# A critical analysis of the *Kiba* (song-dance-drama) discourse

by

Sello Edwin Galane

GLNSEL0011

Dissertation submitted in *fulfillment* of the requirements for the award of the degree of Masters of African Languages and Literatures in the School of Languages and Literatures

Faculty of Humanities

University of Cape Town

2003

University of Cape Town

**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

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

University of Cape Town

**Acknowledgements**

I would like to thank Professor Russell Kaschula for the patience he has had while supervising this thesis. His erudite leadership has helped me produce a work that is so close to my heart. I would like to thank my mother, Cecilia Moaki Galane, for the exposure to a good sense of song and harmony, and my late father, Daniel Maeke Galane, for being an institution of *Kiba* itself. The first lecture I ever have had on *Kiba* was from you. Thank you. To my wife, Machokwe, my two daughters Ipeleng and Galaletsang, thank you for living the experience of this research with me. To Ngwaoto and Pheladi Moroaswi, thank you for taking me through the vast area of Ga-Mphalele. You have introduced me to such a wealth of knowledgeable practitioners of *Kiba* in Ga-Mphahlele. My teachers and instructors bomme Mma Moyo, Manamela, and Mathobela, Thank you for putting me through 11 years of apprenticeship on the *Kiba* musical practice. *Kea a leboga*/Thank you ever so much. Thanks to Kgapana African Music Records for funding part of this research. I would like to thank my brothers and sisters for the support they always give me. Finally, thanks to the almighty God for guiding me through this research.

## Table of contents

**Abstract**

1 Aim i

2 Hypothesis ii

3 Methods and procedures ii

4 Procedures: five focus areas iv

5 Abbreviated thesis v

6 Conclusion vi

**Chapter 1**

**Introducing *Kiba***

1 Aim 1

1.1 What are the various names that are used to describe *Kiba*? 2

1.1.1 *Kiba* as a membranophone resource 3

1.1.2 *Dinaka*: aerophone resources 3

1.1.3 *Kiba*: a gender indicator 5

1.1.4 *Dinaka*: a gender indicator 6

1.1.5 'Mmino wa *setšo*' 6

1.1.6 *Mmapadi*: a gender indicator 8

1.1.7 *Koša tša mathumaša* 10

1.1.8 *Sekgapa* 10

1.2 The sources of the *Kiba* monody 11

1.2.1 *Megobo* 11

1.2.2 *Marašia/Tšhotšho/Tumpu* 14

1.2.3 *Kgantla* 17

1.2.4 *Waa or Goa* 19

1.3 The historical epoch names of *Kiba* 21

1.3.1 *Tšhumamabone* 21

1.3.2 *Lebowa* 23

1.4 The stylistic names 26

1.4.1 *Ditlabakelo* 26

1.4.2 *Koša ya dikhuru* 26

1.5 Repertory names 29

1.5.1 *Kgetse, Kiba, Sekomoti, Tšhotšho,* and *monti* 29

1.6 Names that describe outward appearance 33

1.6.1 *Makgakgasane le Kuane* 33

1.7 Trade names 34

1.8 A problem of definition: a case study of the 1996 Grahamstown Arts Festival 35

1.9 Conclusion 37

**Chapter 2**

***Kiba* and gender**

2 Aim 39

2.1 The dialogical nature of a *Kiba* discourse 40

2.1.1 Men-initiated performance 41

2.1.2 Women-initiated performance 43

2.2 Co-planned discourse – the co-operative principle 45

2.3 Conclusion 49

**Chapter 3**

**The *Kiba* resources of communication**


| | | |
|---|---|---|
| 3 | Aim | 51 |
| 3.1 | *Kiba* membranophones | 52 |
| 3.2 | *Kiba* aerophones | 54 |
| 3.3 | *Kiba* ideophone resources | 63 |
| 3.4 | Hand props | 65 |
| 3.5 | Costume | 66 |
| 3.6 | Conclusion | 68 |


