words. When you know the tune you can sing with the words that they are given.
- Ncebakazi: Okay.
 Lerato: I'd say imitation and what's the other one?
 Elizabeth: ...repetition and literacy.
 Ncebakazi: ...repetition and literacy.
 Thato: ...repetition and literacy.
 Lerato: I'd say imitation and repetition 'cause as you imitate the person, you know over and over you get it.
- Ncebakazi: Mh
 Lerato: Cause I hate reading notes. I'd rather repeat, imitating somebody repeating, repeating and you know that kind of thing. I'd say that.
- Ncebakazi: Mh
 Kabembo: I think I'd rather like learn the words than listening to what they're saying.
 Ncebakazi: Why.
 Kabembo: Cause like for me, just to like say I heard that they say. The next day I'd probably forget, but if I read on a paper or something like that. Yeh, I'd like keep it, after some time then I'd forget. Ya.
- Tape:** *The two pairs are singing and they are rhythmically synchronized, as their entries in the music are on time.*
- Ncebakazi: You seem very happy, you getting it or what? You getting happier and happier or was it getting difficult?
 Elizabeth: Eh well, it was getting more happier, but then you couldn't stop for a moment to breathe, you know like take a breath or something. The song carries on and on and on. So at some point I just stopped and catch my breath.
 Ncebakazi: What do you think makes the song to carry on and on?
 Elizabeth: I don't know, I think maybe our clapping or she [Mantombi] just seem to be enjoying herself. I thought, she was enjoying herself. So, she just wanted us to sing more and more or I don't know. It just goes (humming the song.) We couldn't even stop.
 Thato: Eh.
 Ncebakazi: What do you think that makes the song like to go on and on? The stamina, where does the stamina come from, singing one word, but carrying on and on just singing one word.
 Thato: Eh, the words like saying *Motweni*, the whole time makes you go around.
 Elizabeth: Oh, ya.
 Thato: And also the beat of the song is of the same.

- Ncebakazi: Where do you get stamina to keep on doing that same thing over and over and over.
 Thato: What do you mean by stamina?
 Ncebakazi: Stamina, like energy.
 Elizabeth: Oh.
 Thato: Oh, from the beat of the song.
 Ncebakazi: Eh.
 Thato: And you the beat and the rhythm of the song you get you....
 Ncebakazi: It gives you the energy.
 Thato: Ya, the energy.
 Lerato: I think, it's the beat of the song that makes it go up and down and the energy is like from deep down in your stomach cause you can't stop and take a breath. It's like and on going thing and I took it from like below my stomach. That's where I got all the energy to continue and the beat. I can't imagine that song changing it's beat anywhere I can imagine at least different words even if they were shorter like dragging then, but using that beat.
- Ncebakazi: Ehm.
 Lerato: I can't imagine the song like changing, the beat, somewhere, somehow.
 Ncebakazi: Eh.
 Kabembo: I think, we were enjoying ourselves and I'm sure were getting tired. So, if you're enjoying yourself and getting tired, you probably just go on until you get really, really tired and then you stop.
- Tape:** *The singing is generally better as the pitching of notes and phrasing has improved. Mantombi is performing a body movement shifting her bodyweight, back and forth. She calls this ukuhamba in her interview. This movement is synchronized to the rhythm of the musical art.*
- Ncebakazi: (referring to Mantombi movement). Would you regard this as dancing, what she is doing or...?
 Elizabeth: It's shaking not dancing.
 Ncebakazi: It's shaking.
 Elizabeth: Yeh.
 Kabembo: I think she's probably trying making another instrument using her feet add like rhythm.
 Lerato: Ya, I'd say it's the beginning of a dance, like starting off slowly or starting off slowly and then get faster or something.
- Ncebakazi: Okay, I'm going to take it up to this stage for the research, here.
 Ncebakazi: So, how do you feel the class could have been better. What could have made things better. What would you have like more or less?
 Elizabeth: More or less?
 Ncebakazi: How do you feel? What improvements do you feel could have been made?
 Elizabeth: Eh, okay ehm, I think if we had learnt the words first, like when she came. She taught us what you say first. Well, she just shoot up and she started singing like *Oh molweni* and then she stopped us in the middle of it and say you go that way and you go that way. I think if she had explained what we do first, it would have been better.
- Thato: I thought everything was fine but besides the clapping of the hands, there could have been more movement, because I was like moving. Ya, so if she added more movement to the song it would have been much better. But otherwise everything was okay.
- Lerato: I also think it was fine, but if there was more time spent so the song would be not perfect as such, but better. I feel that it could have been better than that and movements included, but then again if movements are included when you are singing and dancing you run out of breath, like in traditional dance. I'd be the lead singer, kind of thing, and then I'd dance and then at one stage we find out I'd run out of breath while I'm singing. It's like when you are running, you have to keep your mouth closed, like you're dancing and jumping up and down and you are singing this side. The people can't hear the words especially when you are performing. They can't hear your words cause you're jumping up and down and you are running out of breath. So I think that like more people were there and there was singing and people would be like in front of the people who were singing and there was movements and like a few people would do the dancing while, others do the singing. But apart from that, it was a nice song and I really enjoyed it.
- Ncebakazi: Mh.
 Kabembo: I think it would have been better also if we were dancing. Ya, cause then we would enjoy ourselves more. Then we wouldn't stop.
 Lerato: No matter how tired you got.
 Kabembo: Mh, don't stop.
 Ncebakazi: Do you have any questions?
 All: (Silent)
 Thato: Is she also a teacher somewhere else?
 Ncebakazi: She is a performer, but what happens is, I mean, they do go performing, they have workshops and then she teaches then. But she is not like a based teacher at a school like I was, for instance, when I came and taught African Music here. She is mainly a performer.

- Elizabeth: Okay. So what made you bring in this lady to teach us how to sing? Well, I thought what we normally do is play the amandinda and what-ndirinda.
- Ncebakazi: ...the akandinda. Because I wanted to see how she would teach you. What I'm looking for in this research is the method. The method she uses to teach you and I want to describe that.
- Elizabeth: Okay.
- Ncebakazi: That's what I'm looking out for and she is a performer. There were three others, there three of them and they all performers. One is an actress, one is musician and she's also a musician.
- Elizabeth: Mh.
- Ncebakazi: So, it's just to see how you learn, how you find your learning experience and what you were feeling during and the feelings involved and the logic involved. Just to digest more of the experience from an education perspective.
- Elizabeth: Okay.
- Ncebakazi: Is there anything else you'd like to add.
- All: No.
- Ncebakazi: Thank you very much.

The extra-curricular environment case study: teacher interview

Present	Mantombi Matotiyana Ncebakazi Mnukwana (researcher)
Venue	South African College of Music
Date	24 July 2002

- Ncebakazi: Eh, umculo lo kuwe yintoni?
- Mantombi: Umculo?
- Ncebakazi: Uthetha ntoni kuwe umculo? Njengamntu?
- Mantombi: Umculo ke kum kwinto zesiXhosa kukombela thina ngokwasesiXhoseni ayingomculo kukombela.
- Ncebakazi: Eh
- Mantombi: Ngokwakuthi kukombela.
- Ncebakazi: Eh
- Mantombi: Kodwa ke ngokwasemlungwini ukuba silapha sithi kukucula.
- Ncebakazi: Eh
- Mantombi: Kodwa ke ikukombela ngokwakuthi, ukuhlabela ngokwasesiXhoseni.
- Ncebakazi: Eh
- Mantombi: Uqala umncinci uze uz' ukhula usez' okuhlabela ingoma ezi ngoma ndizenzayo zesiXhosa.
- Ncebakazi: Mh
- Mantombi: Ujik' ube mdala usuk' utshate ke ngoku kub' utshata uhlukane nazo.
- Ncebakazi: Mh
- Mantombi: Kodwa awuzoziyeka uza wuman' usiya, ukuya kucula ezi ngoma zethu, uman' uhlabela.
- Ncebakazi: Mh
- Mantombi: Ngeliny' ixesha usemgidini, ngeliny' ixesha' usemtshatweni
- Ncebakazi: Eh
- Mantombi: Wenz' ezi ngoma zethu zesiXhosa.
- Ncebakazi: Eh.
- Mantombi: Ewe.
- Ncebakazi: Kwa ukuze kule nto ndiyenzayo?
- Mantombi: Nditshothozelelwa yinto yomqala wam.
- Ncebakazi: Eh...hayi iza wuvakala.
- Mantombi: Uyatshothoza.
- Ncebakazi: Hayi, kuza wuvakala nalo mqala wam.
- Ncebakazi: Mh kule nto ndiyenzayo ke mna ke
- Mantombi: Mh

The researcher asks Mantombi what music, umculo, means to her. She replies that the style of singing she does is ukombela not umculo. Mantombi talks about the generational use of music, where persons sing different songs in reference to their marital status. She says that once married the musical arts of your youth are totally abandoned, as you may sing them at boys' initiation parties or at weddings.

- Ncebakazi: Kuwe ke ngoku iingoma zamagqirha zithetha ntoni?
- Mantombi: Iingoma zamagqirha kum?
- Ncebakazi: Mh

- Mantombi: Zithetha ukugula xa uthwasa use uza kunxiba uligqirha.
 Ncebakazi: Eh
 Mantombi: Utsho uhlabela ezi ngoma zamagqirha kodwa ke siya zihlabela nasemigidini kodwa ke apho zixhomekeke khona zixhomekeke kubant' abathwasayo abaneentsimbi.
 Ncebakazi: Eh
 Mantombi: Iingoma zamagqirha kubethw' amagubu kuxhents' amagqirha.
 Ncebakazi: Eh. Wena awulogqirha?
 Mantombi: Andilogqirha.
 Ncebakazi: Okay. Njengoba nje unxib'iintsimb'ezimhlophe?
 Mantombi: Njengoba ndinxib' iintsimb' ezimhlophe zezasekhaya
 Ncebakazi: Oh!
 Mantombi: kwenziwe isiko.
 Ncebakazi: Okay.
 Mantombi: Yes.
 Ncebakazi: Oh! Okay yhazi mna ndasoko ndicing' uba iintsimb' ezimhlope zezamagqirha!
 Mantombi: Ewe nabangamagqirha kodwa zikhona nalapha xa ungumnt' osetyenzwayo. Nokuba uxhelelwa noba yinkomo uza kunxityisw' ezi ntsimbi
 Ncebakazi: Okay
 Mantombi: Yes
 Ncebakazi: Okay...okay...ke ngoku wena ezi ngoma zamagqirha uqale nini ukudibana nazo?

Mantombi tells the researcher what iingoma zamagqirha means for her, which is the stage where you are being called by the ancestors and you are sick before you officially become a diviner. For her this is the time you really sing iingoma zamagqirha. She adds that the musical art iingoma zamagqirha can be performed at initiation parties and other ceremonies, but they belong to those who are called into divination by the ancestors. She herself is not a diviner regardless of her wearing completely white beads on her body. The researcher asks her how she came into contact with iingoma zamagqirha.

- Mantombi: Iingoma zamagqirha?
 Ncebakazi: Ungathi uqale nini?
 Mantombi: Iingoma zamagqirha ndanditshilo ndathi ndiqale ndisakhula.
 Ncebakazi: Eh
 Mantombi: Ndisombela zona.
 Ncebakazi: Eh
 Mantombi: Siy' emagqirheni singabantwan' abangamantombazana.
 Ncebakazi: Eh
 Mantombi: Siyokombela eza ngoma zamagqirha asizombeli ngoku sesibadala, sasiqale sikhula nazo.
 Ncebakazi: Mh
 Mantombi: Kuba sihamba nabant' abangamagqirha sihleli nabangamagqirha kwezi ndawo sihlala kuzo.
 Ncebakazi: Eh
 Mantombi: Sitsho ke ngoku sigwabe sizombe ud' ukhul' ube mdala ke ngoku uzenze nabant' abadala uhambe nabant' abadala kodwa masowungumntwana uman'uyowabukela nje ugwabe ngelo xesha kodwa uma sowungangathi uyay' emagqirheni uyowuhlala nala magqirha ubiz' amagqirha. Ngeliny' ixesha udadewenu ligqirha ngakumbi ke mna udadewethu uligqirha lo uz'emveni kwam.
 Ncebakazi: Mh
 Mantombi: Yiyo loo nto ke ngoku zifasi [fast] kum iingoma zamagqirha. Ndasoloko ndisombela.
 Ncebakazi: Mh.
 Mantombi: Kub' udadewethu uyathwasa uligqirha.
 Ncebakazi: Okay.
 Mantombi: Uz' aph' emva kwam

She tells the researcher that she grew up performing iingoma zamagqirha and as a young girl with her peers she would attend traditional healer séances. Mantombi's young sister is a diviner and she thinks that is why she is so accustomed to iingoma zamagqirha. The title of the musical art she has taught is Molweni, which is the plural greeting in isiXhosa. It's a musical art she performed a lot at séances as a young woman.

- Ncebakazi: E-ehm. Lena ingoma ke ngoku 'uMolweni'
 Mantombi: Yes
 Ncebakazi: Xa unawu... xa onowunik' iinkcukacha zayo ungathi ithetha ntoni? Uba...uba ke xa ungayaz' uba ke ndithetha isiXhosa? Uthi kule ngoma le ngoma...
 Mantombi: "Umolweni" kukubulisa
 Ncebakazi: Eh
 Mantombi: Kukubulis' uthi "molweni".
 Ncebakazi: Eh
 Mantombi: Thina ke sasiyihlabela sikhula siziintomb'entlombeni.

- Ncebakazi: Eh
 Mantombi: Sithi 'Ho molwen' yeyha-a-a. Ho molweni' yeha-ah-ah, yho molweni hohohoho-ho' kuyaxhentswa ke ngoku ngababhem.
- Ncebakazi: Eh, ngababhem?
 Mantombi: Ewe, ngababhem bentlombe. Senz' intlombe singekabhinq' imibhaco emide.
 Ncebakazi: Eh e-e
 Mantombi: Side ke ngoku siye ke ngoku na ke nakul' ud' uyoba mdala ube yintombi' uze ke ngok' uzok' ungena kwezi ndawo zobudala zobugqirha
- Ncebakazi: Eh
 Mantombi: kuba ke ingena kwiindawo zonke.
 Ncebakazi: Le ngoma?
 Mantombi: Le ngoma yaka molweni.
 Ncebakazi: Ka molweni?
 Mantombi: Yes.
 Ncebakazi: Wena wawuyive kuTsolo? Okanye?
 Mantombi: KuTsol' apho ndandisuka khona.
 Ncebakazi: Wasuka nayo?
 Mantombi: Ndandihlabela. Umama wayendiva ngayo noba ndisentlombeni.
 Ncebakazi: Eh
 Mantombi: Ndiyintombazana ndandisombela yona wayendiva khona.
 Ncebakazi: Eh
 Mantombi: Ilizwi lam. Wayendiva khona. Wayephum' uba endaweni enesijadu, aphum'ahlale phandle kuba ilizwi lam uyalazi.
- Ncebakazi: Eh! Yingoma ndingathi ngoku yingoma yakho?
 Mantombi: Yingoma yam leyo.
 Ncebakazi: Oyithandayo?
 Mantombi: Endiyithandayo. Umamam.
 Ncebakazi: O! okay
 Mantombi: Yayithandwa ngumamam iskakhulu.
 Ncebakazi: O! o! o! okay, okay.
 Mantombi: Eh iyah! Ndandisithi noba ndiyotheza...
 Ncebakazi: Eh
 Mantombi: Wendiva ndisentabeni ngoba ndandith' uba ndiyicingile ndiyombe noba ndihamba ndodwa.
 Ncebakazi: eh
 Mantombi: Noba ndisehlathini umntu, uyandive ngayo noba ebengandibonanga apho ehlathini.
 Ncebakazi: Eh
 Mantombi: Andiv' uba ndim ngoba yingoma' am endiyithandayo.

She has a memory of how as young women they would sing the song and the young men would dance. She comments that Molweni, as a musical art is suitable for all occasions. Mantombi got to know Molweni while she was still residing in Tsolo, her home town in the Eastern Cape. Her mother recognised her by the musical art as she also loved it herself. Even when she was on the mountains alone, she would start singing once she thought of it.

- Ncebakazi: Eh xa usithi ke ngoku, xa uthetha ngento yokombela...
 Mantombi: kukuhlabela.
 Ncebakazi: Ukuhlabela?
 Mantombi: Ewe.
 Ncebakazi: Kukugwaba, kukucwila ke ngokwesthethethe sabantu, thina ke kukombela, kukugwaba, kukuhlabela.
- Ncebakazi: Eh
 Mantombi: E-eh
 Ncebakazi: Ukhona umnt' okhokelay' ingoma okany' ukhona? Ngabaph' abalandelayo? Ngabaph' abakhokhelayo?
 Mantombi: Okhokelayo ngul' uthi oh molweni yoha-ha-ha aba ke ngoku bathi oho-ho-yeha-ha-ha ngabalandelayo.
 Ncebakazi: Ngabalandelayo?
 Mantombi: Yes.
 Ncebakazi: Eh, okay. Ngoku siza kuqala apha sijonge. Ndizakumane ndisima ke ndikubuza ngezint' ezenzekayo.
- Mantombi: Eh
 Ncebakazi: Njengokuba sowusikhokele kule yeklasi ngoba mna eyonant' endiyisukelayo yeyokuba uyifundise kanjani, abantwana bayifunde kanjani le ngoma?
 Mantombi: Yes.
 Ncebakazi: Uyibone kanjani ukuba bayifundile nent' ebebezenza ke ngoku bezithetha ntoni kuwe njengokuba bebefunda?
 Mantombi: Mhh

- Ncebakazi: Yiloo nt' endiyijongileyo uba ndithi okay ndiye ndahamba ndayow' ujong' umsebenzi wakho, nendlela wen' ofundisa ngayo ndabona le nto. Ayiyont' oba ikhon' indlela ekhethekileyo, ikhon'indlela etheni?
- Mantombi: Etheni.
- Ncebakazi: Ndihoje le yakho wena siqu sakho uye wathini xa ufike kukh' abantwana ubafundise kanjani? Yiloo nto endisukelayo.
- Mantombi: Mhh kunzim' ukutheth' isiXhosa.

Even when she went to collect wood in the forest and she sang, people were able to identify her with this musical art, Molweni. Mantombi further distinguishes ukombela, ukugwaba nokuhlabela from ukucula. She further defines what the call and response of the musical art is. The call is oh oh molweni yoha-ha-ha and the response is oho-ho-yeha-ha-ha. The researcher explains to her how the second part of the interview is going to work with the researcher playing back the lesson to her and she responding to the questions asked by the researcher. The researchers explains the research aim to her, which is to find out how the learners acquired the knowledge, skills and values that she was transmitting to them. The researchers emphasises that there is no right or wrong way about how she should have taught the lesson.

- Tape:** *The class is starting; the researcher takes pictures of the learners and Mantombi. Mantombi vocally demonstrates the first part or the call of the musical arts. The learners all sing back this call or first part back to Mantombi.*
- Ncebakazi: Eh, okay siselapha, siselapha ke ngoku. Kuwe yeyiph' eyonant' ibalulekileyo ukuba uyenze ize abantwana bayive le nt' uzam' uk...uzam'ukubafundisa yona? Yeyiphi eyona nto eye yabalulek' uba uyenze? Ngoba uye waqalisa wahlabela wabanika abaya le ndawo bebezoyihlabela wabe sowubanika nabaya. Yinton' ebangel' uba wenze kanjalo?
- Mantombi: Int' endibangel' uba ndenze kanjalo Ncebakazi umthetho wayo ingoma xa ihlatyelway' inomlandeli.
- Ncebakazi: Mhh
- Mantombi: Ngoku bendifuna singagwab' indaw' enye kufuneka ke ngoku ndibaxelel' uba siyaqala ke ngoku.
- Ncebakazi: Eh
- Mantombi: Ize aba balandel'aba balandelayo.
- Ncebakazi: eh
- Mantombi: Thina naba bangapha bendiqale kubo siyaqala ngeloo xesha. Aba ke ngoku ndijika ndize kubo ndithi yeheha kwenzel' uba mabalandele thina ngolu hlobo siqale ngalo ingoma.
- Ncebakazi: Mh
- Mantombi: Ndifumanise belandela ke naba. Kulowa ndibhaqa ndithe mabalandele mna, ndafumana beyilandela.
- Ncebakazi: Uye usukume. Uman'usuka nje udlul' apha phakathi kwabo?
- Mantombi: Yes
- Ncebakazi: Ibangelwa yintoni loo nto?
- Mantombi: Kufuneka ndihambe ngolu hlobo ndingem' endawen' enye.
- Ncebakazi: Eh
- Mantombi: Kufuneka ka ndiyenza ndithi ndihambe imihlali, yimihlal' endiyenza laa nto uba ndingami ndawen' inye indenz' imihlali. Mandenjenje (gesture) andizokuzaz' uba ndenza ntoni. Imhlal' ayizoba khona.
- Ncebakazi: Imihlali yintw' etheni?
- Mantombi: Yintw' ...bubumnandi>
- Ncebakazi: Okay
- Mantombi: Bale nt' oyenzayo.
- Ncebakazi: Bubumnandi.
- Mantombi: Eh
- Ncebakazi: Kodwa int' endenza umdla...

The researcher asks why she taught the call first and then the response. She replies that this is due to the structure of the music, as the musical art is made up of a call and response. The researcher asks her to give the reason why she moves from one group to the next while teaching she song.

- Tape:** *Mantombi divides the learners into two parts. Mantombi. 'Aba babini mabathi molweni, aba bathi hoyeha, amazwi ethu angabi manye.'*
- Ncebakazi: Aba bantwana ke ngoku uye wabaxelela ke ukuba ubaxelela loo nto' oba ungakwaz' ukutheth'olu lwimi baluthethayo yinto eh...eh eyenz' intoba ingabikho raythi loo nto kuwe?
- Mantombi: Hay ayi...ayindingenanga kak' bi Ncebakazi.
- Ncebakazi: Mh

- Mantombi: Kuba kaloku ndazi lent' oba thina bantu sasikhula sasingathethi ngelihlobo kuthethwa ngalo ngoba nobababe ngenqa' ababantu. Ukhumsh' andikwazi.
- Ncebakazi: Mh
- Mantombi: Ngoku ke into endivisayo, mna nje ngokuba ndinga khumshi. Ndiyayiva lento ndiyenzayo ingoma njani kwababantu. Ndiva abayingeni kakuhle. Ndiva uba ingena kakuhle. Ndithi: 'Hayi, ayingeni kakuhle le, mandiba xel' uba mabendze.' Ithi ke ngoku ndisova: 'Oh, iyangena.' Ndibone iraythi. Nango ke nje bekumsha bengazundiva ngel' ixhesha ndenzani.
- Ncebakazi: Uva kanjani ke ngoku, uqikelisika kanjani?
- Mantombi: Ndiqikelisa kwaba ndombele ngapha, bangayeki ababangapha. Ndombele ngapha baphinda ndithi bangayeki baphinde bangayeki. Ndiqiniseka ngalonto yoba: 'Hayi, bayayiva lento ndiyenzayo.' Nanga ndinga kwaz' ukukhumsha nabo nje.
- Ncebakazi: Eh

She claims it is out of enjoyment that she moves from one group to the next. Mantombi explains that she didn't feel bad for teaching in isiXhosa, a foreign language for the learners. She thinks that it is something out of her control, as she cannot speak English. On the aspect of evaluation, Mantombi claims that she listens to the singing to check if the learners have understood the lessons objectives or not. She sees whether the learners have grasped the objectives by their singing their parts non-stop, without hesitation.

- Tape:** *Mantombi instructs the learners to keep their part, the call, and then she adds the response to the second group of learners.*
- Ncebakazi: Nje ngamntu obafundisayo baya kujuonga. Ithetha nton' into yoba mabakujonge. Ibaluleke kangakanani?
- Mantombi: Ibalulekile kaloku wenza into umnt' umjongo, nijongane, uba uza wuthi nize nivane nijongane. Mandijonge ngapha andikwaz' uba wenza ntoni. Kufuneke ndikujonge ukuze ndiyaz' ukuba ndenza ntoni, naye lwamntu ndiqinisile ukuba iyangena le nto kuye. Mandijonge ecaleni bendizovesike ndiqond' uba andithethi raythi pha kuye: 'Naku ejong' ecaleni.' Ngoku ndiyambon' uthetha raythi kwale nto makandijonge angajong' ecaleni. Ithetha rongo mawuth' uthetha naye ajonge ngapha (ecaleni) ufumanisukuba ayi-raytanga le nt' uyenzayo.
- Ncebakazi: Okay.
- Tape:** *First group singing the call and the second group singing the response of the musical art.*
- Ncebakazi: Xa ucula naba ngapha uye usondele, xa ucula naba ngapha, usondele.
- Mantombi: Eh, kufuneke ndisondele kubo, bandive ngoba kaloku uba ndime kweli cala lingapha, ndibaxelele nje. Abazundiva xa ndibafundisa le ngoma baza kusabela leya. Kufuneke ndiqithe kwaba, ndibaxelele mabeze ngapha, ndiphinde ndibuye ndiyocacisela aba mabenze ngeli hlobo.
- Ncebakazi: Ke ngoku uva wena uba bafunda ngcono xa usondeleyo kubo?
- Mantombi: Yes.
- Ncebakazi: Bayakuva ngcono?
- Mantombi: Ewe

The researcher asks Mantombi how important is eye contact while delivering the lesson to the learners. She replies that it is very important and she feels if there is no direct eye contact with learners then she doesn't know if they are singing correctly. We discuss body language. Mantombi thinks if she moves from one group to the next when giving instructions, then the learners can hear and understand her better than if she is standing in one place. She also highlights that this causes less confusion.

- Tape:** *Learners singing in the two groups.*
- Ncebakazi: Ndifuna nje ukuphawule lo mntwana (Elizabeth), lo unesikhipha esibomvu. Uba uyayazi na?
- Tape:** *The learners are singing their parts and Elizabeth starts to clap, voluntarily.*
- Ncebakazi: Iye yathetha ntoni kuwe uba lo mntwana, lo mntwana ke ngowase Ghana?
- Mantombi: Okay.
- Ncebakazi: Iye yathetha ntoni kuwe ukuba aqhwabe? Ithetha ntoni loo nto uba aqhwabe ngale ndlela aqhwaba ngayo?
- Mantombi: Yandimangalisa ukuba, bendingalindelanga mna kuba kaloku akakwaz' ukuthetha ngehlobo endithetha ngalo. Iye yandimangalisa ke mna ntonayo andadana, ndayivuyela eyoba makaqhwabe engengomntu owazi ngeento zesikolo. Ngoba asifani ngamalwimi, ngothetha, nangoku athethayo, amalwimi akangqamani, kodwa nguye oqale waqhwaba.
- Ncebakazi: Ithetha ntoni into yokuqhwaba kwingoma?
- Mantombi: Itheth' umdla.
- Ncebakazi: Itheth' umdla.

- Mantombi: Yes.
 Ncebakazi: Igubu lona?
 Mantombi: Igubu kaloku lenz'ihlombe. Lelona elenz'ihlombe
 Ncebakazi: Ihlombe ungathi yintoni?
 Mantombi: Kukonwaba. Umzimba wonwabe, uyivile le nto uyenzayo.
 Ncebakazi: Eh, ukuqhwaba kwenz' umdla. Uba ke ngoku abantwana bebengaqhwabanga?
 Mantombi: Abantwana kaloku babengazuqhwaba. Ndithi ndisoqhwaba baqhwabe. Uba engaqhwabanga, ndandizoyazi uba abayithandanga.
 Ncebakazi: Eh.
 Mantombi: Ndithe ndisoqhwaba ke ngoku, baqhwaba ndafumanisa beyithandile ke ngoku le nto ndiyenzayo.
 Ncebakazi: Eh.

The researcher asks Mantombi how did she feel when Elizabeth voluntarily clapped. Mantombi claims that she was surprised by Elizabeth's initiative, due to the cultural difference between them. I then ask Mantombi what clapping means in iingoma zamagqirha. She replies that clapping is meant to motivate the singer. She feels that if the learners had not clapped then she would have seen that as a sign that they are not enjoying themselves in their learning process. The researcher asks about the impact of the drum to the musical art, and Mantombi answers that the drum is for excitement.

Tape: *The learners and Mantombi are singing, clapping together. The drumming has been added by Thabisa.*

- Ncebakazi: Nomzimba wakho, lona yena ngowaseMalawi. Ababini ngabase Botswana. Ke ngoku apha into endiyiqaphelayo uba awuyimis' ingoma. Oko kuqhubeleka. Uthi xa uvayo ngapha uye ngapha. Xa uvayo ngapha uye ngapha, uye kweliny' icala.
 Mantombi: Mh.
 Ncebakazi: Okwakuqhubeka kwenza ntoni kwindlela' ofundisa ngayo nabantwana ocing'uba bafunda ngayo abantwana le nto ugayeki usolok' usiya?
 Mantombi: Ndisiya phi?
 Ncebakazi: Ingom' ungayiyeki, ingom' ingapheli nangona abantwana ubava nendlela bacula ngayo, uman' uba-korrekisha, uman' uba-korrekish' apha naphaya. Kodwa awuyeki. Awuthi masiphinde siqaleni: 'Ndifuna nithi, ndifuna nithi.' Oko kusitshw' ingoma. Inoba, loo nto, wena ngokwazi kwakho yongeza ntoni okanye ithatha ntoni ekufundweni kwale ngoma?
 Mantombi: Ke, ngoku ukuba ke thina ke masombelayo. Ngoba iinto zesilingu asizazi. Xa wombelayo, wombela wombele umzuzu omde. Kuye ke ngoku kube kho umntu onimisayo ke ngoku othi: Yimani ke ngoku, ho! Niphinde niqalise ke. Ngoku kufuneka ke ngoku niphinde niqalise kwakh' ingoma kwakhona. Ingabi ndim yiyo ke le nto ndiyenza ngela hlobo lam. Ingabi ndim oza thi uza yimisa. Soba kukh'umntu ophambi kwakhe asuke ke ngoku athi (Mantombi raising one hand, indicating stop.) Ke ngokuna, amise. Ime, athi: 'misa ke ngoku ntombi ka-Matotiyana. Yima ke ngoku ntombi kaMatotiyana. Phinde sithi ke ngoku phinde kwakhon' iqalise ke ngoku.
 Ncebakazi: Eh, so ivesike imiswe ngumntu?
 Mantombi: Eh
 Ncebakazi: Wena onoyimisa?
 Mantombi: Ndinoyimisa makufuneke ndimise ngeli xesha ndifun' uyimisa ngalo, kodwa ngexesh' endingekamisi ngalo andiyimisi.
 Ncebakazi: Awuyimisi?
 Mantombi: Eh
 Ncebakazi: Ke ngoku, iqhel'ukwenzeka nini xa uyimisayo, sube kutheni?
 Mantombi: Ndiyimisa...
 Ncebakazi: Eh
 Mantombi: Ndiza thi, sube kutheni na Ncebakazi? Mandimisa kaloku ingela xesha bendihambe umzuzu omde, uyaqonda uhamb' uhamb' udinwe. Ubone ke ngoku. Ngoku ke kule kwakungeka bikho izinto ezidinisayo uba kaloku nokufika, sifike late. Uyaqonda? Safika sixheshile. Caba ukuba size sendi-late ke ngoku ndaqond' uba ukumane ndimisa ingathi iza kundidlela ixesha ngelaa xesha ndimane ndimisa. Ixesha lakho liza kudla. Mandijongisele eli xesha lakho lifutshanana.
 Ncebakazi: Eh
 Mantombi: Ewe. Malilinde ixesha ndiye ndime, kodwa malifishane ixesha ndiqonda' uba mandijongisele lo mntu kule nto yakhe kuba ndandifike late. Ndandi-late Ncebakazi, manditsho mntanam, ndandi-late ndijongisele eli xesha lakho lingade liphele. Into etheth' uba le ndaw' oze kuyo bekunyanzelekile, ndifun' ukuba ke ngoku lide ligqithe.
 Ncebakazi: Mh

I ask Mantombi how did she feel when Elizabeth voluntarily clapped. Mantombi claims that she was surprised by Elizabeth's initiative, due to the cultural difference they share.

Tape: *The singing, clapping and drumming continue. Mantombi adds a bodily movement.*

- Ncebakazi: Ukuxhentsa ke ngoku kwiingoma zamagqirha kungena phi?
 Mantombi: Ukuxhentsa?
 Ncebakazi: Ukuxhentsa, xa abantu kusithiwa bayaxhentsa kwiingoma zamagqirha?
 Mantombi: Kungena xa kutheni?
 Ncebakazi: Eh, kuxhentswa xa kutheni?
 Mantombi: Iingoma zamagqirha kaloku zingena makukh'umgidi. Kufuneka kombelwe. Kuphindwe kwakho noba kukh'umtshato ziyombelwa. Noba kulusw' amakhwenkwe ziyangena.
 Ncebakazi: Xa sekukulwa ke ngoku kuxhentswa, kuxhentswa xa kutheni? Okanye akuxhentswa?
 Mantombi: Kuyaxhentswa kaloku.
 Ncebakazi: Eh.
 Mantombi: Ngelaa xesha kombelwayo, kuyaxhentswa.
 Ncebakazi: Kuyaculwa, kuqhwyatwe, kuxhentswe.
 Mantombi: Yes.
 Ncebakazi: Apha (referring to the video) singathi niyaxhentsa okanye apha?
 Mantombi: Apha asixhentsi siyahamba [showing brisk arm movements symbolic of grinding]
 Ncebakazi: Yah.
 Mantombi: Masixhentsayo kaloku okwamagqirha ashixiz' iinyawo. Andazi noma ndingakhe ndime uba ndime ngeenyawo ndikubonise.
 Ncebakazi: Ungama usibonise, uza kwaz' uku...[talking to the cameraman.]

Mantombi stands and shows the foot skill used by diviners, as she sings *Molweni*.

The researcher asks Mantombi what the place of dance is in iingoma zamagqirha. She states that dance occurs during the singing.

- Ncebakazi: Xa uxhentsayo?
 Mantombi: Eh, eh.
 Ncebakazi: Apha uyahamba?
 Mantombi: Apha ndiyahamba, ndilungisel' uba kaloku abantwana abana, ukuba yayinde ndandizawude ndiyenze. Ukuxhentsa. Intonayo yayingendanga. Ndandilungesel' eyoba asihambe umzuzwana uba masihambe ukuxhentsa kuza thath' eliny' ixesha.
 Ncebakazi: Eh, waz' obafundisa ke ngoku.
 Mantombi: Ndandizo funeke ndithi: 'Yimani ke ngoku.' Ndibafundise ke ngoku ixesha elide, ndithe ngokuna masimeni, ndihlabele ndithi ke yenzani into ethile, xhentsani uba niyaxhentsa, xhentsani kanje.
 Ncebakazi: Okay. Kuwe, ngakuwe ke ngoku, kuqala ntoni? Kuqal' ingoma okanye kuqal' umxhentso?
 Mantombi: Makutheni?
 Ncebakazi: Yeyiphi kwezi?
 Mantombi: Kuqala ngokombela.
 Ncebakazi: Kuqala ngokombela?
 Mantombi: Kuze ke ngoku kumiwe, kuxhentswe ke ngoku.
 Ncebakazi: Kuqhwyatwe?
 Mantombi: Kuqhwyatwe ke ngoku ngumntu wonke. Uba babini baxhentswe ke ngoku ababini.
 Ncebakazi: Baxhentswe?
 Mantombi: Baqhwyatwe ngabaya.
 Ncebakazi: Okay.
 Mantombi: Yes.
 Ncebakazi: Xa uqhwyatwe wenzelw' umdla
 Mantombi: Yes.
 Ncebakazi: Elaa gubu lenza....
 Mantombi: Lenz' umdla utsh' uxhentswe nyhani, ke ngoku.
 Ncebakazi: Okay. Uyayakha ingoma?
 Mantombi: Ewe
 Ncebakazi: Uyayakha?
 Mantombi: Eh.
 Ncebakazi: Ke ngoku kuculwa iphelele, napha eculweni qha. Kokwakombela iphelele. Uba kungavesike kombelwe kungaqhwyatwe, kungaxhentswa, ungathi iphelele?
 Mantombi: Xa kungaqhwyatwanga?
 Ncebakazi: Ewe.
 Mantombi: Makungombelwanga?
 Ncebakazi: Xa kuvesike kombelwa akwaqhwyatwe, alabikhw' igubu, akwaxhentswa?
 Mantombi: Ayiphelelanga kaloku ma iyeyamagqirha
 Ncebakazi: Mh
 Mantombi: Ezaa nto kaloku iphele ngoba sombele, saqhweba, liye libethw' igubu. Ya-raythi yaze zinto zayo zamagqirha.
 Ncebakazi: Eh.

Mantombi: Yakukuxhentsa ke ngoku, uba mabekwaz' ukuxhentsa yaza cwala ke ngoku, ibe yiyo, ibe yile yamagqirha.
 Ncebakazi: Eh.
 Mantombi: Ewe.
 Ncebakazi: Okay. Oh, kukugcwalisa eyona nto?
 Mantombi: Eh.

Mantombi explains that in the lesson they did not dance; rather they were performing a bodily movement called ukuhamba. She stands up to illustrate the way traditional healers dance. Mantombi feels that if there was lots of time she would have taught the learners the traditional healer's way of dancing. According to Mantombi, the singing comes before the dancing. Mantombi claims that the clapping and drumming are building blocks for the performance of the musical art. According to her, for a musical art to be classified as iingoma yamagqirha, there has to be singing, clapping, drumming and dancing.