**Chapter 4**

**The metalanguage of *Kiba* critical theory**


| | | |
|---|---|---|
| 4 | Aim | 69 |
| 4.1 | Critical theory | 69 |
| 4.1.1 | Elements of *Waa!Goa!* | 70 |
| *4.1.1.1* | *'Koša etšwe sekgotong'.* | 70 |
| *4.1.1.2* | *'Go fetolana'* | 70 |
| *4.1.1.3* | *'Go šidilela* and *'go taboga'* | 71 |
| *4.1.1.4* | *'Go iketla'* | 71 |
| *4.1.1.5* | *'Neeletšano e botse'* | 71 |
| *4.1.1.6* | *'Go ba le dika'* | 72 |
| *4.1.1.7* | *'Go dira manka'* | 72 |
| *4.1.1.8* | *'Reteletša metse ya bo bona* | 72 |
| *4.1.1.9* | *'Go phepela'* | 72 |
| *4.1.1.10* | *'Go kgahliša'* | 72 |

4.1.2 *'Go bina koša* 73

4.1.3 *'Go thupela'* 73

4.1.4 *Mošito le morethetho* – metre and melorhythm 73

4.1.5 Timbre 74

4.1.5.1 Timbre of the drums 74

4.1.5.2 Timbre of voices 75

4.15.3 Timbre of the *Dinaka* 75

4.1.6 *'Mmapadi' – Kiba* elements of drama 76

4.1.7 *Kiba* classics 76

4.2 Conclusion 77

**Chapter 5**

**Kiba performance protocol**

5 Aim 78

5.1 The logic of the *Kiba* repertoire protocol 79

5.1.1 Greeting songs in varied contexts 79

5.1.1.1 A regular social interaction context 80

5.1.1.2 The context of culture and heritage festivals 80

5.1.2 Post-greeting repertoire 81

5.1.2.1 Lifestyles 82

5.1.2.2 Polity 82

5.1.2.3 Manhood/womanhood and discursive youthfulness 83

5.1.2.3.1 Environment 84

5.1.2.5 Animals/plants 85

5.1.2.6 Self-praise 85

5.1.2.7 Jests and merrymaking 86

5.1.2.8 Special request songs 87

5.1.3 Farewell songs 87

5.1.4 Conclusion 88

**Chapter 6**

**Managing the *Kiba* performance discourse**

6 Aim 90

6.1 Organisational and discourse management 91

6.1.1 Personal characteristics 91

6.1.2 Relationships among participants 92

6.1.3 The role of the *Bahlokomedi* 93

6.1.4 The song-dance ensemble as addressors 94

6.1.5 The audience 94

6.1.6 Relationships among the *malokwane, Baphepedi, Baletši ba Meropa* and *Dibini* 96

6.2 Integrated discourse competence 97

6.2.1 Strategy for discourse management 100

6.2.1.1 Notice of a break 101

6.2.1.2 Registering a concern to the host 101

6.2.1.3 Goading and teasing women 101

6.2.1.4 Women's response to the men's challenge 102

6.2.1.5 Men's response to the women's challenge 102

6.2.1.6 Use of paralinguistic features 103

6.3 Conclusion 104

**Chapter 7**

**Evidence of the integral structure of a *Kiba* text**

7 Aim 106

7.1 Textual analysis of *'Sebodu sa bo Mmašela'* 106

7.1.1 Compositional elements 109

7.1.1.1 Metre, rhythm and time 109

7.1.1.2 Literary and melodic features 109

7.1.1.3 Discourse features 110

7.1.1.4 Transcription 111

7.2 Simplified cantometric scale of the *Kiba* kinesics discourse 139

7.3 Drumming intra-communication discourse of *Kiba* 141

7.4 The drum dialogue and the drum-dance dialogical structure 142

7.5 *Kibo/Kiba/Tulo/Sekgokolo;* the *Matikwane/ Makokwane/ Ditulutulu/Dithithimetšo* and the *Keedišo/ Phoisele/Taolo/Kgalapedi* drum discourse 143