Tape: *The singing, clapping and drumming continues. The call and response pattern is stabilising as vocal parts. The body movement, ukuhamba, is done by the learners and Mantombi.*

Ncebakazi: Bayahamba, ungatsho uthi bayahamba?
 Mantombi: Ewe. Ukuhamba benza le nto ifanele mabayenze. Abamanga bathi ngxishi. Nje ngoku ndihamba mna, abayekanga, babenomdla ukuhamba, benze le nto ndingakhange nditsho nje bayenzani ngolu hlobo. Bathe basandibona ndihamba ndafumanisa benomdla. Le nto yokuhamba ndingatshongo.
 Ncebakazi: Yolandela
 Mantombi: Yolandela ndingatshongo, basuka balandela, bayibona le nto ndiyenzayo, balandela.
 Ncebakazi: Ke ngoku mna, eyonanto endinomdla ngayo uba ndizibon' iindlela ezifundiswe ngayo ezi ngoma zamagqirha. Ngokwazi kwakho, ivumelekile iingoma zifundiswe esikolweni?
 Mantombi: Hayi, akukho nto ezingavumelekanga ngoba ngoku izinto zonke ngoku kuthiwa mazidibane.
 Ncebakazi: Mh.
 Mantombi: Eh, ke mazidibane i-raythi mayifundiswe ezikolweni ngoba apha esikolweni le nto ifuna mayibe khona. Bafun' ukwazi eza nto zazisenziwa kuqala, ngoba zenziwa, zezakuqala. Iinto zangoko akusenziwa eza zinto ngoku. Kwenziwa into kuphindelwa kweza zinto beseziyekiwe, ezamagqirha. Zinto zesiXhosa kuthi esiphila zizo, into zamagqirha.
 Ncebakazi: Ke ngoku wena ubawela uba mabazifunde?
 Mantombi: Yes. Ndiyavuya mna zifundwa ngabany' abantu eza zinto zam, into yam mna endiphila ngayo, kumandi ke ngoku.
 Ncebakazi: Into yamagqirha ayiyinto yabantu abathile?
 Mantombi: Ha-ah (no). Ayiyonto yabant' abathile. Bagulile bona kodwa ayiyonto echasekileyo ingeyonto mayiphaya esikolweni ironko. Isebantwaneni bethu napha kule ndawo yesikolo. Uba mabafund' eza nto bazaz' eza nto zazenziwa kuqala. Kudal' oomakhulu babesenz' izinto ezazithi.
 Ncebakazi: Eh. Ibalulekile ke ngoku loo nto.
 Mantombi: Ya, ibalulekile. Ndiyayivuyela, uba kant' iinto zethu ziyathandeka.
 Ncebakazi: Mh.
 Mantombi: Mh

Mantombi is very happy about the learners' enthusiasm and initiative to start doing the bodily movement without being prompted by her. The researcher asks Mantombi whether, according to her knowledge, iingoma zamagqirha can be taught at schools. She understands that there is a trend in education and training where there is return to learning, teaching and development of the previously marginalised culture. Mantombi feels that iingoma zamagqirha is not exclusively for diviners and diviner initiates. She feels it belongs to the whole culture and feels that it will not be lost if its knowledge, skills and values are passed on to learners at schools.

Ncebakazi: Wena ke ngoku, xa ubon' abantwan' apha, okanye apho ubuhlala eNyanga, uhlala eSamora Machel ubon' abo balapha abantwana [video], ubon' abakuTsolo. Ukhon' umehluko?
 Mantombi: Umehluk' ubukhona, kodwa ngoku umehluk' awukho bayafan' uba [video] nabakuTsolo, naba lapha namhlanje.
 Ncebakazi: Eh.
 Mantombi: Kwakukade ukhon' umahluk' uba kaloku kwakunxitywa izinto eziziintsimbi aph' ezingalweni, into ngoku nakulaa ndawo yethu akusekho mntu, bangamakhumsha abantwana. Nabo napha nje bengamakhumsha, banxib' ezi nto bahambe bayofundiswa kuthiwa bafundiswa into zesiXhosa, iinto zamagqirha kwiindawo baya kuzo, bahambe, bakhwel' ibhasi. Kuthiwa kufundisw' abantwana izinto eyoba mabazazi iinto zamagqirha.
 Ncebakazi: Ucing' uba zizobanceda kanjani abantwana into yoyaz' imvelaphi? Imnceda kanjan' umntana?
 Mantombi: Mandithi iza banced' uba bayayithanda bazobon' uba mabayihlule njani bona, iza ngena njani kubo.
 Ncebakazi: Eh.
 Mantombi: Ewe.

- Ncebakazi: Ke ngoku umntana uza kwaz' ukuzikhethela?
 Mantombi: Uza kwaz' ukuzikhethel' uba makathini, makathini uza bon' esikolweni yeyiphi into. Iraythi le nto nalena ndiyenzayo? Ziyangqaman' ezi nto?
 Ncebakazi: Okay, ahlehahlengise.
 Mantombi: Ahlenga... akazu, uza zidibanis' uba ziraythi noba aziraythanga.
 Ncebakazi: Okay, eyonant' ibalulekileyo eyoba xa sithi ukuba akayithandi.
 Mantombi: Yes.
 Ncebakazi: Azihambelana naye?
 Mantombi: Azihambelana naye. Izohambelana nokuzithanda kwayo. Ozo ziv' uba ndiyayithanda le nto bekuthiwa mandiyifunde. Andiyithandi le. Nguye oza zikhethela. Uza zikhethela.
 Ncebakazi: Umntana.
 Mantombi: Yes

The researcher asks Mantombi if she sees a difference between school-going children in rural Tsolo and those she sees in Cape Town. She claims that there is no difference these days and adds that before there used to be a difference. The researcher asks Mantombi what good cultural knowledge, skills and values are for young people. She says they are good if such young people have a love of them. Hence it all depends on the individual young person.

Tape: *Musical art performance has stabilised with all its traits, namely the singing, bodily movement and drumming. Mantombi strengthens clapping.*

- Mantombi: Hayi, abantwana abazusokola. Bazimisele mpela. Ndiy' andabathembi, kodwa bazimisele.
 Ncebakazi: Nanini na awuyek' ukucula, nangona uye uyeke ukuqhwaba uyeke nokusina. Kodwa ukucula awuyeki.
 Mantombi: Ha-ah (no).
 Ncebakazi: Hay ke nathi sigqibile ngoku. Enkosi kakhulu, MaNgwanya.
 Mantombi: Enkosi kakhulu, Ncebakazi.

Mantombi comments that the learners in the case study are determined young women and she has confidence in them.

The core curriculum environment case study class procedure

- Learners: Timothy Vidal
 Mzwanele Mvimbi (Zwai)
 Mzwandile Wade (Wanda)
 Thembelani Nqulana (Ponkie)
 Khaya Vara
 Thobelani Songci
- Teacher: Dizu Plaatjies
- Researcher: Ncebakazi Mnukwana
- Camerman: Neville Hartzenberg
- Photographer: Ncebakazi Mnukwana
- Venue: South African College of Music
 Rondebosch
- Date: 26 July 2002
- Notes: The lesson takes circa 15 minutes. In this lesson dance/body movement is taught. The class is taught in English. The nature (atmosphere) is very formal, meaning there is great discipline and order during the lesson.

Lesson starts
00:00

- Dizu: Okay, the song we are going to be doing is Nonthuthuzelo. Nonthuthuzelo is the name of a girl. *Uyikuku na yikuku na?* That means Nonthuthuzelo she is a rubbish and *bendikuthanda kodwa uthengwa ngotywala*, which means I used to love or like Nonthuthuzelo, but the problem is people they always put liquor on the table. That's how they will get Nonthuthuzelo.

The learners are standing around Dizu in a half circle and listening to his instructions

Dizu: So the first part goes: *'uyikuku na yikuku na.'*

Dizu sings and all the learners sing back what he is singing. One learner sings something else. Dizu stops him by signaling with his body language. He points with his index finger.

00:01

Dizu starts the second part and turns around to face Ponkie and Thobelani. While singing, he opens his eyes wider and points at his chest to signal that they must follow him and sing what he is singing. These learners do not respond positively to the visual instruction given by Dizu, as they carry on singing the first vocal part given: *Uyikukuna yikukuna?* Hence Dizu stops the song.

Dizu: Okay, 2, 4, 6, three we are. Two (to Zwai and Khaya) you are going to do: *Uyikukuna yikukuna*, you don't change. If I change you just stick on the *uyikukuna*. *Nonthuthuzelo*, you are doing (referring to Ponkie and Mvuyisi.)

Ponkie: *Nonthuthuzelo*

Dizu: And then *bendikuthanda kodwa uthengwa ngealimali*

Wanda: *Ngotywala.*

Dizu: *Ngotywala.*

Dizu: ...3, 4, *uyikuku na yikuku na?*

Dizu is singing, simultaneously stamping his right foot. Zwai, Khaya and Ponkie sing with him this first vocal part: *uyikuku na yikuku na?* Mvuyisi starts singing *bendikuthanda kodwa uthengwa ngotywala*. Ponkie nudges him with his elbow, shakes no with his head and tells him not to sing now. Dizu simultaneously shakes no with his head to let Mvuyisi know not to sing. Dizu starts to sing the second vocal part *Nonthuthuzelo*. Ponkie and Mvuyisi start to sing this part with Dizu. Thereafter Dizu cues in Wanda and Timothy into the third vocal part *bendikuthanda kodwa uthengwa ngotywala*.

00:02

Dizu adds the diviner clapping and all the learners imitate this clapping. At this point the inherent pattern is present in this music. Dizu adds the drumming in the diviner rhythmic pattern. Ponkie does the diviner steps with his feet, simultaneously clapping. Ponkie raises the speed of the performance of the musical art. The performance of the music continues, with the learners grouped in three groups of two.

00:04

The drumming stops and the singing stops thereafter.

Dizu: Now the very same song, we won't be using a drum this time. We are going to use a different ah...body percussion. So....

Dizu shows a step to Zwai and Khaya. Dizu visually and audibly teaches them this step by saying the rhythm of the step with his mouth and doing the step with his body. He does the same as he teaches the other two groups. Dizu teaches Ponkie and Mvuyisi their step. Dizu teaches Timothy and Wanda their step, too.

00:06

The learners resume their singing. The drumming resumes. Dizu is still drumming and he is facing them. Dizu adds the variant part the second part *Nonthuthuzelo*. The singing is not stable; this may be due to Ponkie singing lower pitches, as opposed to the higher pitches intended at the end of this part. The drumming at these instances is lighter. The learners are peaking in the music and becoming energetic.

00:08

The learners are cooperating with each other, as they guide each other as partners; at places each of them is weak.

00:09

The drumming and clapping stops and only the singing continues in this performance of the musical art. Dizu stabilises the singing by singing with Wanda and Timothy the third vocal part; *bendikuthanda kodwa uthengwa ngotywala*. Dizu motivates Ponkie and Mvuyisi to sing more by singing a variant vocal part to their part, the second vocal part.

00:10

Zwai starts to do the steps of his part, with just the feet. Khaya being Zwai's partner in the group of learners picks up Zwai's energy, as he starts to do the complete body percussion of their part. Immediately after Khaya starts his part Ponkie starts his part, which is the diviner clapping. Dizu follows him. Zwai and Khaya are in canon, as they do not start together, at the same place in the body percussion, they do this intentionally.

00:11

The drumming is more subdued. Soon the singing starts to peak again as all the different groups perform their parts. The performance ends with Dizu and the learners slowing down and ending with a hard hit on the drum.

00:12

The learners look happy with themselves at the end of the song.

Dizu: If you remember those steps: 4, 1, 2, 3 clap and kick.

Dizu rhythmically speaks the steps and does them with his body. All the learners imitate this step he is doing. He moves to the second part, which is the diviner clapping and stamping, and all the learners imitate this part.

00:13

He does the third movement, which is mainly clapping and not much feet movement; all the learners also imitate this part.

Dizu: And then *i-drum, i-drum*, we are imitating what we are doing with our feet.

00:14

Dizu drums and does the feet step of the second part at the same time. This body percussion is that of the diviners.

The core curriculum environment case study: learner interview

Learners	Timothy Vidal Khaya Vara Mzwanele Mvimbi (Zwai) Mzwandile Made (Wanda)
Cameraman	Neville Hartzenberg
Venue	South African College of Music
Date	27 July 2002

This interview was done in two phases on consecutive days. This is due to the time constraints, as not everything was covered in the first interview. The names in brackets above are those that the learners use for this interview.

Interview 1

The learners give their personality profiles and tell of their musical background and education.

Ncebakazi: We are going to move now to the second stage, where we view the video and I will ask you questions as seen on the video. What I am trying to access is how you learn. Is the time it takes, what makes you comfortable, what would be a better way of doing things? So it's to ... essentially I'm trying to.... I'm going to describe the process of your learning experience from the teacher and student perspective and then I'll draw a conclusion to say this is a method that you learnt [through] this method. You're part of the case study; being a case study it is not a comparative learning on how you learn compared to how the other person learns. So I ask for you to all be open and if it's individual then it's individual and that will be noted. So it's to have an open discussion on essentially how you learn and what it means for someone from France, who it's the person's first exposure and someone from an urban area, but part of the culture and someone who has been to the rural area and explored to the culture in different ways. Anything

that you feel is going to advance and better the argument [discourse] in the learning of African music, especially diviner songs, *iingoma zamagqirha*. We will have a discussion on what it means for you to learn *iingoma zamagqirha*. [Directed to Timothy]: Do you understand the ethics around the fact that *iingoma zamagqirha* is a sacred practice. It's part of the sacred practice of diviners and ritualistic music. And there are issues of entry and exit. Who is allowed to know? What is known? What is known by people or the diviners? So after this process of exploring how you have learnt and what you have been exposed to, we will talk about also what you think other children should be exposed to – other learners should be exposed – at your level and at different levels. Okay. Thank you.

- Tape:** *Dizu gives the learners the lyrics on the blackboard. He describes the songs by explaining the lyrics to the learners. Thereafter, Dizu gives the melodic part 'uyikuku na yikuku na?'*
- Ncebakazi:** Ehm, okay. The first process so far has been being taught the words. According to you, when you learn a song what do you start with? For now like, I will expect individual answers. But I will ask that individually each and everyone answer the questions. When you learn a song what essentially comes first in the process of learning a song. What should the learners be told?
- Khaya:** Learners should be told how the song goes. Like, what your part are you going to sing. Like this song there on that video. It has only three parts, you know so we are divided into, you know three groups. The other one will sing another voice, the other one will sing another, the other will sing another voice. And told, like if maybe we are mixed, the white man, like this guy here [Timothy] next to me. Dizu will explain it in a Xhosa way and then in an English way so that it can be easy for the guy who is not speaking our language to understand what is going on.
- Timothy:** Mh, yeah...cause like I remember in many classes like Dizu sometimes speaks in isiXhosa and most of the time he speaks in English because I'm here. He wants everybody to understand so that's why like mainly he explains the song in English. But I don't know he does too in Xhosa, maybe like he tells you the meaning of a song before?
- Zwai:** Ya, I believe first there should be an explanation of what the song means even though some of us, we are Xhosa, but you find that, I mean there is a difference sometimes in a deep Xhosa language because we develop from the urban areas and there are people who have develop from rural areas and some of these songs are being used by the diviners and we don't know the actual meaning of these songs. That is why it is very important for the teacher or lecturer or somebody who is teaching the song to explain it first and then he can continue further by telling, like maybe if he is going to group us in groups like just give us the parts which we are going to sing. He will then from there explain what actually is happening within the song as we've been in groups of...you know. Actually that's what's...[to happen].
- Ncebakazi:** So there will be an explanation of what's going to happen too. Okay
- Zwai:** Ya
- Ncebakazi:** Eh,
- Wanda:** No, they have said it wrong, but besides I think it's always important to demonstrate how the song actually sounds. Even if there are words written on the board. The lecturer should sort of like should sing that part and then you can hear exactly the rhythm and the melody how it sounds.
- Ncebakazi:** Does it help that it is written or do you first want to hear it. What's your option? To hear it while looking at the words or to hear it only
- Zwai:** It differs because sometimes there are songs you cannot...for some people in fact to catch up very easy. They will need it to be written down so that they can start to get the wording, you know. But there are those people who are flexible, actually you find out they are used to going to some of the diviners ceremonies, whereby you will sing the song. He will listen maybe once or twice or thrice and then he will try put in, to fit into a song and to be part of it.
- Wanda:** No, no, I was just going to say that it's always the best way to write down the words and let your students write down the words of the song. You learn the song now, okay like you are flexible if you go to these diviners' places. You are flexible in learning the song. You learn the song now, but when you get out of the door you forget like everything. It also depends on the future use of the song, for now or you've got long-term goal for the song. It is always nice to write down and then keep like that.
- Ncebakazi:** What could be a long-term goal in learning the song?
- Wanda:** No, I mean for instance, the students will use the song for exam purposes or for research purposes, for production purposes. Sometimes you're just sitting down with your students and then you teach them a song for now. You are not going to use that song anywhere else.
- Timothy:** I think that for learning especially for me that cannot pronounce some of the sounds of the isiXhosa language and just for learning. It is very nice to hear the song is definitely better. That is why for Dizu always like first things he explains the words, but the first thing he does he sings the songs. First I think just to learn the song. Just to learn the rhythm how like to learn to separate the syllables is very nice; the hearing I think is primarily is with him, but then like to remember in the long term I think it's better to write it down.
- Khaya:** Ya

- Wanda: Eh... I don't know if I am saying too much, but I would like to add to that. Eh, ya, my colleagues have said that you know it's always nice to teach the student the contextual meaning of the words and how the song is being used. It's also very imperative that maybe for the students have like a proper image of how the song is used. Maybe have a video or something similar if you do not have like a video of the actually song that you are imparting to them. So that the students can be able to see, because some of us have like never gone to *intlombe*, but some of us have gone. But it is always, it is better because it can produce better results if there is a video like this, there are words on the board. At least you catch up very easily. Ya, because you like, you satisfy every student in that is in the room, because maybe you can have Zwai has been going to séances for a long time. You have for instance my brother [Timothy] he's never gone to it. So to make it easy for all the people who are in the room, use a video, you write down and you also demonstrate.
- Ncebakazi: Early you spoke about meaning and u-Wanda has spoken about contextual. Ehm, for me there are ways, there are different meanings, a teacher can give a different meaning. In this instance what meaning do... I don't want to pre-empt this and pre-determine what meaning you could. I don't want to give you choices of the essence of the word meaning, but you said: 'he gives us a meaning of the song.' What do you mean by that?
- Zwai: Actually since I have tried to explain that this brother of mine from France [Timothy] doesn't know actually nothing what is going on about this song. So what does it mean, you know. So I was trying to refer to the actual context of the song like, eh....
- Ncebakazi: In this meaning of the song, what would you say the context is? What has been explained?
- Zwai: It's like in order, we are talking about Nonthuthuzelo.
- Ncebakazi: Yes.
- Zwai: Ne, *uyikuku na*? So, there was a word saying *uyikuku na*? Even I didn't know *kukuna* means, but since explained, so I started to know, *uyabona*. *Uyikuku na* or what *kuku na* is, you know.
- Ncebakazi: What does it?
- Khaya: Rubbish.
- Ncebakazi: Rubbish.
- Zwai: As he said. So in order get to her [Nonthuthuzelo], you must actually buy liquor a lot of people and put it on the table. So you can get access of getting into her, you know. That's the whole story behind, from the explanation we got to what was written on the board at the time.
- Ncebakazi: So it's the literal translation of the words.
- Zwai: Yes, I think, ya, probably.
- Ncebakazi: Do you think, there are other meanings that could be given besides a literal translation of the words when teaching a song? What other meanings do you think surface, when people are, when you were... well in this process you were being taught. What other meanings do you get exposed to?
- Wanda: Like for me...
- Ncebakazi: What understandings, what did you come to understand?
- Wanda: Like for me myself, I think the song this one that we're busy discussing about u-Nonthuthuzelo.
- Zwai: Mh.
- Wanda: It also like, I also learn, I've also got to learn about relationships, because sometimes you're interest, you phone, you lead yourself to a woman and then you trust her and then you think like when you are not there with her, she is like doing the other things. Maybe like you want to marry this woman, but somewhere when you are not there, you'll be like in another place, you know. She is drinking alcohol, she goes out with other men. So, the song is more like teaching us, you know, about relationships and how to love and stuff like that.
- Zwai: And to make us aware that such things maybe do happen, maybe you might end up knowing that the person is doing that. But on the other hand it might happen that you are not exposed to what some kind of the part of this person or the way she lives when you are not there with her. So, I'm trying to add to what Wanda has said just now.
- Ncebakazi: So it will be fair if I say with this song you're exposed to a meaning of social issues...
- Wanda: Mh (nodding)
- Zwai: Mh (nodding)
- Ncebakazi: ...and create the awareness to social issues.
- Zwai: Ya.
- Ncebakazi: As you say that then you become aware that such things do happen.
- Khaya: Ya.
- Ncebakazi: But now on a... just with that explanation, how far have you come to know if someone was given that one specific explanation of those words? How far is one knowing of *iingoma zamagqirha*, the diviner's songs? How far can that explanation take you in understanding the music?
- Khaya: Can you ask the question, again.
- Ncebakazi: How far is your understanding in the diviner's songs with this explanation?
- Tape: *The lyrics are on the blackboard. Dizu gives the title of the song and he gives the lyrics and explains each line of lyrics in English simultaneously.*

- Ncebakazi: That much information.
 Zwai: Mh.
 Ncebakazi: How far can one understand about the diviner songs with that much information? How far do you think? It's a personal judgement question.
 Ali: (Laugh simultaneously.)
 Wanda: *Ya uyabona wena Ncebsie uyabon' u-Bra Dizu* is explaining the song like what the, actually he is explaining the contents, the meaning of the content of the song. But it's not for me it doesn't come direct like the direct meaning like, you know, because now it's suppose to be a diviner song only in that explanation nothing is being explained about the process of admission, how this song links to the séances and all that stuff so I think my brother [Dizu] like should elaborate more when he is explaining. He does sometimes, but I think there at that moment he did not elaborate for like the students to understand more about the, you know, séances and the diviner music. He just explains the content of the song.
 Ncebakazi: Okay. Ehm. Something I want you to think about which I shall ask is about assumption. How much assumption happens between learner and the teacher and I think it's something you must think about, since right now in this interview you are referring to his other teachings and I would like for you to strictly stick to this specific example. So if you digest this specific example, but obviously those issues are going to come out because he is your teacher. But also that carries relationship, it carries a relationship of assumption between teacher and learner and maybe you should think how much assumption has happened in here as someone who is not indigenous, as someone who is indigenous, someone who is learning in this way. At the end of the day, the method you have been exposed to has to be described. So, does this help in defining the process? Now we move on.
Tape: *Dizu through demonstration sings the first part of the song: 'uyikukuna yikukuna' All the learners are singing the part. One learner adds a part but Dizu stops him using only body language and all learners are to sing the part he is singing. He clicks his fingers to give the beat of the musical art. Dizu adds another part: 'Nontuthuzelo, Nontuthuzelo' and looks at the students he wants to sing the new part and puts to himself, indicating they are to sing the part he presently is singing. Then he stops the singing, and groups the learners into three groups.*
 Ncebakazi: Okay, so far you have been given vocal parts. Do you agree on the term of vocal parts for that section you've just watched?
 Zwai: Yeh.
 Ncebakazi: How many parts do you understand to be there, so far?
 Zwai: Ya, it's three parts
 Wanda: (Simultaneously) ...three parts
 Khaya: (Simultaneously) ...three parts
 Ncebakazi: What do you think the relationship is between these three parts? I am asking you this because you are music students. How much relationship is there between these three parts? What would you say about these three parts? You can it say comparing it to other styles of music or the way you possibly just see it as it is.
 Khaya: Okay, I can say in my way that there are three parts there. The other one they are singing: *Nontuthuzelo.* The other one: *'uyikuku na?'* The other one...
 Wanda: *Bendikuthanda kodw' uthengwa ngotywala*
 Khaya: *Bendikuthanda*, so if you compare all those three parts there you will find that the other one is like on another time. It's like off time, off-beat. The other one is on time. You see that. So, it's like when you are playing this instrument here [akadinda/amadinda], you know. When you play the instrument, the inherent pattern that is coming, through what you are playing there. So, it's the same thing, even if you can play a stick. If I play one-two and this guy will play one-two-three and if we are playing at the same time. It's like, we are still in the same beat, but somewhere, somehow, we split, you know.
 Ncebakazi: Mhm.
 Khaya: So, there I would say it is an inherent pattern, but a different type. We are singing it. We are not playing it in instrument.
 Ncebakazi: How have you come to understand that? *Wena* specifically, as uKhaya.
 Khaya: ...specifically. Okay, there's a thing which you call polyphonic rhythm, you know.
 Ncebakazi: Mh.
 Khaya: Whereas you are playing one-two-three on another side and on another side you are playing one-two. For example, if I can play now. [Khaya demonstrates the rhythm of two against three.] This is a polyphonic rhythm. When playing this thing, I can say also it is an inherent pattern because I can change, another way round, in which the timing of the rhythm is changing, you know, and also the accents are changing. That's all I can say.
 Wanda: I don't know if I should make an indication or an argument but I would like to rectify a mistake, you see. There's no polyphony in there, because is call-and-response. Polyrhythm, that song is polyrhythmic...

- Khaya: ... sorry.
- Wanda: ... and the parts like are interlocking. *Ithin?* What is the first part *kanene?*
- Ncebakazi: I disagree, '-phony' is sound. Isn't it?
- Wanda: Polyphony.
- Ncebakazi: '-Phony' is sonic, many sounds...
- Timothy: (nodding)
- Ncebakazi: There're many vocal sounds, there many rhythmic or clapping.
- Khaya: (nodding)
- Ncebakazi: Polyrhythm is strictly many rhythms. That's the meaning, it has that word,...
- Wanda: And then what is polyphony?
- Ncebakazi: But sounds, sounds is even just talking. 'Poly' means many, and '-phony' is sound, sonic, just a bit of a [clarification.]
- Timothy: (nodding)
- Khaya: (nodding)
- Wanda: The way, pofu...
- Ncebakazi: Eh.
- Wanda: ...for me at this stage, the way I understand now polyphony. I understand it as the call and response principle, like call and response, like what you are saying is new to me.
- Ncebakazi: Yes, I understand call and response like in a song where, ehm, there is a leader and a follower.
- All: Mh (nodding).
- Ncebakazi: Whether there are many rhythms or many voices. But that's the format of a song. Here you've got three parts which are...it is a call and response, because he calls: '*Nontuthuzelo*', '*bendikuthanda*,' all those other parts are responding to '*Nontuthuzelo*' or you...?
- Khaya: No, sorry in this thing of call and response, I don't know I can also hear from you guys.
- Ncebakazi: Mh.
- Khaya: When you respond to something. It's not about if I am singing something like: '*Nontuthuzelo*' and you also reply to me the same as. Like if I say: '*Nontuthuzelo*' and this guy will say: '*Nontuthuzelo*.' It's not like that, I don't know guys if you can...
- Timothy: No, I don't think there is really a response. It is more like, I don't know. It's more like, you know, you start on the same like beat, so and then you end on the same beat so then you can start because it's cyclical. So, that's... maybe because it is cyclical then it's a call and response?
- Zwai: Ya, I'm sorry to interrupt. Since if we are talking about call and response, we are not going to get those inherent patterns that are happening at that time, because if we look at it each and every, as I have said before he has grouped us.
- Ncebakazi: Eh.
- Zwai: Then each group is singing its own part but at different times. So that is where that interlocking took place and then we ended up getting that inherent pattern. But if we were doing call and response that would be another story, because he was going to sing and we were all going to sing the same thing....
- Timothy: ... as a group.
- Ncebakazi: Mh.
- Zwai: ...to respond to what you know, he is singing at the time.
- Ncebakazi: So if there is an identity issue.
- Zwai: Ya.
- Ncebakazi: That must be the same. The call must be the same as the response, but at different times. You are saying the response must be identical to the call?
- Zwai: Ya.
- Khaya: Mh.
- Timothy: And also call and response, it assumes that there come two groups and you know we had three plus Dizu. So we were like three different groups and everybody was singing together.
- Ncebakazi: Okay. Ehm. Right now I would like to talk about the issue of assumption. Your teacher-learner assumption relationship. But also when you were learning the song. The melodies you starting singing, do you believe that they are of the original song? What were you singing there?
- Zwai: What were we singing there? Oh, you are trying to find out what came out from what we were singing.
- Ncebakazi: No, I'm trying to find out when you started singing. What were you singing?
- Zwai: Before?
- Ncebakazi: When you started singing.
- Zwai: When we started singing, my part?
- Ncebakazi: Yes, when you specifically started singing, what were you singing?
- Zwai: I was singing: '*uyikukuna?*'
- Ncebakazi: Yes, so you...
- Zwai: ...and then he was singing: '*Nontuthuzelo*' and then I was singing: '*uyikukuna?*' and then he was singing: '*bendikuthanda*.' So it's totally different lines.
- Ncebakazi: Would you say you were imitating?
- Zwai: No, we were not imitating.
- Ncebakazi: Yes, what were you doing?

- Zwai: I wouldn't say it's call and response, because...
- Ncebakazi: No, besides the format of the song. What were you doing when you were singing? Were you imitating? Were you improvising? Are you singing the original, cause I'm trying to get to were you singing the original format or are you logically improvising and understanding the song, in singing to according to what you understand to be the song. When I did my first case study, the girl said that they are trying to fit into the music. Meaning that there is a logical improvisation. They are not aiming to be the original format, but rather to interpret the song according to the way they can. Is it very alienated [what I'm saying].
- Timothy: No, I think especially, it's not my language, so I try like to learn from imitating the sounds, and also with the lips. The lips are very visual.
- Ncebakazi: Mh,
- Timothy: The lips are very important and you can actually, because I had quite the same view of Dizu, we have in the video. So, it's like a profile view, it's very nice cause you actually see the movement of the lips and the mouth. So...
- Ncebakazi: So for you what assisted you in your learning is the visual elements?
- Timothy: Yes.
- Ncebakazi: As you say you try to sing.
- Timothy: Yeh, I try to imitate. But there I got to the stage, where I appropriate the sound and I don't have anyone like Dizu to help me. So I try to make the song mine, so then I don't imitate him anymore, but firstly it's definitely visual. So, I try to do the same as he does.

Moment of silence and then we all burst out laughing

- Ncebakazi: Do you want to tell me something.
- Zwai: No, the thing is that there are a lot of different things from your question that you have asked about the whole thing, the logistics.
- Ncebakazi: Mh, that's what, the only thing is I'm trying to get to the logistics.
- Zwai: And the improvisation, the imitation. So, all these things are within the song we are singing. But now, it depends from the perspective *ne*? Of each of us....
- Ncebakazi: Yes.
- Zwai: And you know, eh...
- Ncebakazi: For instance. someone in a choir would instantly think how does the alto go.
- Zwai: Ya.
- Ncebakazi: What did you think?
- Zwai: Probably in that case I think the person needs to know maybe sing the alto, but now he needs to get into his path quite in a right way.
- Ncebakazi: That is what I'm trying to find out. What is the path to that right way?
- Zwai: Firstly, what happened in fact to be honest with you with that song. It was not just an easy song because he explained first, as we were about sing. It was not just easy to keep your lines exactly the way [it's suppose to be,] because we were still learning, even though we went through that period of time but actually we needed more time to get used to it.
- Ncebakazi: In that period of time, where you feel you are learning, what do you have in mind?
- Zwai: What did I have in mind?
- Ncebakazi: What do you have in mind individually in that period where you are learning. You are telling yourself, you are learning, you are moving in a process, what is in your mind? What is happening in your mind?
- Zwai: Firstly actually, what is happening in my mind, I had to concentrate to my part and secondly along the line as I'm continuing singing, I have to listen to other people also trying to get exactly, actually where I am, what's happening within the music or within the song we were singing at the time.
- Ncebakazi: Is there an answer? (to Wanda)
- Wanda: Ya, *mna*, I would say that, you know, during that first stage I was like imitating the way he [Dizu] uses his voice and then also trying to listen to the other parts [to hear] how they relate to my own part, you know. When I reach a certain stage of my phrasing what happens to the other phrases and stuff like that. But then during the process I started improvising using my own voice trying to listen to the other voices and fitting my voice, *njalo, njalo wethu*.
- Zwai: I agree with him, the first part, before you sing you have to pick up and fit us in then we first imitated him, because he gave us the part because I remember when I was trying to...since my voice is baritone so I heard myself: 'Hey, I'm a little bit off,' rather go to what he is trying to put me in. So I imitated the sound and the tone that he was using at the time up until we came to those stages, as he explained, of trying to listen to each other. Now, what actually I'm not clear in this part of, maybe someone can just explain to me, concerning this part of improvisation...
- Ncebakazi: Yes.
- Zwai: ...through the whole process of the song.
- Ncebakazi: I'd like to get a response from Khaya.
- Khaya: Okay, I can say to what you are saying, if you remember when Dizu showed us how to do the steps you know (vocally demonstrates the steps), you know, and by that we were still busy

doing the steps, we've change to something else that is also related to what I was doing. It was different than the way he showed us before.

Ncebakazi: So, for instance like if I say to you....

Khaya: I saw an improvisation from Zwai.

Ncebakazi: An adaptation.

Khaya: Ya, sure, but I don't think he did notice that, but I saw on the video. I was also having it in the song.

Ncebakazi: Okay.

Interview two

Present are: Timothy Vidal
Thembelani Nqulana (Ponkie)
Mzwanele Mvimbi (Zwai)
Mzwandile Made (Wanda)
Khaya Vala

Cameraman Neville Hartzenberg

Venue South African College of Music

Date 28 July 2002

Ncebakazi: Ehm, *nje, ukucacisela* uPonkie. *Izolo* when we started the interview. We started with these personality profiles, *apho, undixelela igama lakho* and your surname, date of birth, your musical background.

Ponkie gives his personality profile.

Ncebakazi: Okay, so far, we have discussed about the first two stages of the process that happens in this class. The first stages has been this stage (the tape is on and Dizu is going through the text) in which where we talked about the lyrics and meanings, and we discussed this in connection to details, about the issue of meanings. Ehm, we moved on and got as far as when the vocal parts were being taught. Okay. When we got there, we were talking about improvisation, but...

Tape: *Dizu reads the text that's in isiXhosa while simultaneously giving the explanation of the text in English. Dizu sings the first part 'uyikuku na, yi kuku na'*

Ncebakazi: So, we are talking about your individual experiences in the learning of the song. Ehm, I remember Zwai, you mentioned that ehm, you were hearing your part. You were singing your part and then you started, he started hearing other parts being filled in, into the song and what you decided on was to concentrate on your part and I'd like to discuss that issue of concentrating on your part because with the reasoning I've been doing it talks about you learning one part and it becomes second nature, so that you can move on to other parts. I don't know if you have [any comments pertaining to that idea.]

Wanda: Ya, mos I would agree on that statement. Also for one if I learn my part like that one: *Bendikuthanda kodw' u...* after a few bars it becomes natural. It's in my body and then I try and learn the other parts. So it becomes second nature. I've got it, okay, then I'm just like flowing, trying to fit the other parts from what I'm singing. So I will say that experience that, you know I do experience it so.

Zwai: Ya, probably I don't know whether I understand clearly because you are saying eh, from the part I was concentrating on the part I was singing.

Ncebakazi: Yes concentrating on what you were doing.

Zwai: What I was learning at that time.

Ncebakazi: Yes.

Zwai: My focus was then at that time since it was our first time to learn that song, so probably to be honest with you from my side I was just like trying to get it because I was doing a [bodily] rhythm. There was a pattern I was getting to do with my body.

Ncebakazi: Yes, which part of your body was taking part?

Zwai: My legs and the clapping.

Ncebakazi: ...and the rest?

Zwai: ...and the singing at the same time.

Ncebakazi: Yes.

Zwai: So, probably that is why I had to concentrate to singing, clapping and the pattern of legs of the movement that I was doing at that time. So I was not really ready to move to another part to be honest at that stage.

- Ncebakazi: But yet the other parts were going on around you?
 Zwai: Mh.
 Ncebakazi: Would you say that's a positive or negative thing in the way you learn and how comfortable you are learning with other parts being fitted in and you concentrating on your part. How do you find that experience?
 Ponkie: I think that experience is quite exciting because you know what the times you're playing in a big like symphonies like with many different types of music and timing and so forth. That's where you have to concentrate on your part. It's like playing by orchestras, we've got mbiras, we've got drummers, we've got singers and so forth. So, it becomes more important for you the artist to concentrate on your part and your beat, because even though you're playing in an orchestra, you are not getting on the same timing you are not playing parts on the same beat as well. So, I think the song that we were really singing there was really vital and the learning experience for us, as well because, when I come to the point of switching. As soon as you switch to other parts, you are spoiling the entire pattern of the song because there's body movement, there's clapping, there's singing. You are not singing at like at the same part as well. You are singing different parts. So as soon as you're switching to another part. You're spoiling the song, the song is not all the same.
 Zwai: I agree because if you had noticed me and Khaya, we were singing the same part and, secondly, the same movement and the other part that was singing next to us. They were singing something totally different another line and their movement was different to the one we're doing, you know. And the third group was singing another line and their pattern of movement was quite different.
 Ncebakazi: So, you've got every single group doing something different. I want to know what improves your knowledge at that stage when you've got other parts going. What is keeping you going in your parts and are you learning more?
 Zwai: Ya, actually.
 Ncebakazi: What are you learning? I want to find out about the learning happening at that stage.
 Khaya: Okay. I can say, I'm also attending Vusi's class [Vusi Ngema is a teacher at the Dance School – University of Cape Town] and there we are doing rhythms, you know, where for example, Zwai will play another thing, but will start on the same time, on the way go [along the way] we'll just shift you know, so I can put it like that.
 Timothy: What I think is that the clapping and the hitting with the feet [stamping] are like ... first I think it's like hard for me to know all the rhythms and all the different rhythms. But then it can be very useful, because it can also use like, as like a place like moments that you know, you have to be in coordination with your voice and your hands or with voice and the feet so you can coordinate so it is exactly like, I don't know how to explain in English. You know when you want something to be very precise and to know where it is?
 Ncebakazi: Synchronised?
 Timothy: Ya, like a sign probably.
 Ncebakazi: It reminds you.
 Timothy: Yes, it reminds me.
 Ncebakazi: Okay. So if, would I be correct in saying that you are using your whole body to learn the song?
 Zwai: Yeh.
 Ncebakazi: How do you think of the whole body? What would you say is whole body? How much would it involve? Can you like label it and say okay it's feet, it's this, that involved.
 Ponkie: I think, I think your feet and your clapping and your singing go simultaneously, you see and each part has it's own timing, you know, at the same time as well. So your body coordination it's different parts are doing different movement at a certain time.
 Zwai: I think the whole body at that time I was involved with that song was taking part.
 Ncebakazi: What do you mean by whole body?
 Zwai: I mean the arms, hands....
 Ncebakazi: Physical?
 Zwai: Physically everything was there, because I could feel when I was you know. There was another pattern that I was using for the legs and when I have to clap, it's another pattern.
 Ncebakazi: So would it be boring if you stuck to one thing, for instance, with the clapping.
 Khaya: Yes.
 Ncebakazi: What would be boring?
 Khaya: If we were doing the same thing all of us, you know, then it would be boring, like that. It's nice when you are mixing times like simple times, you know, these elements of rhythm in a song, not just playing one and all of you are playing one thing, I mean it become boring.
 Zwai: There are songs that are very interesting whereby we'd be doing the same thing, but there are different changes in the song maybe. It's like now, I don't know if it's quite a good thing if we can sing you a song, so that *mhlawumbi*, just to show what I'm trying to say.
 Ncebakazi: No, sure.
 Zwai: But there are songs whereby, and we sing *yabona*, we song the same time and clap the same time and there are times whereby maybe we will change.
 Ncebakazi: No, no you can do one.