7.6 *Kiba* integral intra-communication through speech-praise-song and the drumming-dance-drama discourse 145

7.7 An exemplary *Kiba* song-dance progression chart 150

7.8 Conclusion 152

**Chapter 8**

***Kiba* – a continental lingua franca?**

8 Aim 154

8.1 Is *Kiba* Sepedi? 154

8.2 A *Kiba* type of drum in broader African music 163

8.3 Conclusion 164

**Chapter 9**

**The dynamic nature of culture**

9. Aim 168

9.1 Background 168

91.1 The case of *Kiba* 169

9.1.2 The case of Free *Kiba* 173

9.1.2.1 Music resources 175

9.2 Tradition and individual talent 177

9.3 Ownership and rights 178

9.4 Ownership 181

9.5 Conclusion 183

**Chapter 10**

**The challenges of assessing *Kiba* in the Arts curriculum**

10 Aim 186

10.1 Background 187

10.2 Broad principles 188

10.2.1 Definition 188

10.2.2 Generic classification 188

10.2.3 Artistic elements 188

10.2.4 Discourse competence 191

10.2.5 Discourse management 192

10.2.6 Disourse development 192

10.2.7 An example of a rubric for performance 193

10.2.8 First language and first language culture 195

10.3 Conclusion 197

**Chapter 11**

**Conclusion** 199

**Glossary** 205

**Bibliography** 212

**Annexure 1:** Free *Kiba* notated sample texts 221

**Annexure 2:** Transcriptions of African music using African symbols by Meki Nzewi 223

**Annexure 3:** Cantometric scales 225

**Annexure 4:** Abbreviated thesis (audiovisual text):
extract of an authentic text of a royal performance of *Kiba*, as part of Chief Ramokgopa's official visit to Chief Kgaabi Moloto at the royal capital of Moleši, 1 January 1999
(Two Free Kiba CDs are included)

**Abstract**

**1 Aim**

The aim of the research is to map out the theoretical construct of *Kiba* from practice. The analysis includes the mapping out of the metalanguage of the theory used by its practitioners. Therefore the research will map out a theory of *Kiba* not as a generic hypothetical theory of music and dance, but as a theory that describes actual performance. The research aims to achieve this not only through the description of what practitioners do in actual performance, but also through analysing the language behaviour and principles that govern the making of the performance discourse. The research will also look into the dynamic nature of culture and the challenges of ownership and rights that emerge.

The analysis starts by tracing social practices and ethics that influence dance, drumming, music making, praise, and design of costume used in contemporary *Kiba.* It also looks at compositional structures, aesthetic elements, and principles governing the communicative competence of *Kiba*. The research presents the texts in Sepedi with English translations. It focuses on the description and analysis of principles governing the production and management of the discourse. Though the analysis focuses on the communicative function and value of *Kiba*, its main thrust is on principles that govern the making of the integral communication. The researcher uses mainly the performers' interpretation of the *Kiba* performance theory, as well as approaches to the analysis of cultural context of communication espoused by Hymes (1970) and Saville-Troike (1989).

## 2 Hypothesis

If *Kiba* practice theory is not developed, then *Kiba* will not find access into the mainstream of Arts and Culture curricula at all levels of education. The chances of it competing successfully in economic markets of the Arts and Culture will not see the light of day.

## 3 Methods and procedures

*Kiba* is a complex genre. The analysis of its performance discourse, that is, its dance-drama and praise-song of *Kiba* requires an interdisciplinary approach. This will be particularly useful in the analysis of the dance sequence structure with its dramatic effect, and of the principles governing the choices of repertoire and music elements. Barber (1989:13) supports this approach for the analysis of complex genres. She points out that:

> There is an obvious and very good reason for taking an interdisciplinary approach to African oral texts, and that is that the texts themselves can combine 'literature', 'history', 'music', 'religion' and other things. The unity of these fields within oral texts suggests that the method of interpretation should also be unified. Rather than collaboration between specialists from different disciplines, what is needed is the reintegration of an artificially divided field.