- Ponkie: It depends on the energy that you put on the song.
 Zwai: Ya.
 Ncebakazi: Can you demonstrate please?
 Zwai: *Ka uhlabelle.*
Intombi zabeNguni ziyalithand' idliya'
 Zwai: Actually it goes like we're doing the same movement, same clapping, but it's unfortunate that we didn't do that where we have to stop and we point up you know cause we are carrying our sticks.
 Ncebakazi: So that's a different style of still Xhosa song?
 Zwai: Ya.
 Ncebakazi: Is that boring?
 Zwai: Not.
 Khaya: No.
 Ncebakazi: Eh.
 Khaya: What I mean about boring it won't like, you won't be singing it for minutes or 3 minutes. I mean you have to stop, at the same time. Maybe it will only be sung for 2 minutes or 3 minutes, but if we were doing different things it will last for five minutes. That's what I mean about boring thing.
 Ncebakazi: Okay, so once like, our goal, our plan what to understand, there are songs that go and they form becomes obvious and you start to understand and yet there are songs that you want to listen more and more to understand what's happening.
 Khaya: Yeh, that's true.
 Ncebakazi: So which category would you put this song you've learnt, in this song?
 Khaya: It's....
 Ncebakazi: Is it a song that's very obvious in format in the way it's done before or song that keeps showing itself. I mean this leads to the issue of improvisation, how much you can add or take out in a song and for purpose of definition and classification would you regard the song as a song that opens itself and it's not so obvious and you are listening to hear what's inside more.
 Khaya: I can say that song is not an obvious song because if someone who is observing the song, he won't understand up until he'd be taught.
 Ncebakazi: Okay.
 Khaya: You know, cause there are different parts, you see.
 Ncebakazi: So, the fact there are different parts makes it interesting?
 Khaya: Yes, it's interesting.
 Zwai: Yeh.
- Tape:** *Dizu has just given the second part, but the other learners are becoming confused as to which part to sing. Subsequently Dizu groups them according to the number of parts in the singing of the musical art.*
- Ncebakazi: Currently you are moving. What does that moving symbolize to you? What does the involvement of your body in the music symbolise to you? You are in a classroom, you are being taught, you're being taught a vocal part and already you are moving you feet. How can someone understand if they want to understand that you are moving your feet and you are being taught a vocal part?
 Wanda: It's because that, you know, you hear the song immediately it comes to the soul cause it moves the soul, cause it doesn't just involve the physical part. It comes to your mentality, even your soul, because you are used to those kind of melodies and rhythm, and especially that one because it's a diviner songs. And it also corresponds to the course we are doing because its in African music so, same time that he teaches you the lyrics and how the song sounds, you start moving with it because you already feel you know just by listening once. That's for me. I don't know about the other guys.
 Ponkie: I think to help a bit more on that point that Wanda just expressed. It's more on a spiritual part of it, cause you cannot just say: I'm singing a song and I'm going to move now. It just happens you know. Emotionally, it's there. That's we've been taught at school, how to sing even, while you are still young. Our mother's, they would start singing the song and movements. No-one would tell anyone let's move now. It's like more on a spiritual part of it.
 Timothy: It's like dancing music, but first time when I did it, I did it by imitation, but if they do that maybe I should do it [spiritual opening up and incorporating movement] and it's true that like I don't know, it gives, you know, like a rhythm. It (rhythm) helps you like to fit the song, cause it's not only the sound, it's also like the way you say it.
 Ncebakazi: The feeling of the song,
 Timothy: Yeh, the feeling of the song, but you could sing the song in a way even if you put more and more emotion, more feeling, you say that? Like in absolute, like a canon balance (scale).
 Ncebakazi: Shall I move on?
 Zwai: Ya.
- Tape:** *Dizu splits the learners into three groups of twos and gives each group a vocal part to sing.*

- Wanda: Now, just from looking at that, those feet and those bodies moving. You know when you are being taught like, the melody.
- Ncebakazi: Mh.
- Wanda: You moving your body and feet, it always aides you get the rhythm fast, the rhythm of the song, you know. But if you are like this [Wanda stands up and stays up straight and still and sings 'uyikuku na.'] No, you are not get it.
- All: Yes.
- Wanda: But if you are like this [Wanda starts to stamp with right leg.] You know, you start feeling the song and you become and becomes interesting and then you just flow.
- Ncebakazi: So can we believe in that issue of your whole body is involved?
- Ponkie: Yes.
- Ncebakazi: In the light of that....
- Ponkie: Sure.
- Ncebakazi: Your whole body would mean then...what would it mean when you say your whole body is involved in the learning? If you had to go to a child and say: 'My child, involve your whole body.' What are you expect them to do touch [tap] into?
- Wanda: Eh, now you say that you know if, the meaning like your whole body involved, like forget about the other stuff, you know like what's happening outside there. Your whole mind, your whole body must focus on what you are doing right now so that you can learn more easily. You know, you can absorb the information you are given at the present moment more easily because if, for instance you start, you're thinking about home, your friends, but you are being given information now to absorb and to also demonstrate, you know it won't come easy.
- Ponkie: I think I'll put thing this way. African music, it's more on spiritually, emotionally soul. It's very broader phenomenon. It's like it captures your soul. You can't just get in control of yourself sometimes, you see. It put you into another level. So that's what I'm saying, music it's like another rhythm [language], ya, because you cannot tell yourself like now I'm going to move, that's why I was stressing that point that part of our body was involved as well. That's how I see it, I don't know.
- Wanda: So we still talk about the issue of involving your body.
- Ncebakazi: Mh.
- Ponkie: Ya.
- Wanda: You know, it also depends on the genre of music, you are doing, because some other music like, what kind of music can I say, but there is a kind of music whereby you don't involve your feet, your arms, your body, you just stand and you just sing, you know, for instance....
- Zwai: ...choral music.
- Wanda: Ya, something like that, like opera, like you just have to stand and focus, sing. But that [*iingoma zamagqirha*] genre of music you have to move because if you're not moving, you can't get it. *Yabona*, if you are going to get it, but you not gonna get your whole body involved your spirit, your mind, your body, all your parts of your body.
- Zwai: Ya, even into choral music there are some sets you have to stand still and focus to your conductor when he conducts the choir. There are songs like *stibili* whereby they are moving with whatever those movements. So there is movement over there and a feeling. You could feel even to people that are watching the choirs singing they will just there will be *ihlombe* like, for instance, because the song and the feeling is within everyone who is there at that moment in time.
- Ncebakazi: So the music induces emotions?
- Zwai: Mh.
- Ncebakazi: You become emotional?
- Zwai: You become emotional.
- Ncebakazi: ...from hearing the music and you keep those emotions while learning the music?
- Ponkie: But you have to control your emotions something because music, it's like it's structured.
- Ncebakazi: Eh.
- Ponkie: With music. You put your emotions first, you won't get the actually, what is...how sing the song talking with the song because you will sing the song before you have learnt the song spiritually.
- Ncebakazi: Eh.
- Ponkie: So, that where you can be really misled and you won't get it. You must control your emotions in that regard because you must first learn the song and know the changing of the song, all the movements and so forth that's where the body will start to take its nature according to the music.
- Zwai: Ya, because like now you know, the arrangement. The way the song is being arranged and the movements. So then your emotions can start to take part be part and parcel of the whole process of, you know, of the learning.
- Ncebakazi: Mh, currently your background where you study Western classical music (to Timothy.)
- Timothy: Yeh, yeh.
- Ncebakazi: The issue of emotions, is it very important you felt in your learning?

- Timothy: Yeh, it help me along like with this kind of music as I never applied to Western classical music that I learnt. And that actually I'm learning expect that it wasn't easy. It was it's like dancing. It was just a little bit with the foot when I was playing the clarinet because I couldn't move my hands, but it was not dancing. But I find it in this kind of song, I think its very useful because, but it's that you have to control it, and you know sometimes when you focus too much on, like that was my problem, throughout this song, throughout the learning. I found that like focusing only on parts or like on my feet....
- Ncebakazi: Okay.
- Timothy: ...and forgetting about the hands, to that why you have to control (the emotions) that you focus like, everywhere on the same time without being too much like involved in your feet or your hands.
- Ncebakazi: Okay, creating a balance.
- Timothy: And also I think it's very useful because it helps like give the rhythm.
- Ncebakazi: Okay.
- Tape:** *Dizu adds the third vocal part 'Bendikuthanda kodwa uthengwa ngotywala.' He adds the clapping. Thereafter Dizu adds the drumming.*
- Ncebakazi: Thus far, what are you learning at that stage where there is the singing, there's the clapping and there is the drumming. What learning is happening or is it a matter of practice? Are you practicing or are you still receiving new information? Are you digesting the information being given using it as you keep on singing the song, like practising? Or are you still receiving new information?
- Zwai: Ya, we still receiving new information, because of you have notice the way we started it. We were the movements were totally different the clapping was different. But now it's the same clapping as different. But now it's the same clapping goes with the drumming, goes with the singing. If you can go back and check there for the first time. The way I was moving and u-Khaya and the other people they were moving and they were singing. But still the singing is still that same pattern, but the clapping and the drumming, we're all doing the same thing.
- Ncebakazi: Mh.
- Zwai: But the timing of clapping when we were started to be shown the song. It was totally different. So we're still in the process of learning, but now he has changed the way we're still.
- Ncebakazi: So he's changed the...what has he changed?
- Zwai: He has changed the clapping.
- Ncebakazi: The clapping.
- Zwai: Ya.
- Ncebakazi: So he's given you a definite pattern.
- Zwai: A definite pattern, ya.
- Ncebakazi: Okay, ehm.
- Zwai: But the singing is still the same.
- Ncebakazi: So you're repeating the singing.
- Zwai: Ya.
- Khaya: Ya, we're repeating.
- Ncebakazi: There's repetition, you basically practising, you are saying it over and over.
- Zwai: ...over and over again.
- Ncebakazi: And now you are adding clapping.
- Zwai: Adding clapping.
- Ncebakazi: You are being exposed to the drum.
- Zwai: Mh.
- Ncebakazi: So you're blending in, you're creating a blend at that stage too.
- Zwai: Exactly, yeh.
- Ncebakazi: Would it be complete if we stopped there would feel that's complete, he's given you a vocal, the clapping and he's playing the drum. Would that have been a complete learning experience of *iingoma zamagqirha*?
- Zwai: No, that wouldn't be a complete part of the whole process, because if you look at that diviners. Yes, there's also *umtyityimbo* and those different...and that cycle where you find *kwintlombe* in their ceremonies. They used to dance into a circle. Maybe someone would be in the middle of the centre and dancing up to a certain trance or maybe just to dance, *ukutyityimba* a person would give another person a chance to go in, but actually what I'm trying to say that's not the complete part of the learning process of the particular song we learn. But maybe if we did have time, we should have gone far more than what we have done.
- Ncebakazi: What you did that whole day or just this stage?
- Zwai: From that stage on.
- Ncebakazi: From that stage on.
- Zwai: Mh.
- Ncebakazi: Does it feel complete to anyone?
- Timothy: I mean I didn't expect it anything, because I didn't know what kind of song it was gonna be.

- Ncebakazi: Eh. What would make you classify the song you are learning as a diviner song to you? How do you differentiate songs? To say, it is a diviner song. This is a wedding song. This is such and such as song.
- Zwai: Ya, really *yabona*, we from the.... The way the song was being explained like the whole situation of u-Nonthuthuzelo of eh, like, Nonthuthuzelo as we've told is a rubbish and in order to get her, you have to buy liquor on the table to be able to get whatever you need. Then we thought, in fact, that the song related to the beer song, but we felt that for certain reasons that the clapping and rhythm of the drum when the whole thing is being structured together it also fits to the patterns and the rhythms of the diviners. But you can classify it to be part of the beer song.
- Ncebakazi: Okay.
- Zwai: But now within the beer song, there will be a difference with when you play it in the diviner's ceremony and when you play it to the beer song, because those rhythms won't be there. So there'll be much difference to the development of the rhythms of the drum. I mean the involvement of the patterns like of the rhythm, you know of the drums sort of like.
- Ncebakazi: So, what is like an important identifying facts you'd say is the pattern, rhythmic pattern of the drummers.
- Zwai: Mh.
- Ncebakazi: What would you say classifies or defines the song is the pattern of the drum, the rhythmic pattern of the drum? Would you, what you would say makes the song is rhythmic pattern? Would you say that personally?
- Zwai: No, it's...you won't.
- Wanda: Okay.
- Ncebakazi: No, I'm asking you (Wanda) personally would you say that.
- Wanda: Like in rhythmic like is what defines.
- Ncebakazi: What type of song it is?
- Wanda: Eh, no, in the case of the diviner's songs also at least up until this stage. I grew up in the township. The drum pattern, you know, of ever since I've heard the drums being the same. So the song, you now, including the clapping, their body movement, but in this one song I had a problem at first when the drum wasn't playing, because we sing and making those [step] movements. I've never seen those like in the séance, *entlombeni*. So from there I thought this is a kind of beer song, cause the rhythm is not the same. But when he introduced the drum, then I started to think okay that kind of pattern, no way. This is a diviner song. So I would say the rhythmically the song, classifies the song.
- Ncebakazi: So, the steps, were you familiar with the steps to be those that belong to the séance or *intlombe*, the footsteps you were doing?
- Tape:** *The musical art is being performed fully including bodily movements.*
- Ponkie: First, we started doing the very same footsteps and he also changing, giving us some different types of body movement. I'd agree with Wanda. I never see such a movement on the diviner's ceremony. I'd seen someone *tyityimb*-ing, you see. So that where really I started to have a problem – is it a diviner song or a beer song? Coming to the questions that I don't think the diviner song or a beer song is classified by the rhythmic metre. I think the drumming had something to do, and the clapping I'd say.
- Khaya: That maybe it's not a beer song, because you are mentioning this [drumming] rhythm is this (clapping) rhythm combined together has something to do with it.
- Ponkie: It's the rhythmic metre. It does have an implication to what kind of a song is that because you'd find Zionist they are drumming, but faster than that one, you see. It's all the same, it's like the Zion and the diviners is totally....
- Zwai: ...different.
- Wanda: You know *wena* Ncebsie, if you take like these beer songs and you take *iingoma zomtshatho* and then you take these diviner songs. The rhythm make up is like totally different. For example, there's this song, *Zeniphathé kakuhle*. So you see the flow of the rhythm is not the same. Then you got this rhythm, *uyikuku na yikuku na?* (a triplet figure where you stamp the right foot, stamp the left and clap.) That is more common in all these Xhosa beer song, *umtshotsho*.
- Khaya: From *izitibili* also.
- Wanda: Ya, also *izithibili*, but when you come to these diviners' songs. The kind of moves, you know, *uya tyityimba izinto ezinjalo*. So really I would argue that point.
- Ncebakazi: So the movement wasn't necessary of divination, but you were still learning a movement and I have to hear from you what process you went through learning that movement. What did it take for you to start moving I like that because as you move on you have different steps each and you are going these steps, but how have you learnt them?
- Zwai: Can you see by the way we move, it fits right as something that varies the whole thing, just the whole thing, you know.
- Ncebakazi: Yes, as we move on.

- Khaya: It's going with the drum at the same time.
 Ncebakazi: As we move on. .ya. Okay, you heard two stages where you were taught the lyrics, you were taught at the vocal part and your clapping. The class breaks after this section, into a movement.
- Tape:** *Dizu and the learners sing and bring the song to an end. Dizu moves into the second phase of the lesson. Dizu tells them that with the very same song, and without the drum they are to incorporate a different body percussion. Dizu shows the learners the much debated body patterns that the learners in this interview had claimed they had never seen at a séance.*
- Ncebakazi: So how are you taking in that information? What is happening in that basically? How are you taking it in?
 Wanda: Mh, myself how I was taking the information. But I was questioning at the time, what does it mean to me? Like he had explained the meaning, the content of the words and stuff like that. But now he takes the drum away, you know. When the drum is taken away the movement is introduced, I come in a confused state, but I am taking the information in, because I don't know what is the relation of this we are doing with the song.
 Ponkie: Their tune started dealing different movements and Zwai what they are doing. Look Khaya and Zwai, there's one there that they are doing. Look me and the other guy and Wanda is there with this man (Timothy). They are doing another movement.
 Ncebakazi: But how?
 Ponkie: But how does that means in the diviners' ceremony?
 Ncebakazi: Yes, but outside the diviners' ceremony, in this particular class? How are you taking in that information?
 Ponkie: In terms of learning that movement?
 Ncebakazi: Yes, how are you learning to move? How are you learning?
 Ponkie: I don't know what you mean by that.
 Ncebakazi: How are you all of sudden move from what you moving that way and you moving like that?
 Zwai: The thing is that he has shown us how to....
 Khaya: Ya (nodding), he's shown us.
 Wanda: (simultaneously nodding)
 Ponkie: Ya (nodding).
 Zwai: ...the movement.
 Ncebakazi: So, it's imitation.
 Zwai: Ya, it's imitation.
 Ponkie: Yes, it's imitation.
 Zwai: ...because we've seen everything from him.
 Ncebakazi: So would I be correct if I say it's a visual imitation, you have to see and copy what he is doing.
 Zwai: Sure.
 Ponkie: It was that.
 Khaya: (nodding)
 Wanda: You know, there is the thing they call in music, organised conflict. Because what is happening there, the feet are in conflict with the voices, but now the conflict is organised because somewhere, somehow it links. It's a co-ordinated.
 Ponkie: Co-ordinated conflict.
 Wanda: Ya, a conflict whatever man, you know.
 Timothy: Yeh.
 Wanda: *Yabona*, but if it wasn't co-ordinated and organised, you will see and then if you stamp with your feet, dance part, you get off. But that is a co-ordinated conflict.
 Timothy: Also like, you have the rhythm then you feel more comfortable with the part that you sing, you know. Like for me, I try like to do what Dizu was teaching me, but then I did it one or two times, but then it didn't fit. Like it required like too much energy for me, so I couldn't like sing well anymore. That is why I had to come back to the first rhythm that I knew that was more basic. So that I show that I could rely on my dancing. I could be on the beat.
 Ncebakazi: So for you what was important would I be correct to say, what was important was to be part of the music rather than isolating yourself and pursuing the movement you didn't know or what was it?
 Timothy: Yes, it's like I prefer like to be natural like in music.
 Ncebakazi: Okay.
 Timothy: I prefer to listen to my body at first so that, how it responses and then maybe, because it was only the first lesson. So maybe after anymore lessons maybe it would to get too difficult maybe, I guess.
 Ncebakazi: Okay, Ponks [Ponkie.]
 Ponkie: Still more at the movement, still more concentrate on the movement.
 Ncebakazi: Cause I want to know how you learn in a possible way of saying this is a method that people can be taught this way. So how you learn is more important than what you are learning.
 Wanda: Ah.

- Ponkie: I think the practice is to display the movement and the type of acts: 'You do this movement Ponkie,' shows us the step while seated and sings: 'i-yikukuma.'
- Ncebakazi: It's imitation.
- Khaya: It's imitation.
- Zwai: Ya, but what I need to emphasise, especially into the point we've just come up to like the emotions that we were talking about earlier on.
- Ncebakazi: Yeh.
- Zwai: If you were watching that part. We're just continuing with what we were doing some of us. But emotionally for the feeling then Ponkie started to do something else, that he has not been shown. But through the feeling that came up through the process. So he ended up taking those movements of diviners, and then changing patterns and then going back to what he has been shown again. If you can notice from the movement of the legs or the way he was just moving.
- Ncebakazi: His moves individually himself.
- Zwai: Ya.
- Ncebakazi: Yes, ehm, just from that, taking from that. What were you expecting to be told when you were being taught? Is it what you are going to learn and how much room do you think of what you know you could include. Like u-Ponkie is doing his own thing. Is it right that he does his own thing?
- Khaya: Ya, because Ponkie was putting a beat there we were doing steps right. So, to me Ponkie was the one who gave me a time a right timing, cause he is just clapping, and we were doing another thing, you know. So he was the one who's keeping time for all of us, so that we can focus on him, but at the same time doing the steps.
- Ncebakazi: Would you say that Ponkie improvised on what was happening?
- Zwai: Ya, he did make some improvisation, because what he did moving from what he has been shown to add some other things on top of what he has been shown and go back again to what he has been shown. That is part of improvisation. He did make it.
- Ncebakazi: So he is showing skill?
- Zwai: He's showing skill, yes.
- Ncebakazi: And that should be allowed, for instance, if you were to teach children, that should be allowed surely?
- Khaya: Ya.
- Zwai: (simultaneously) ya.
- Ncebakazi: What are your aims? What were you hoping to gain from being taught? Did you have a list like you say you had no expectations because you don't know, but you are of people of indigenous culture. What are your expectations? How do you feel you need to be told?
- Ponkie: In this particular case (musical art)?
- Ncebakazi: Yes to understand what's happening. How much do you need to be told? Are you being told firstly or are you being reminded?
- Ponkie: It becomes a little difficult the question that you are asking, because as the learner you just accept whatever is being portrayed in front of you?. There's no reason for you what I could say....
- Zwai: ...to be limited on the information that you going to get. Let's say for argument sake. We were just expecting anything.
- Ncebakazi: Eh.
- Zwai: Okay, because we know it's even deeper from the information we got at that time. There's even more things that maybe we were suppose to learn but due to the fact of time and to the planning of his lesson that now he is going to teach us from a certain level, up to a certain point.
- Ncebakazi: Eh.
- Zwai: But we believe even though some of us it's part of our indigenous culture. There are certain things which is they were not there, which is we did talk about in terms of *umtyityimbo* and sometimes some diviners will dance up until they go on with their knees and they will do sort of different kinds of movements with this bodies, but we haven't gone that far, we have just been taken to certain point and then that's what we accepted then at that time, but...
- Ncebakazi: Eh.
- Zwai: ...probably there's more that we should have.
- Ncebakazi: Do you feel cheated?
- Zwai: No, no.
- Wanda: No, can I answer there? I think on the part of the lecture. There was some, there was like an assumption being made due to the number of us that was in the class. Take, for instance, I'm doing an honours in African music and...
- Zwai: So, maybe, as he assumed that no, in the lowest level we were taught about some other areas of diviners songs, you know. Maybe we did cover some lesson and we also have seen diviner séances in the township and other places around. So he just assumed, okay guys, just learn the song and here is what the song means. But it's a different case when you are teaching the people who are not music scholars on a higher level; for instance, my brother [Timothy] here comes from a different environment. So I think, you know, teaching guys like Tim, it would be much better to first tell every elements involved now in this song and stuff like that. He did

- assume. That's all I can say, but it's not like cheating. He just okay you know due to the time constraints, because he knows we've been exposed to this kind of music before.
- Ponkie: For me, from the very first time I sang this song, I couldn't recognise it's a diviner song up until I went to that level that Zwai says, just because of the drumming. I could feel that it's a diviner's song. But I couldn't concretise that it's a diviners song when we started singing it and never moving is a different, you see. So as much as Wanda has said that we are used to go and we know how they do go about it.
- Wanda: So it purely just depends on the kind of students you are teaching. Maybe you are teaching like kids from England, Grade 8, ya. They don't know much upon the elements that are involved in this song.
So it will be nice to first tell them about all the elements involved and then go on to teach the song, I think.
- Tape:** *On*
- Ncebakazi: What I'd like to discuss now is the issue of stamina, your energy level. Here [video] I would say it's mild, you warmed up to the song, you were singing, but as it goes through, there's a part which the drumming gets out. But look what happens.
- Tape:** *The singing continues without the drumming.*
- Ncebakazi: How are you feeling there?
Khaya: You know, Ncebsie, I can say all the music does have this thing what you call it dynamics, you know. So to me I can say we were dynamic-ing there, you.... Ya, cause we all sink down, you know.
- Ncebakazi: Eh.
Khaya: First of all we were just shouting: 'Uyikukuna?'
Ncebakazi: You talk about we, what has happened? So you feel that? What has happened to individuals?
Wanda: I was tired, I would say.
Khaya: Yes, also me too.
Ncebakazi: But when you were saying, you said we were feeling, we were.... There seems to be as if you are unified. You were, you were feeling together?
- All: (Laugh.)
Wanda: No, we're tired.
Ncebakazi: You had blended with each other, you had....
Ponkie: Yeh.
Ncebakazi: You had gone through an experience with each other?
Khaya: We were tired at the same time. We were in the right time at the same time.
Wanda: Our energy levels just went down on the same time. We were united.
Khaya: Ya, we were, sure.
Zwai: If I'm not mistaken also at that part weren't trying to enter so nicely. We were just....
Khaya: Just.
Ncebakazi: Right, right.
Zwai: So were fading let's say.
- Tape:** *The drumming is cut and there is no clapping, Dizu directs the singing. Dizu adds another vocal part. Zwai starts moving his feet according to the given pattern for his part. Khaya follows Zwai and add the clapping to the same part. Dizu follows suit to Khaya's clapping. Ponkie starts clapping for his part, the diviner clapping. Dizu and the remainder of the learner follow suit to Ponkie's actions. Subsequently Dizu adds the drumming.*
- Ncebakazi: So, what happened after you were feeling tired and then?
Zwai: Ya.
Ncebakazi: Where are your emotions at that time, because I think it's more of an emotional thing happening rather than you're in class and singing a song.
- Zwai: Mh.
Ncebakazi: Am I wrong?
Zwai: We're almost into it now at that stage. You could hear when we were fading that the way it sounds it's like we're, it's more the number than the way we were now. There were a lot of things happening within the song as we were fading so singing very, very low. As we are listening now, it's like we more the number that we are at that point.
- Ncebakazi: Your sound as a group is bigger.
Zwai: Ya, sounds.
Ncebakazi: Well, what do you think that's caused by?
Zwai: It's those different, because we are singing something totally different, different lines and not in the same timing. It's like there is those inherent patterns that we were talking about earlier on. That are coming up from the song, *uyabona*.

- Ponkie: Mh
- Ncebakazi: Okay. So it's as far as here this section that we are dealing with.
- Zwai: That you can hear.
- Timothy: You know I thought that improvisation maybe it comes from the variations like the different rhythm that Dizu is giving us, because you still hearing the rhythms that are played by the others. You still hearing the clapping of the others. So like all this have various rhythms.
- Ncebakazi: Eh. They feel, you saying the variations.
- Timothy: It's like a context that enables the happening of an improvisation.
- Ncebakazi: So the....
- Timothy: So, you see at the end that Khaya, it's not the same feet rhythm that he had it like (Tim kicks up right foot) moving it.
- Ncebakazi: So the song itself. It allows you the freedom to improvise.
- Timothy: Yeh.
- Ncebakazi: It gives you a basis for improvisation as a learner.
- Timothy: Yes and also what makes it like a nice like to grow another rhythm is the, all the different rhythms that Dizu like gave us.
- Ncebakazi: Oh, okay, now for this experience. What you've seen on the tape. Do you feel that it was a fair lesson, you learnt? What do you think of the lesson, maybe I should ask you, do you think that was a fair lesson?
- Zwai: Ya, it was from my side. I believe so.
- Ncebakazi: Were there things that could be done better? That's more important than what the process is.
- Zwai: I believe, it should have been done more better, but for that time he has arranged things up to a certain level where I could feel when I'm watching now. For that day it was enough, because you could hear then he took us to a stage whereby we got into a song. We understood the song and we got the feeling and up until we could feel how really we're tired. We can't do more than we did at that time at that stage. Maybe we could just continue at some another stage. But I, from my own personal point of view, I believe he has done the best he could for that time. Maybe he did have more things to show us, but he just decided to take us to that level.
- Khaya: Even us we were a limited number there. Maybe if we were 20 or 10, maybe something will come out like out of that number, because we're just only 7 there. We're given 3 rhythms, you know and 3 vocal parts, you know. Maybe if we had 10.
- Ncebakazi: Mh.
- Zwai: I believe also if we had had a ladies voice to draw in, it should have sounded more, more nicer.
- Ncebakazi: So is it correct if I assume the performance of the song is very important to you?
- Khaya: Come again.
- Ncebakazi: The performance, you're talking about if you had more people and more. It's important to you in learning the song. Would that helped you to learn more, if there were more people, or fewer voices?
- Ponkie: I think on the learning perspective, it's an issue of focussing on the number. I think to learn the song according to its cultural background and do exactly what is the song consists of its originality. To me that's what's very important and learn the song the way the people of that nature, who usually do it, exactly. So that you can have the clear vision whenever you might think of going back and revive the same concept of diviners and do it exactly as it is. I think that was the main issue.

The core curriculum environment case study: teacher interview

- Present Dizu Plaatjies
Ncebakazi Mnukwana (researcher)
- Venue South African College of Music
- Date 1 August 2002
- Ncebakazi: Uh! good afternoon we are going to be doing the interview on teaching specifically the class you taught for the research.
- Dizu: Mhh.
- Ncebakazi: So now we are going to start with this profile. Can you state your name your surname and date of birth.
- Dizu: Dizu Plaatjies, 57-05-02
- Ncebakazi: Eh! your occupation.
- Dizu: Musician.
- Ncebakazi: You're a musician. Can you give us a background information on your musical background as you said you are a musician.
- Dizu: Yah. Well...ehhhh...well musical background, I started music when I was very young you know...and eehh from home...and I started music from home my parents are from the

- traditional healers. Those are the people who sort of inspired me to have African Music, the traditional healers.
- Ncebakazi: Mh. But with the music that eh...that is the used for a study in *iingoma zamagqirha* can you tell what's your association with that particular style.
- Dizu: Which one? The one that we know....
- Ncebakazi: *lingoma zamagqirha*.
- Dizu: Well *iingoma zamagqirha*, they are songs that are...usually the traditional healers they compose songs that they know they predict more quite a lot about things that are going to happen, things that happened, things that are still going to happen and so on, and...most of their songs is based on that it's about always giving the awareness to the people about what's going on, what happened and what is still going to go on and so on. And ehh...yes about like...uh like somebody did about Nonthuzelo and so on ehhh...as you hear the lyrics that you know it's about a girl who couldn't take care of herself, so those are the kinds of the songs that traditional healers always emphasize and give the awareness to the people that...uhh...because sometimes we don't read these things from the paper saying don't do this, don't do that, do this and that....
- Ncebakazi: Mh.
- Dizu: But it always happen throughout music and song and you know.
- Ncebakazi: Mh, eh and your personal...eh affiliation with what's your feel, your personal contribution to such a style or you don't have it, the affiliation.
- Dizu: Ah...well....
- Ncebakazi: How does it personally affect you...the music specifically *iingoma zamagqirha*?
- Dizu: Yha...you know...yha *iingoma zamagqirha* you know are one of the songs that are... if you listen to them playing or singing and soon it just takes you to places that you haven't been.
- Ncebakazi: Mh.
- Dizu: And dreamt of things that you have never think that they are existing.
- Ncebakazi: Mh.
- Dizu: And...eh...also if you think of if a person has never been to the Eastern Cape you know you'll think of the rondavels the houses, the cows and the sheep and the goats and so on and ehh...the attire of the traditional leaders and so on, which is very very important. And ehh...I mean that's really where I really see myself that I am a human being when I started listening to those songs. And eh...you started to know more about yourself and who you are and where you come from and so on, because you can only get that from traditional healers, because they are the only people who will tell you that you were born...your father is coming from a certain clan and then you have to name all your ancestral names and you have to name the ancestral name of your mother's side and also you have to go through your grandfather your grandmother and so on. So even the songs, when you sing these songs you know that's when you start to think that most of us were are related to one other in some many ways, because of our clan names and the places where we come from. So the songs it makes a lot of difference to me because I...voices I love voices and drums and percussion. And ehh...so there's so much that I could talk about in these traditional songs and so on, you know, there are a lot of things they do to a human being, especially if you love them you've got an ear to listening because some other people they don't have an ear of listening to that particular type of music and so on. But if you have grown up with the traditional healers, you know exactly and you can tell easy that this is a particular group that comes from part of the Eastern Cape because of the style of their dancing and so on. So there are so many things that could talk about what these songs does to me. And uh...as I've said before that's when I started to learn about who I am, you know what do I ... what I want and so on. Through those songs, through the music and through the dance. And...
- Ncebakazi: The phrasing of the song, can you speak the words of the song, just for the recording.
- Dizu: Yah. The first eh...*uyikukuna, uyikukuna* that means that you are nothing, you are nothing you know. Eh...then the other one is a name of a girl which mostly lot of isiXhosa speaking people and isiZulu and seSotho people they love that name Nontuthuzelo, you know it's a name of a girl, Nontuthuzelo, you know in English what does Nontuthuzelo mean in English?
- Ncebakazi: Comfort.
- Dizu: Yes comfort yes. *Bendikuthanda kodwa uthengwa ngotywala*. You know ever since eh our people like in the olden days you were not allowed to go to the bottle stores, you know. And ehh...they will in the olden days they used to have very big sign when you enter the bottle store. No person four to under eighteen are allowed to buy liquor. And...even then, we were not even allowed to buy liquor because we were not allowed to have these eh shebeens. And ehh...so there was this girl Nontuthuzelo. Which one of the traditional healers happen to compose this song about Nontuthuzelo you know. Because we find out that maybe that name it was one of the healer's name and then she couldn't go through all the...the...the learnings and so on and so on, and started drinking and so on and so on and so on, you know. And then the, the man who used to be in love with this girl is the one now who is saying that I used to love you very much. But now since that people are buying you with liquor, you are nothing.
- Ncebakazi: Mh.
- Dizu: And I am nothing to you, you know. And if you listen to the lyrics, it's the same thing the

traditional leaders have also given awareness to the girls, to the ladies, to the women that don't ever mess up with your body and think that a liquor is the only thing that you could do. There are so many things that you can as a lady and so on. So these are the kinds of awareness that were... you know that we were taught and eh... there is nowhere else you can find these kind of things that's... except the traditional healers.

- Ncebakazi: Mh. So you would say there's eh... symbolic meaning to this particular song that is... well what do you think is a symbolic meaning to this particular song?
- Dizu: Eh... .
- Ncebakazi: You solely you spoken about awareness....
- Dizu: Yah.
- Ncebakazi: And the aims of it is protecting.
- Dizu: Mh.
- Ncebakazi: But for this song specifically, only, what is the symbolic meaning?
- Dizu: Ahhh... Ncebsie, I would say uhhm... yah well it's the meaning when I say like Nontuthuzelo you know this and that when I translate to you.
- Ncebakazi: Mh.
- Dizu: But uhhh... the meaning of the whole thing is that most of us sometimes we always, you know, African people we've got what other people that they don't have, if you see a singer singing there and I'm sitting here. When I'm listening to that singer I can tell the person sitting next to me and say that: 'look I can sing better than that one.' So all these things now it come back from these things uhh... uhhh this question. I would say Ncebsie about this uhh... about this song Nontuthuzelo. If you listen to the drumming, the clapping, the changing of the rhythm and so on, it teaches you a lot of things, you know, but it's only few sentences but things that are in the song, there's so much. And eh... it's only that it's very difficult to answer the question directly so I have to be very diplomatic in a way to try and add some other things so that you can get at least a relevant answer. It's very difficult to answer it direct.
- Ncebakazi: Mh.
- Dizu: Eh... but Nonthuthuzelo you know... it's more or less that ladies or whoever must know how to take care of themselves. They must never let themselves down because of a man, or because of anyone or because that they always look better or when they do things they do things better with that luck.
- Ncebakazi: Eh... now we'll have to move to song category... eh you agree when I say that this type of song is... a *yingoma yamagqirha*.
- Dizu: Yah.
- Ncebakazi: Why is it ah *ingoma yamagqirha*?
- Dizu: Eh... *ingoma yamagqirha* you can easily hear by the rhythm, by the sound and by the clapping. Eh, it's like if you're listening to other different type of music, you can easily hear that there is no link at all with the traditional song or with the traditional healer's especially these songs because the traditional healer's songs has got more rhythms. You'll find that most of the people who are singing they've got what we call it *amakhatsa-khatsa* or *amasandase*, the one that they wear in their ankles and then here (hands) they will also use the clapping and then with the voice, the voices they could do so much, you know, and the other thing is that the music is so different because at school you learn, you know, whatever, maybe the tonic solfa, and then you have to go richest scale and so on and so on and so on. But now to the music of the traditional healers, the people they don't use all those, eh, technicality or terms this and this and that.
- Ncebakazi: Mh.
- Dizu: They've got their own terms. And eh... Those who are singing the low part, you know. You know in English we say the low part, but in isiXhosa we say that *ilizwi elikhulu elisezantsi* because he or she sings bass whatever.
- Ncebakazi: Mh.
- Dizu: So it's got to be a big voice, but in a low range. And then, you also find other people who are singing what we call a soprano, but a totally different soprano from that we already have, you know, mh... aahh... So the singing is very very different. And thehh... thehh... how do you call it? ... the eh... the umf, you know, ahh... if you listen to the song of the traditional healers, it's one of those songs that you can't sit still if you are standing, it's either you... you tap or you clap or you hum, you know so it's singing... I mean if I want to listen to beautiful singing especially of the people I like to go to a diviner's ceremony, you know, whereby when they sing, you know, the singing is so different, you hear sometimes though that there are people who've got split tones where you hear a person singing but it's like two people singing at the same time and it's very rare to find that kind of singing because these people they started doing that at an early age, you know, because some people you are called to be a traditional healer maybe from the age of five, you know, or from the age often some other people from the age of forty, but all her life, all his life he's been going through this thing not knowing himself that he's going to be a traditional healer.
- Ncebakazi: Mh. So I according to your understanding when are these songs performed...
- Dizu: These songs are performed when they have these ceremonies sometimes, which they call it *intlombe*, which is the diviners' ceremony. And eh... *intlombe* is a ceremony of the traditional

healers where sometimes maybe...eh, like at home I grew up in that kind of environment, where we used to have these, eh, diviners' ceremony. It usually starts from Friday, Saturday up to Sunday. And usually you have to slaughter sometimes so that the people must eat, eh...usually we had to buy drinks and so on so that people drink when they are singing and also at the same time, uhh...during the ceremony they will be telling people about their secrets, and so on and so on. And sometimes, they will point out a person you know in the mixed audience where people are all singing and clapping, they'll just take one person and put in the circle and then they will tell whatever problem that he has had you know and, eh...the problem that he is facing sometimes why he's not getting a job, maybe there's a lack of something that he didn't do because if you're born in Africa and you've grown up with all the ancestral spirits and so on you have to know your background, because now if you're being told by traditional healers saying that you left your home without slaughtering anything for your grandfather and now your grandfather is complaining and that is why you don't find a job, and you don't stay with your wife and you don't have kids and all that and all that and all that. And then when you go back home and do the very same thing that you were told by the traditional healer, you just see your things just moving, you know. So the traditional healer are one of the most important people in our lives as African people. It's only that when the Western civilisation started and people thought that maybe these things are not as existing, as a result a lot of us got lost, but if you go around the streets how many people that are still digging all those dirty bins and so on. And you'll find that those people some of them it's only a little thing that they have to do to go back and do the real thing that they are supposed to do. So there are no other people who can tell you about those kind of things except the traditional healers. So that is why I'm saying they are the important people, you know, in the community and they, important people in, whether they are in the villages or in the cities.

Ncebakazi: So who ... you've spoken about *intlombe* with this music, who gets to perform it, who takes part in it?

Dizu: Yah, well, you know this thing is got a very dignity because no one just, you cannot just go into a circle and start dancing.

Ncebakazi: Mh.

Dizu: First of all you've got an apprentice, people who are learning to be the diviners and then these people will be also putting this, ehh...ehh...calamine you know....

Ncebakazi: Mh.