It is crucial to state from the outset that the research does not perceive *Kiba* as music or art, but as a way of lived communication and it echoes the observation made by Agawu (2002: 452) that:

> ... in many African languages, there is no single word for 'music' that the term is semantically dispersed across many fields often indexing dancing or movement as well as the actual sound produced.

However, since the overall vehicle of a *Kiba* performance is presented in song-dance, the research will trace the 'musical' and not the 'music' elements of *Kiba*. Nevertheless it does make a conscious effort to strike a balance between the musical, literary, dance, and the philosophical.

In Sepedi as well as the broad Sotho languages, the word for music is *'mmino'*. This refers to both song and dance. This concept will be represented in the research as 'song-dance'. Therefore, a multidisciplinary approach to the study of *Kiba* will prove to be more useful than an approach to music or just dance elements of *Kiba*. An analysis of the co-operative principles that underpin the *Kiba* discourse, and the cultural and compositional elements of *Kiba* will form part of the interdisciplinary approach to the study of *Kiba*. The research will also use elements of sociolinguistics, cantometrics, ethnomethodology and ethnomusicology to analyse *Kiba* discourse.

## 4 Procedures: focus areas of the research

The entire inquiry obtained data from participants through unstructured interviews and observation of the language behaviour of *Kiba* interlocutors. Observation and interviews were carried out in ten villages. The basic questions and the researcher's observation of live performance of *Kiba* focused on the three main areas of the research: compositional structure, aesthetic elements, and principles governing the actual performance. The latter refers to the norms and standards of interaction in, and interpretation of, *Kiba* discourse. The basic questions that are asked are:

*Definition of Kiba*

- *Kiba ke eng?/* What is *Kiba*?
  - ✓ *A Kiba ke ya banna goba ke ya basadi?/* Is *Kiba* a male or female genre?
  - ✓ *A Kiba ke ya baswa goba ke ya batho ba bagolo? /* Is *Kiba* a youth or adult genre?

*Compositional and aesthetic elements:*

- *Ge le bina Kiba le dira eng? /* What are the structural elements of *Kiba*?
- *Mekgwa ya go natefiša koša ke efe? /* What are the ways of embellishing a song?
- *Diletšo tše di dirišwago mo Kibeng ke dife? /* What resources are used in the *Kiba* communication system?

*Which principles govern actual performance communication? Examine the following:*

- *Poledišano le kgolagano ya koša magareng a malokwane le sehlopha, le magareng ga sehlopha le babogedi goba setšhaba? /* The discourse structure of the *Kiba* intra-communication system: analysis of the intercommunication strategies between the *Kiba* participants as addressers and an individual or a community as addressee(s).
- *A Kiba ke ya Bapedi goba ke Sepedi?* Is *Kiba* a genre of the Bapedi or is it Sepedi?

Translated texts appear beneath the original texts. Original texts appear in italics, while translations are typed in normal font as Mason (interview: Washington DC, June 1997) advises. Vernacular names and words are used and explained in context. Single word expressions and exclamations have been retained and their explanations are given in square brackets. A glossary of terms has been provided at the end of the thesis.

## 5 Abbreviated thesis

Accompanying the research is an audio-visual presentation that shows the prototype of an integral and fully expanded discourse of *Kiba*. The video is intended to help the reader and viewer to understand performance nuances of dance, drumming, voice technique, and the use of colour. The audiovisual excerpt of an exemplary performance of *Kiba* is provided as annexure 4. The

latter is an authentic text that shows a royal ensemble, led by Chief Ramokgopa during his official visit to the royal capital of Moletši on 1 January 1999. The excerpt shows every aspect of *Kiba* raised by the research.