Dizu: Whatever they are putting on their face, you know. Painting themselves white and they will be also wearing white. You know most of them they will be wearing white. And then in Xhosa we call them *abakhwetha*, you know, and ehh...the traditional healers they don't open up all of these ceremonies and so on it's usually started by *abakhwetha*, the apprentice they will sing and sing, sing and sing while the other, while the traditional healers are still dressing up. And all these *abakhwetha* they now mostly all these traditional healers they know their songs and where they come from.

Ncebakazi: Mh.

Dizu: And each and every traditional healer is got he or she his uhh...uhh...favourite song, because if you are a traditional healer you have to have your own song. That wherever you go people they have to sing that song. Then that song it takes you to where you come from and it gives you a lot of things to talk to the people.

Ncebakazi: Mh.

Dizu: So, when these ceremonies take place the *abakhwetha* are the ones who open up and after maybe four/five hours then you start seeing traditional healers come in you know. And when the traditional healers take place everybody's got to move from the circle so they are now the traditional healers they will be the only people in charge now.

Ncebakazi: Mh.

Dizu: Then the whole ceremony will start. If it's me who's doing this uh this ceremony, I'll first open up telling people that eh...people this is what I'm doing and eh...slaughtering this because of that and that and that and that. And ehh...because of uhh...today maybe I have to clean my beads, maybe someone has passed away, you'll never be allowed to go to a ceremony without washing the beads, they call it '*ukuhlamba iintsimbi*', you know, because....

Ncebakazi: Mh.

Dizu: Now before you go to another ceremony, you first wash your beads, slaughter a goat, then you take that blood, your beads and then you wash and then all that darkness that was in there. Then it's gone. Then you can go to these ceremonies. And then that is why that it's one particular ceremonies whereby you cannot just go and think that you can and go because everything that you like because everything must has to go through the ancestors.

Ncebakazi: So in this environment of this diviner ceremony, who is there?

Dizu: Your family, I'm talking about the least crunch line everybody in the family, because they have to go and witness if it's you who's doing the ceremony to witness and to listen to each and every single traditional doctor who is gonna say something; as you know sometimes traditional doctors some of them they are afraid of...once you pick up the mic, they get nervous they don't want to be eh...televised and so on and so on and so on.

- Ncebakazi: Mhh.
- Dizu: Unless you first tell them this is what we're gonna do and then you hang up the mic and then you can. But it involves everybody, even a person passing through the street, if you want to go there nobody will say no you can't come, you know, you're allowed to go.
- Ncebakazi: Eh...you're just said now that every traditional healer has got his own song, how do these songs come to be?
- Dizu: You know, before you become a traditional doctor what happens, you know, for instance in the case of I once witnessed eh...when I was in the Eastern Cape eh...in the late seventies.
- Ncebakazi: Which area?
- Dizu: Tsolo, and then there was this young boy who was becoming a traditional healer, he was younger than me and then I understand that this boy was...he left a week....
- Ncebakazi: Mh.
- Dizu: Nobody sees this boy but he's in the forest and if you go to this forest I mean you cannot just walk into this forest. It's so dark it's like eh...it's like night time whereas it's day time, you know, and then happen to say that I wonder you know whether this guy is still alive....
- Ncebakazi: Mh.
- Dizu: Because now Saturday all the traditional healers they have to go through this forest go and look for this one, you know. For the whole week I don't know what is he eating in the forest, I don't know whom is he communicating with, I don't know who taught him these songs, because when this boy comes out of the forest, I mean it was freedom like for everybody like when you tell the people now you are free, you know, that you've been fighting now you are free. And then everybody starts to clap hands, and the singing and to dance, you know, and then they had to take this traditional healer, you know, to where he was born in this eh...kraal, then there would be a cow there and so on and so on and so on. So while he was there the whole week.
- Ncebakazi: Mh.
- Dizu: You know the song '*onomathotholo bayeza kusasa*', which means that the ancestors are coming tomorrow.
- Ncebakazi: Mh.
- Dizu: So a day he's been taught things so that when he goes out of the forest these are the things he must do to the people, never ever take a money from the person and you start bluffing the people about your medicine, otherwise you won't be getting any customers to come to you, you know. But I cannot tell you. But usually that is what is happening. They learn most of these songs while they are there. The songs that they sing before they become a traditional doctor are totally different from the song they are gonna come up out with when they are coming from the forest, because they are coming out from the forest now that means they can communicate with the ancestors. That is why when you come to a traditional healer you are sick of this and that and that...and sometimes you...usually it's not like when you go to the hospital where a doctor will examine you and saying that what are you sick of, you know.
- Ncebakazi: Mh.
- Dizu: Eh, what's do you have a cough? Yes. Do you have this? Yes. Do you have this? Yes...you know. But the traditional healers are telling you before open up your mouth that you, you've never slaughter anything from your mother and your mother has been doing so much for you now that things are going bad, you know, it's because you never and that and such and such.
- Ncebakazi: Mh.
- Dizu: So it's easy now to understand that the traditional healers they do communicate with the ancestors. How? You know that that's their secret, you know.
- Ncebakazi: But do you think people should be prying and wanting to know how? Now as you are an African indigenous culture person, do you think people should go and ask traditional healers how they communicate?
- Dizu: Eh Ncebsie, I don't think that it's wise because eh...there's one thing that we call in Xhosa, when a person says that *sukundibetha emanyeni* or *sukudichukumisa*. You know, because now why once you ask that question, he's going to think of all the people that did the good things and so on and so on and so on.
- Ncebakazi: Mhh.
- Dizu: Because if you remember when I said earlier on when you pray because the traditional healers they don't pray that *Thixo kaAbram*, *Thixo kalsake*, *Thixo ka...*those things, you know, you cannot use those names.
- Ncebakazi: Mh.
- Dizu: You have to use the names of the grandparents.
- Ncebakazi: Mh.
- Dizu: People who made you a person, you know, because these people also there is somebody that they praise, like God.
- Ncebakazi: Mh.
- Dizu: They know how to worship God and don't ever think that traditional healers they don't pray. With their medicine before they heal a person they've got their own special prayer that they have to do....
- Ncebakazi: Mh.

- Dizu: Before they will give the medicine, you know. So to be honest and fair, Ncebsie ahh...they do communicate with the ancestors, but now how? Well, I don't want to go deep into that sweetheart because really something ah...very special and very secret in a way because....
- Ncebakazi: Mh
- Dizu: There are secret sometimes which they can never tell you up until you become that person.
- Ncebakazi: Okay, so you would say that it's the same with male initiation?
- Dizu: Yes.
- Ncebakazi: The secrecy involved....
- Dizu: Yes, yes.
- Ncebakazi: It's only revealed to those who attend.
- Dizu: Yes, yes.
- Ncebakazi: Ehhh, so fine, there's that issue then about how the work of traditional healers as in society. Do you think that the music should be used for education?
- Dizu: Yes.
- Ncebakazi: Why?
- Dizu: Because in the first place most people they don't know the music of the traditional healers where it comes from. How it's arranged.
- Ncebakazi: Mh.
- Dizu: How the...they put the music together.
- Ncebakazi: Mh.
- Dizu: Because if you are listening to an opera or to a classic or jazz. Sit down. You hear all these elements that we have on the traditional healers' music.
- Ncebakazi: Mh.
- Dizu: Because the percussive sound exodus cymbals of the drums, the ...the heel and toe, heel and toe regular they do and their ankle percussion it plays the drum kit.
- Ncebakazi: Mh.
- Dizu: The voices, the way they put their voices, you know.
- Ncebakazi: Mh.
- Dizu: It's exactly what you hear the orchestra playing, eh...there's a trumpet set and so on, each is got its own part, you know, and eh they don't come, they could come immediately together but they will have to split their singing to make it more interesting, because other one will be saying that uhh...uhh, there's one other particular song saying like this song uhh...uhh...muhh (singing *hamba siyokhwel' ibhasi we mtanam*) that's the leader, you know, the other person who comes who joins this other one, you know, when this one start (singing) then there's also another voice that accompany this one, you'll find that a leader is being accompanied by two voices.
- Ncebakazi: Mh.
- Dizu: And then these two voices they singing split tone singing, you know, each person singing two parts and two parts and then the other guy who is leading with this other voice. And then, when everybody now comes singing you don't know who started the song, where does the song end and so on and so on and so on.
- Ncebakazi: Mh.
- Dizu: Because now the voices they interlock, they cross, you know.
- Ncebakazi: Mh.
- Dizu: At the same time there's a heavy rhythm going with their clapping and with their footsteps and those ankle percussion and so on. Now, you ask yourself that, uhh...if we are born here why can't you learn that music, because now this is a kind of music whereby, uhh...if you learn exactly you go abroad and teaching the people they will find so interesting and even unusual.
- Ncebakazi: Mhh.
- Dizu: ...but if you bring the very same thing that you learn from the staff notation, they know it better, they grew up with that .
- Ncebakazi: Mh.
- Dizu: You find that families and families they've been practising and doing that all the time.
- Ncebakazi: Mh.
- Dizu: So. it's very interesting if maybe this music will be also taught at schools, you know, in a staff notation and on oral traditional way whereby you understand both, you know....
- Ncebakazi: Mhh.
- Dizu: ...how it's written how it's sung which what kind of ceremony and, ehh...you know eh...and all that.
- Ncebakazi: Mh.
- Dizu: It's...it's very important because that's when you'll start realising where we come from, what's our music because, uhhh...there's a lot of different types of music, but this particular one of the traditional healers it's, you know, it's very different music because you could hear when they sing.
- Ncebakazi: Mh.
- Dizu: ...even if you sing it wrong, they won't say that you are off tune, they will say that uh...'khaw' *uphind' uyiqale phind' uyi...* can you start again...?
- Ncebakazi: Mh.

- Dizu: You know up until you get the real nice polite key for everybody then all the music will start coming.
- Ncebakazi: Eh. Now, we move onto the teaching, the specific classes you worked on....
- Dizu: Mh.
- Ncebakazi: Then I will play and stop and ask questions.
- Dizu: Okay.
- Tape:** *Dizu is reading out the text simultaneously explaining the text in English. Dizu keeping time with snapping his fingers', sings the first part of the song. All the learners' sing this first part with him. Dizu sings the second part over the first part alone. All the learners are singing still the first part Dizu does not stop the singing, he just visually cues certain members of the learners to sing the second part with him.*
- Ncebakazi: Just that what I've noticed is that you use a lot of body language.
- Dizu: Mh.
- Ncebakazi: You don't say you use your body language you, you went that way to someone behind you,
- Dizu: Yah.
- Ncebakazi: You turned around and you giving different parts, you don't specifically say what was so important of not speaking, but using your body language.
- Dizu: Eh...that's the only way for the students to be able catch up instantly, you know. Because what happen once you start slowing down, it ended up not coming right into their heads but now you just turn and then you give them two people their parts they keep. Everybody's listening and they always think that you are going to give them the same part and they when you change giving them another part, you know....
- Ncebakazi: Ehh.
- Dizu: They are also on the right track because now, uhh that's ehh...also the traditional healers that what they do, so uh... You know, I could move too far from the kind of teaching that I got from the oral traditional to the students, because when I teach African songs I have to do them like the way we do. I don't want to become a little bit of a plastic whereby I have to do things in a nice manner. I have to do them exactly the way I was taught so that... That song, even this guy [Timothy], this guy you know he is from France. He's still singing that song.
- Ncebakazi: Mh.
- Dizu: If you walk into a building, you know, Tim, you know, and I ask him: 'Hey, you don't forget?' and he said: 'It's the way you taught us this song'.
- Ncebakazi: And did you ask him further what he means?
- Dizu: No, because I just happen to know exactly because....
- Ncebakazi: Over what does he mean, what does he mean when he says the way...I'm specifically looking into the way.
- Dizu: Yah uhuuu. Okay, you see, like uhhh...first of all, once you write a song and you put on the board...
- Ncebakazi: Mhh.
- Dizu: You go lyrics to lyrics and then you start a...explaining.
- Ncebakazi: Mh.
- Dizu: Everybody has got a picture exactly what they are singing about...
- Ncebakazi: Mh.
- Dizu: ...and whoever they'll always very much interested of knowing what I'm I...you know, what is this thing that I'm singing, what does it mean, you know, for them to be able to know that once you translate each and every word and then you give them each his part and her part and so on. Then it's very difficult that thing will go out, you know, because he know what means what...when, you know, when this song is sung and who sing the song and so on, and on and in which occasion, so...it's all with the social background of whatever you are teaching of whatever you are teaching them and so on and so on. Because usually in most of these songs you have to also use a social background of where the song comes from, where it's sung, which kind of ceremony or tribunal and so on and so on.
- Ncebakazi: Did you think that their learning experience would be different if you had told them song and then, after telling them the song, given them the social background?
- Dizu: Yes, because once you give them the social background first, when they sing he always thinking that I wish I was in this kind of ceremony, you know, but now if you tell them after it's not exactly the way you know, he's going to...well he can with some other people sing exactly the way you taught them how...you know.
- Ncebakazi: Mh.
- Dizu: ...but it will be easy for them to forget....
- Ncebakazi: Mh
- Dizu: ...that, but now it's like when I first tell you Ncebakazi that you know are a daughter of Mnkwana and this and that, this and that and that, where we were and so on. And I must start tell you your problems. First of all I'll first tell you where you come from, your parents and what, what and what, what of which that what you don't know. First, give a person what he or she

doesn't know at all and then after that teach them the song, give them this rhythm. It will really stick in the mind.

Ncebakazi: Okay.

Dizu: Mh.

Ncebakazi: Ehm, so you don't feel it's important that we have a demonstration of the song.

Dizu: Eh... I'm sure maybe because I've been teaching quite a lot people different things. And now I just have the ways and of teaching these kind of song which I always also pray praying to myself, saying that I wish the people sing this kind of song the way I know, because if they sing the song the way it is definitely the song is gonna take me to where I come from and reminds of my people and my surroundings and where I come or where the song is coming from, you know.

Ncebakazi: Mh.

Dizu: So that's also another important thing in these eh... traditional songs it's not...

Ncebakazi: Mh.

Dizu: Like these other love songs when we talk of Mr and Mrs Washington this and that and that.

Ncebakazi: Mh.

Dizu: ...it doesn't have any meaning whatsoever, you know, but these songs where you learn about yourself, Ncebsie, learn about your surroundings, learn about your parents, your background, your social background, you know, your ancestral names, this and that and that and that, you know. And... I don't know what.

Ncebakazi: So you, if I'm correct in understanding, and you do not want to talk so you do not break the flow.

Dizu: Yeah...yah.

Tape: *Dizu spills students into three groups of two persons each. Subsequently he cues each part in.*

Ncebakazi: Specifically there, where I have stopped, ehm, singing upfront to the learner, how does that make you feel when you go and start singing directly into them.

Dizu: I want them not to forget a thing, also to check my lips the kind of pronunciation....

Ncebakazi: Mh.

Dizu: ...and then how my lips go up and down, sometimes if a person doesn't know the language it's always easy when he or she looks directly to your face, because he could see the way you open up your mouth when you sing a song, even he does not understand, you know, the lyrics of the song, you explain to her but it also gives the student, uhhh...uhhh... something because singing direct it's not easy to forget, it's not like having your own paper and start singing and singing....

Ncebakazi: Mh.

Dizu: ...because now this is an oral way....

Ncebakazi: Mh.

Dizu: ...an oral way without no paper but, you know, you first explain yourself then you go direct to them. And you also want them when they sing and when they go out to do exactly the same thing when they're teaching the other people....

Ncebakazi: ...because my question is, eh... is it quite personal to... to be upfront to your student, I mean, would someone will think that it's intimidating.

Dizu: Well I'll say, Ncebsie, as you know that we have these different kinds of music, but one thing they have to understand is that... for instance, you know that here in Cape Town we've got a lot of, eh... traditions, these Malays there's eh... there's eh... *klopse dans* and so on and so on. You see, it's the same thing if you're being taught *Daar kom die Alibama* you know a person who would write it down will come to you and then play the drumming, you know, that drum singing direct to you because it's a traditional song. So I like to treat the traditional song the way they are without being changing and so on. And also, even a student it's forced for them to understand that this is a totally different music. Not a music that they have learnt before and so on. And this how it's being taught, this is how it's performed....

Ncebakazi: Mh.

Dizu: ...and this is how it's being sung, you know. So you have to do that kind of a thing, like in the olden days when you were, they taught how to sing your own part when a person plays the bow, she will go directly to you and tell you that, look, you'll sing this part and then he'll go to the next person, sing that part, but now because most of us we don't write this thing and start giving the people the lyrics, you know. The lyrics it comes when she listens to the bow. Listen to the overtones and then, goes to you, give you that part, moves to another person, gives all the people different parts.

Ncebakazi: Mh.

Dizu: And all the people... all these people when they are teaching, they are looking right direct into your face so that you don't mess up a thing....

Ncebakazi: Mhh.

Dizu: So that part must it stay with you. Even tomorrow you can forget the pitch of the song, but you never forget how it's sung, you know. Even now when you hear again it's being played, you know, you just come in. So that was also another way which today we call it an ear-training, you

know. In an oral tradition people we taught ear-training like that, you know, because now you go home you still think that, eh: 'I wonder I still remember this song it's here in my ears you...you got that serious ei! there's this song I forget, but it's still here in my ears, you know. You sleep and then the song comes, you wake up in the morning, you forget the song, midday you remember the song. You see then that's a typical and oral traditional way and that is why today we are able to sing even a song that we were taught still even when we were three, because of that. Otherwise if our mothers had to write down these lyrics and so on, I would just take that paper.

Ncebakazi:

Mh.

Dizu:

...and throw it into the dirty bin and then I would never ever forget, you know, what I was taught.

Ncebakazi:

Okay.

Tape:

Dizu adds the third part

Ncebakazi:

Listening to this process, why have you decided to teach them according...you separated them according to parts....

Dizu:

Mh.

Ncebakazi:

...why didn't you just say: let's all sing the first part and all know the first part and then next lesson we'll move on to the third part. And then maybe by the fifth lesson...you'll say, okay you do first part, you do this second part, but you know that when you say that they're all...parts....

Dizu:

Straight away you have to be direct them, otherwise when you start giving them the whole sentence, then they sing the whole part, you know, it's gonna be very difficult for them to keep their own part. Some time their part, their part, their part, they must hear how the song goes because now it cycles, cycles and cycles. And on top of what they are singing you can add so many other parts on top of what they are singing.

Ncebakazi:

Now...what would you call other parts, is improvised or *zizicango*?

Dizu:

...eh yes...you have to have other people who'll improvise. If other people will *uyikuku na ikuku na uyikuku na*...and the other people *iyehayi heyi iyeha iyehayi*....You know when they lead I'll come after them...

Ncebakazi:

Mh.

Dizu:

...when they finish I'll finish after them, you know?

Ncebakazi:

Mh. So, there's this aspiration of individuality though.

Dizu:

Mh.

Ncebakazi:

...because one, one wants to give their parts, why is that, why don't they sing together?

Dizu:

No, because all these people they've got their, you know, sometimes while you are sitting there you hear something that is not there, you know. And then the singer, especially the people who always sing with traditional song, once that part comes you hear them saying that *iyoooh* (body language expressing *ihlombe*), you know that they start saying that it's that *ihlombe* thing that makes people sometimes you know, eh...when they've been carried away sometimes some other people they get carried away by the song and so on and they will cry and then once they stop crying and now, there's this other part that is missing to the singing, you know even...

Ncebakazi:

Sorry but...okay fine, we're talking about that, now let's take South Africa and education, being a multicultural education is not really about educating people who haven't been exposed to this music, how in the education set-up will you handle issues that come up where a person will have, eh...different experience, not necessarily to say a trance or zombie, but...

Dizu:

Mhh.