There are also accompanying compact discs, which reveal the conscious attempt to further develop *Kiba* into a modern competitive format called *Free-Kiba. (*See the copies of the themes presented in annexure I, and the two CDs that are provided as part of annexure 4). Agawu (2002:47) perceives this kind of an adaptation as progressive in that it is premised on the agenda of the emancipation of African music. He puts it succinctly:

> The emancipation of African music begins precisely at the point where our priorities shift from valuing present realities to constructing future possibilities.

This view is also held by Nzewi (1980, 1983).

## 6 Conclusion

The research will use ethnomusicology to analyse participants' use of song, dance, drama, drumming and praise-singing as integral constituents of *Kiba*. To analyse the *Kiba* discourse structure, the research will use the 'ethnography of communication method. The method is useful in the analysis principles governing the appropriateness of lived communication (Hymes 1964). It also requires principles of ethnomethodology to be used to 'discover what methods [*Kiba*] practitioners use to participate in and make sense of interactions of their

# Chapter 1

# Introducing *Kiba*

## 1 Aim

The aim of this chapter is to investigate how *Kiba* practitioners themselves define the concept of '*Kiba*', scrutinise rigorously general opinions about the concept, and analyse the subtle nuances underlying generic definitions. This study therefore attempts to provide an integral description and definition of *Kiba*. Opinions of retired veteran practitioners, long-term practitioners and the newly initiated are solicited on what they think *Kiba* basically is. It illustrates the very daunting challenge of self-definition by a people. The researcher wishes to make it clear that in this research *Kiba* is not discussed merely as music, but as an integral discourse of music-dance-drama. Agawu (2002:436) also supports this kind of approach:

> Rather than proceed with too fixed or rigid a view of 'music', it would be better to respect the varieties in indigenous formulations of the concept, citing African-language words or expression where appropriate.

*Kiba* is an integral complex genre. Arom (1961:17) captures Agawu's notion appropriately by recommending that the study of music in all cultures is essentially the study of the learned behaviour that finally constitutes what is regarded as style.

> For music is learned behaviour, and as such we should expect it to act like other elements of culture and to be susceptible to some regularities which make it possible to analyse any aspect of culture.

The chapter therefore starts off by investigating the learned cultural behaviour that constitutes the making of *Kiba*. It zooms in on the different names used to describe *Kiba* and on the learned behaviour that informs the practice. Viewed in this way, an analysis of *Kiba* discourse implies unpacking the cumulative learned behaviour that is crystallised into what is now perceived as *Kiba*.

### 1.1 What are the various names that are used to describe *Kiba*?

*Dinaka, Kiba, Mmapadi, Sekgapa, Megobo, Marašia, Tšhotšho, Tumpu, Kgantla, 'Waa! Goa!', Mmino wa setšo, Tšhumamabone, Lebowa, Koša ya Dikhuru, Ditlabakelo, Kgetse, Makgakgasa* and *Kuane* are among the popular names that are used to refer to *Kiba* in one way or another. The sixteen names listed above show why an ethnography such as this is necessary to map out the conceptual framework that underpins this way of thinking.

It is important to note that the names used to refer to *Kiba* all highlight constituent elements of the genre. These elements could be, on the one hand, the music, dress, repertoire and dance styles. On the other hand, the names mark historical developments and/or practices. All of them, irrespective of their etymology, refer to the same learned behaviour that this study investigates under its most popular name, *Kiba*. The following section investigates the sources of each of the names.

### 1.1.1 *Kiba* as a membranophone resource

The membranophone family refers to 'drums with parchment heads' (Nketia 1986:85). In a very important statement Nketia points out that: 'In African societies, the emphasis on percussive instruments finds its highest expression in the use of membranophones' (1986:85).