Ncebakazi:

...they're having a different experience because of the music you've had, everyone is taking part in the music, but there is only one person who's going to have a different experience, how do you manage that in a classroom situation? I don't know if you have had when you've taught people a song and there is one person who has a different feeling [to others].

Dizu:

Yah. You know one time, you know, like there is one time I was having a class with, in C-7 [Chilsolm Recital Room 7 at SACM] and then I had some other Canadians, you know, who were in my class and then we started singing and stamping and moving, you know, in a very slow tempo and then there's this other women, they just start crying, you know, they just cry like crying like babies, and then I had to stop the class and when I asked them, they said, no, the feeling, it's a music that made them cry, it's not about, uuhh...they feel bad, you know. You know, sometimes when you've never hear this music but you've been part of...music and you are a musician. And there comes something you've never heard in your whole entire life, you know. Sometimes things like that brought tears into your face because now you are in a state where you don't know where you are. Because this thing is new and looks now unusual to you and then everybody's singing, this different movements, clapping and singing at the same time.

Ncebakazi:

So do you think teachers should be exposed to that?

Dizu:

Ei! You know, me, to be honest and fair Ncebsie, I don't care where they come from I don't know, you know. I'll just teach them exactly the way I was taught and they have to do exactly the way I'm teaching them, you know. Because the thing is this there are no, uh...references where you would go back and say look in 1618 this was sung like this....

Ncebakazi:

Mh.

- Dizu: You know. So they have to do that exactly and also like, you know, like South Africa it is a multi-cultural country whereby you don't need anything that comes from the West, but because of the situation, you know, that we are unique in and, ehh...traditions are not ehh...are not something that they are no longer admitted to the people, because most of us we are moving through West because we want to be modernised than that because we see other people, ehh...as better people, they are modernised, living in a modern eh society and so on. It's okay, but you must never forget where you come from, because at the end of the day your body is gonna lay on the ground where you will be running...you cannot run....
- Ncebakazi: Mh.
- Dizu: ...it's only that I don't know how long it's gonna take, you know, because this kind of music it's a music that's supposed to be taught at schools. You see now the respect among Black on Black it's no longer there, you know, but if you remember in the olden days, ehr, I'm not trying to be political and so on, but if you look at the situation before, there were a lot of brotherhood before than now.
- Ncebakazi: Mh.
- Dizu: ...you know and, eh, things were very tough. The laws were very tough.
- Ncebakazi: Mh.
- Dizu: But most of us people who lived here we were united....
- Ncebakazi: Mh.
- Dizu: ...but now we are not. Because there are people who learnt abroad, bring that education up from abroad to here, which they are making up a lot of confusion, because you'll never ever change the people's life and tradition because of you've learnt from abroad, you know. You can learn from abroad, but bring something that we do not have, you know. Or the only thing that you could do is only, uhh...uhh...you can only make it better, but don't change the life of the people.
- Tape:** *Dizu adds the clapping the musical art, the learners easily follow suit.*
- Ncebakazi: So, you trust that they will follow and clap? Why did you think you didn't have to tell them to clap?
- Dizu: Once I start clapping they will know that there's something missing, you know. They could hear that the clapping it fits into this music, you know. That's why then automatically once I finish clapping or start clapping they follow me immediately.
- Ncebakazi: Do you think then that's why like you were saying earlier that anyone even from the streets can come and be part of the diviners' ceremony?
- Dizu: Yes.
- Ncebakazi: Eh...do you think it's 'induced' by that fact.
- Dizu: Yes, exactly madame.
- Ncebakazi: People can just join.
- Dizu: Yes.
- Ncebakazi: And not just join in an unsocial way, but people can have a part.
- Dizu: (Nods)
- Ncebakazi: Okay. Eehm...so do you feel that you are the leader? Do you feel you are leading them through an experience, through a learning experience?
- Dizu: Yes.
- Ncebakazi: How much power do you think...do you think it's a power thing? Or like is it authoritarian or it's just a way that it's done and try to get power out of it, or....
- Dizu: In a way I thought of it as empowering them. Because these guys are all musicians and, eh...they don't have to be, you know, eh...doing the same thing all the time. That type of rhythm they could not sing, use that type of rhythm to a different music, but they could add some other things and so on, so you sort of like empowering them, you know. And eh... in a way because if that person took that and he makes it a hit out of that you know that's good for me.
- Ncebakazi: Mh okay. Ehh. Right now, how do you think they learn?
- Dizu: Say again.
- Ncebakazi: How do you think they are learning? How do you think they are taking in the information, the learners? Through...what skill are they using to learn? What skill are they using to learn?
- Dizu: Eh...you see in this particular kind of singing I'm teaching them that you can make music without instruments with our body percussion as, you know, like mostly isiXhosa-speaking have never had many instruments they were only specialising in the clapping without any percussion and so on. And then if you go all over the world, lots of places have seen how we can play music without the instruments, you know. Look at the gumboots dance, it's South African thing. I mean it's a typically and unique thing and, eh...we always learn about West African drums; why don't we change the whole gumboot dance sequence and into a drums? That kind of a thing, because if a person knows about the gumboot dance then they will teach them the pattern, you...you...incorporate that with the drums and then the music is going to change automatically, but you still know that these are the steps that goes like this and that same thing to this kind of

- particular singing. Now it's only clapping, body movement and singing and only one instrument, the drum.
- Ncebakazi: Would I be correct if I'm assuming that [they] are learning by imitation...?
- Dizu: Yes, mhh...
- Ncebakazi: ...and repetition.
- Dizu: Yes.
- Ncebakazi: Now if we go into the issue of body percussion. Do you think it's when you're talking about body percussion are we talking about dance, movement...?
- Dizu: Mh.
- Ncebakazi: ...or what?
- Dizu: Mh, yah I'm talking about dance, body movement, clapping.
- Ncebakazi: So, why do you say, why do you say body percussion specially?
- Dizu: Yah! Because, you know, like now you don't have any instrument, like if a person plays a trumpet the only thing that their concentration will be playing on the trumpet, you know. Reading whatever music that is written or he just improvise. But now here the music itself it drives you... know I not a certain state when you don't know where you are, you know, you are just maybe climbing these stairs whereby you don't know where you going to the end are you know up until the end of the song....
- Ncebakazi: Mh.
- Dizu: ...then you start realising that hey! I was somewhere that is why you hear some other people when they listen to this music say that ei! This music can take me somewhere to a place that I've never been, but while this music was playing I was carried away and I was somewhere.
- Ncebakazi: Ehhh...so body percussion is an original version of *iingoma zamagqirha*.
- Dizu: *lingoma zamagqirha*.
- Tape:** *Dizu adds the drumming*
- Ncebakazi: So you've included the drum, what is its implication [to the musical art] ?
- Dizu: Yes, now if they had the ankle percussion and they were doing this on a wooden floor, I wouldn't need the drum because the foot will be doing the same thing as the drum, the drum goes (drumbeat with the hands against the legs).
- Ncebakazi: So, correct me to think say that *iingoma zamagqirha* are solely, eh, body vocal song, the drum is coming in as imitation, it's not something that is all in the creation of the song.
- Dizu: In so much like, in the olden days before we got these [oil] tins, as you know, that we never made drums up from a tree up until the Europeans came and then with tins and so on, then we started using this cowhide drums putting skins and start playing the drums, you know. Usually it was just a skin that has been dried always put on top of the roof. And when the ceremony start then two people carry that skin and then the other people will be playing just to keep the rhythm and making were the song more uhhh...
- Ncebakazi: ...more nice.
- Dizu: Yah. Otherwise the drum pulse are usually done by the steps.
- Ncebakazi: Mh.
- Dizu: When the...the traditional healers are dancing.
- Tape:** *Dizu shows the learners different body percussion and sing the first part.*
- Dizu: See this now? What you see? That's how because I grew up in that environment. So I can use a lot of body percussion that is not also used by the traditional healers. This way my way of this part I just did now, that you are having [on the video.]
- Ncebakazi: Oh! this is your own way of contribution to this style.
- Dizu: Yah...mh, this is mine, yah.
- Ncebakazi: Now your own contribution to this because you were quite...that dynamic energy is needed vital energy is needed more if you are going to sing and move at the same time.
- Dizu: It's true.
- Ncebakazi: Are you...are you trying to challenge notoriously?
- Dizu: No, it's only that, you know, sometimes music is different and a song particularly... sometimes...when you sing a particular song you need your body to be part of the song....
- Ncebakazi: Mh.
- Dizu: ...so you do need eh...a bit of movement so that everybody that you could keep the song into, you know, because sometimes it's not nice when you sing and you then you can't hear the song. It's nice to hear everything. Because, now it's the changing of the rhythm and so. It's very interesting there the criss-cross rhythm and so on and so one, you know. Others will be doing a different thing. It's all about this body percussion, you know. Because you find that some other people are using those steps into different songs which are not diviners' songs.
- Ncebakazi: So okay, we've handled the issue of how the body percussion is derived from the drum pattern. Would the drum pattern be different in other instances to the body percussion? Would there be, do you know of?

- Dizu: Ah, you see with some other instances of, there are two drummers. She will drum (straight diviner rhythmic pattern) and the other (double at the end of the rhythmic pattern) and then join back in again.
- Ncebakazi: So, then those drummers will be improvising on the body percussion?
- Dizu: Yes.
- Ncebakazi: So, there's always an... as I said earlier, an aspiration of individual expression in the music.
- Dizu: Yes
- Ncebakazi: Okay.
- Dizu: Because otherwise the music wouldn't be interesting, I... we don't have those kind of elements, you know. Because now....
- Ncebakazi: So, it's open.
- Dizu: It's open, that is why today you find that the Americans are not playing jazz. [They] are playing free music because they are tired to be concentrating on themselves, you know, have to be upright and proper, they want to be free. This is the kind of music whereby, it's free music you do whatever as long as it blends, suits at the right time.
- Ncebakazi: Okay.
- Tape:** *Dizu is illustrating the dance pattern for the second part.*
- Ncebakazi: So far, how do you think that the students are contributing to their learning? What do you think? Do you think they are doing something special? They are special in any way that they are learning. What is it?
- Dizu: No, you know, now what I'm doing when we have to do these simple time, these existing times, you find that hard to come across, these kind of things and it's going to be not easy for them. It's going to be more in challenging. Because, in a way, you've heard of all those dance whereby you find that maybe in a common time people are clapping [compound time] but you have to do that with a body percussion. Then when they go to a classroom of theory learning about the same thing, they will say that: 'Ah! You know, it's exactly the way Dizu was doing exactly', you know. Because now, not that maybe I have to go to study those common and what, what. It just comes automatically to me. But to them, now, it's a challenge whereby music has got different moods and so on. This particular one is about the rhythm what they could do. If say, for instance, now they are singing another, song they are using exactly, you know, it's okay.
- Ncebakazi: Okay, ehmm. Do you feel that like the individual students there are they making it any easier to teach. Would you say that there is such a thing as students making it easier in teaching them? Do they make it easier for you to teach them or difficult. Is there such a thing?
- Dizu: Yes, Ncebsie, also like imagine in most of our schools, you go to Athlone, you go to where mostly the blacks and the whoever you know, you go to our schools. You don't find piano, you don't find instruments. You graduate from this college [SACM]. You don't have an instrument. What would you do? If you are training in a classical piano, training in a classical Jazz. Now there's, ah, students they say: 'Can you give this student a class of anything?' With this kind of thing everybody is, you know, he wants to be part of what you are doing, but if I'm gonna sit there and start saying that this we play like (claps 1, 2, 3, 4.) You know some others, Kazi, are going like this [drowsy]. But make them first to move. Make them move first, let them use their body, then teach them the theory and you tell me after that. Everything just goes like that [snaps his fingers indicating – faster.] Because the body, the blood is circulating and the brain is, you know. That's why, you know, sometimes when I start teaching I first do the movement. After that they sit down after that everything comes easy.
- Tape:** *Dizu is teaching the learners the dance pattern still*
- Ncebakazi: Throughout this experience are you assessing? What assessment are you doing?
- Dizu: You know, like because three of them it's their last day, so these kind of things I would like them to do a song using this kind of movement.
- Ncebakazi: But, I'm thinking about the assessment that says: 'Okay, fine, they know that. Let's move on to this' or what are you concentrating on as the teacher? How do you measure the learning? Are you measuring it?
- Dizu: At this point in time, it's only that we don't do this more often, you know, because, there are so many instruments that one can teach them and sometimes while, whereas I'm still focusing on doing this, there comes class, which I have to do something totally different and then we ended up not doing this kind of things. That is why it's better if you work with somebody also, a person maybe like you and these other students who are finish, and then who can also go through, you know slowly from the other things, because it's very difficult, Ncebsie. You move from this instrument to another and you go to this instrument and so on and so on. But at the end of the day, you know you are tired and, you know. So, that's why it's a bit difficult and so on.
- Tape:** *The musical art is being performed at its peak with the clapping, singing and bodily movements.*

- Dizu: (Gets up and points at the drum and Ponkie's feet.) Look at this one, it's the same we are doing in the drum.
- Ncebakazi: So, what would you say is the improvised part?
- Dizu: (Sings) *Iyeheha! Iyeheha!*
- Ncebakazi: Would that part make sense without the song?
- Dizu: Yes, if I sing that part, it's easy for them also to start again the song, blending in with my part. So what is nice when you improvise, people they always say: Oh, I love that part, but I must maintain my part otherwise if I move this part, doing that part, you know, then it's gonna be, you know, confusion. So, let me check/take all that saying all that. When you finish up teaching them, he will come to you and say that what was the part you were singing and then you start teaching them.
- Ncebakazi: Okay.
- Dizu: And here, we still have only males, we don't have any females, whereby I was going to put some other different improvisation of high voices of the females, but now this is a kind of basic, you know.
- Tape:** *The singing with the drum continuing. The drum ceases and only the singing continues.*
- Ncebakazi: So, what is happening here?
- Dizu: There I just want them to hear, when if they have to sing the song in an a cappella way without any body percussion, just singing the song.
- Ncebakazi: Okay, so there is no spiritual element happening?
- Dizu: No, and now if we have to do that I have to re-arrange the song for the a cappella, you know.
- Ncebakazi: Okay.
- Dizu: It would be different from the way of singing that they were singing before?
- Ncebakazi: So, they're tired?
- Dizu: They are tired, because, you see, now if you listen to the song. You can change the song and make an up tempo song version and then you can change the song to an a cappella. You get four different kinds of style in one song, that's how rich it is.
- Tape:** *The musical art is performed a cappella.*
- Ncebakazi: Cause they also said they were tired, they didn't highlight any spiritual aspects.
- Tape:** *The musical art is being performed a cappella. Khaya starts up the bodily movement. Dizu joins Khaya on the clapping, Ponkie starts up diviner rhythmic clapping, thereafter Dizu changes the initial rhythmic clapping and joins Ponkie.*
- Ncebakazi: And then now what is happening?
- Dizu: Then now what is happening, the Spirit are there.
- Ncebakazi: Now, when you are talking Spirit are you talking about...
- Dizu: ...eh, you see now after that a cappella, they were feeling like yah: 'We are okay, now the song is finishing,' but once the clapping starts, you know, the whole body, you know, picks up again, you know, more energy.
- Ncebakazi: So, they are re-energised
- Dizu: Yes.
- Ncebakazi: It's not a mental...
- Dizu: No
- Ncebakazi: Like, they have moved into a trance.
- Dizu: No, usually the people who always move into a trance are those who are seated without doing anything, you know. These one's for them to go into a trance is when they have to stop and other parts start singing then, you know. It's when you listen to the music without being part of it, but you are part of it spiritually, but not vocally.
- Ncebakazi: Okay.
- Tape:** *The musical art performance comes to the end with the learners and teacher slowing it down.*
- Ncebakazi: That's how far I'm going to go for the research. Is there anything else you'd like to add?
- Dizu: I've said it all, madame.
- Ncebakazi: Thank you very much for your time.

Appendix E: Musical examples

Figure E.1 *Angathin' umama* with English translation

Angathin' umama

Traditional

Allegro (♩=120)

Call

A - nga - thin' u - ma - ma xa - no - bo - na ndi - nje

Response

Hand Claps

Drum

Feet

Call

Yo! - yo! yo!

Response

Ha - ya a - nga - li - la

Hand Claps

Drum

Feet

*T H T H T H T H T H

*T: Toe
H: Heel

VARIATION I

Call

ndi - nya nge - ni ma - ma ni - ya nge - ni mna ndi - nya nge - ni mna

Response

Ha - ya a - nga - li - la

VARIATION II

Call

A - wu - le la - ma me - ne - ne A - wu - le

Response

A - nga - li - la

Text:

Angathini umama
 Xanobona ndinje
 Yo! Yo! Yo!
 Haya, angalila

What would my mother say
 If she would see me in such despair
 Oh! Oh! Oh!
 No, she would cry

Variation1

Ndinyangeni mama
 Ndinyangeni mna
 Ndinyangeni mna
 Angalila

Heal me, mother
 Heal me
 Heal me
 She would cry

Variation 2

Awule lamamene
 Awule
 Angalila

Oh these fools
 Oh
 She would cry

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Figure E.2 *Molweni* with English translation

Molweni (vocal)

Matotiyana

Allegro (♩=100)

Call

Response

Hand claps

Drum

Ukuhamba Bm

*R: Right
L: Left

Repeat as often as desired

He! mo- lwe - ni ye - ha. He! mo- lwe - ni ye - ha. He! mo- lwe - ni ye - ha.

He! mo- lwe - ni ye - ha.

*R L R L

Text:

He Molweni

Hey, hello (good day)

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Figure E.3 *Nonthuthuzelo* with English translation

Nonthuthuzelo

Traditional
Arr. Dizu Plaatjies

Presto (♩=160)

Response 1

U - yi - ku - ku - na, yi - ku - ku - na. U - yi - ku - ku - na, yi - ku - ku - na. U - yi - ku - ku -

Call

No - nthu - thu - ze - lo. No - nthu - thu -

R:1

na, yi - ku - ku - na. U - yi - ku - ku - na, yi - ku - ku - na. U - yi - ku - ku - na,

Call

ze - lo. No - nthu - thu - ze - lo. No - nthu - thu - ze - lo. No - nthu - thu - ze - lo. No - nthu - thu -

R:2

Be - ndi - ku - tha - nda Ko - d' u - te - ngwa ngo - tywa - la. Be - ndi - ku - tha - nda Ko - d' u - te - ngwa ngo - tywa - la.

Drum

R:1

yi - ku - ku - na. U - yi - ku - ku - na, yi - ku - ku - na. U - yi - ku - ku - na, yi - ku - ku -

Call

ze - lo. No - nthu - thu - ze - lo. No - nthu - thu - ze - lo. No - nthu - thu - ze - lo. No - nthu - thu -

R:2

Be - ndi - ku - tha - nda Ko - d' u - te - ngwa ngo - tywa - la. Be - ndi - ku - tha - nda Ko - d' u - te - ngwa ngo - tywa - la.

Feet: *L R L drag to R *Simile*

R:1 BM

Clap

Call BM

Clap

Feet

Drum

On Repeat:
All voices continue

R:1

na. U - yi - ku - ku - na, yi - ku - ku - na.

Call

ze - lo. No - nthu - thu - ze - lo. No - nthu - thu -

R:2

Be - ndi - ku - tha - nda Ko - d' u - te - ngwa ngo - tywa - la.

R:1 BM

Clap

Call BM

Clap

R:2 BM

Feet

Drum

* L: Left Foot
R: Right Foot

Text:

Uyikukuna?
Yikukuna?

Are you a rubbish?
A rubbish?

Nonthuthuzelo

Nonthuthuzelo

Bendikuthanda kodwa
Uthengwa ngotywala

I loved you, but
People use liquor to buy your love

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