In the *Kiba* speech community, the term *'Kiba'* refers to the biggest drum in the family of the *Kiba* drum discourse, but *Kiba* can also refer to the genre itself. It is also interesting to note that the use of the name *Kiba* as a drum refers not only to the size of the drum, but to the drum with the deepest sound. The deep resonation it produces and the metrical definition it maps out give it its name. In this sense *Kiba* is used as a verb, *'go kiba',* literally meaning 'to pound with a thud', whereas *'kibo'* is a noun referring to 'the manner of thudding'.

### 1.1.2 *Dinaka*: aerophone resources

The most popular variant that is always used with the name *Kiba* is *Dinaka*. The *Dinaka* are the one-tone flutes that are used in *Kiba* harmonic orchestration (*naka* is the singular, meaning one flute, whereas *Dinaka* is the plural form). Often the name *Dinaka* is used in place of *Kiba,* and it has an inextricable association with it. Here is an example:

Galane: *Ba bangwe ba re re bina Kiba.*

Some say they dance/sing *Kiba.*

*le ye ke e swerego ye (letša)*

only to flutes like the one I have (blows).

(Interview, Mogodi Ga-Mphahlele, January 1997)

### 1.1.3 *Kiba*: a gender indicator

*Kiba* is also used to denote a gender role. The mere mention of the word '*Kiba*' immediately denotes men's role in the reconstitution of social behaviour through song-dance. It is generally used loosely to refer to a male ensemble. But this instance does not cancel out the earlier reference to a drum resource. Manamela points this out clearly:

Manamela: *A se wa basadi . Kiba ke mmino wa banna.*

It is not a women's (song-dance). *Kiba* is a men's song–dance.

Galane: *Basadi a go kgonege gore ba bine Kiba?*

Is it not possible that women can dance the song–dance of *Kiba* ?

Manamela: *Aowa!*

No!

Moyo: *Aowa!*

No! (Concurring)

(Interview, Seshego, July 1996)

### 1.1.4 *Dinaka*: a gender indicator

As with *Kiba*, *Dinaka* are more closely associated with men than with women. This is because men exclusively use *Dinaka*. They have therefore come to symbolise their manner of participation in *Kiba*. In other words, *Dinaka* are predominant codes of men's musical discourse. This does not mean that men do not use voice. They do. But it is loosely assumed that they use *Dinaka* more than they use verbal codes. Whatever the ratio of *Dinaka* to voice is, *Dinaka* symbolise the manner of men's participation in the construction of the *Kiba* discourse.

### 1.1.5 *'Mmino wa setšo'*

The most common tag attached to the concept of *Kiba* is *'mmino wa setšo'*. The expression means 'cultural song-dance'. This is more popularly associated with *Kiba* than *Dinaka*. The name *'mmino wa setšo'* could be rated second in the hierarchy of names that are closely associated with *Kiba*. When asked what *Kiba* is, nine out of ten times the answer is *'mmino wa setšo'*. Here is an example:

Galane: *Sehlopha se le binang le sona le se bitša eng?*

What do you call the name of the group you dance with?

Mrs Phogole: *Re se bitša mm... 'Mmino wa setšo Morakaneng'.*

We call it mm .... 'The cultural dance of Morakaneng'.

(Interview, Morakaneng Ga-Mphahlele, January 1997)

In another instance, Midlus Moloto of Ga-Matamanyane in the Moletši area gave a similar description:

Galane: .... *le letša mmino o ba rego ke eng?*

... what type of song-dance do you make?

Moloto: *Mmino?*

Song-dance?

Galane: *Le o bitša eng mmino ona ola?*

What do you (essentially) call that song-dance (you have just been making)?

Moloto: *Ke wa setšo.*

It is cultural (music).

Galane: *Ke wa setšo?*

It is cultural?

Moloto: *Eng.*

Yes.

(Interview, Mmotong wa Perekisi, Moletši, August 1996)

In yet another discussion with Mphahlele, from the 'Mogodi no Jealous' *Kiba* troupe, a similar answer ensued. He said:

Galane: *Ee, le o bitša gore ke eng?*

Ee, what do you call it?

Mphahlele: *Aowa, rena ... ke gore... re no o bitša gore ke mmino wa setšo.*

No, we ... that is ... we just call it cultural music. That is, in our

*Ke gore ga ga bo rena, re no o bitša gore ke Kiba.*

own community (where we come from), we just call it *Kiba*.

(Interview, Mogodi, Ga-Mphahlele, January 1997)

Ramokhufi, from Diteneteng in Moletši, also describes *Kiba* as '*mmino was setšo*'/ 'cultural music'. The list goes on. The excerpt below further illustrates the perception.

Galane: *Byale lena ee, mmino o wa lena o, le o bitša eng.*

Now you, ee, this song-dance of yours, what do you call it?

Ramokhufi: *Ke mmino wa setšo.*

It is cultural music.

(Interview, Moletši, January 1998)

### 1.1.6 *Mmapadi:* a gender indicator

*Mmapadi* is a Sepedi name that means 'a play' or 'a game'. This means that *Kiba* is not merely music, but contains strong elements of drama. It actually refers to the

### *1.1.7 Koša tša mathumaša*

*'Koša tša mathumaša'* are the 'songs of the young maidens'. *Mmapadi* is the term that is used to refer to the same song-dance men do when it is performed by women and not just by females. *'Mathumaša'* are 'young maidens' and their song-dance performance of *Kiba* is called *'Koša tša mathumaša.* The other name for m*athumaša* is *kgopa. Kgopa* refers to a girl in the process of initiation. However, older women sometimes call themselves *mathumaša* to denote their celebration of their days as maidens and as a continued celebration of the values of maidenhood. This is a virtue that all women are encouraged to take pride in.

### 1.1.8 *Sekgapa*

*Sekgapa* is the name used to denote songs sung for maidens immediately after their initiation ritual process. Women sing these songs to celebrate the transition from girlhood to womanhood. *Sekgapa* therefore refers to songs sung on the eve of the 'home-go' day for maiden initiates, and on the morning of their release back to the village. At that stage they are still called *kgopa*. Therefore *Sekgapa* is a corollary of *kgopa,* a maiden initiate. This term is predominantly used in the Ga-Dikgale area, east of Polokwane, but can even be found in the Moletši area or anywhere in the country to which the Ga-Mphahlele communities have moved.

Galane: *Sa ka Ga-Dikgale ke.*

What term is used by the people of Ga-Dikgale (where you come from?)

Ernie: *Sekgapa.*

Sekgapa.

Galane: *Se ke sa ka mo Ga-Dikgale.*

This variety *(Sekgapa)* belongs to the Ga-Dikgale community.

Ernie: ... *Gape Mmapadi le Sekgapa ke ntwe tee...*

...In fact *Mmapadi* and *Sekgapa* are one and the same thing.

(Interview, Seshego, July 1996)

It is therefore important to note that the young girls' post-initiation song-dance event, showing the same learned behaviour and repertoire of *Mmapadi,* is called *Sekgapa,* while that of the uninitiated is called *'Koša tša mathumaša'.*

## 1.2 The sources of the *Kiba* monody

There are different sources of learned behaviour that make the characteristic *Kiba* ambience and monody. They are *Megobo, Marašia/Tšhotšho/Tumpu, Kgantla* and *Waa! or Goa!*

### 1.2.1 *Megobo*

*Megobo*, meaning praise-medley, is one of the finest learned behaviours of *Kiba.* It contributed the vocal lilting, crepitation and mouth drumming techniques to the vocal styles of *Kiba.* The name *Megobo* is often used with *Kiba,* even if the functions and roles of the two genres are actually far apart. They are both

communal genres, but *Megobo* are sources or melting pots of heroic praises. While praise is integral to the daily language usage and proverbs of the Bapedi communities, its mainstay is in post-war ceremonies, initiation rituals, weddings, birth and burial. It is only in *Megobo* that praises were decontextualised. They were rendered by a men's workforce to relive a range of historic moments of their heroism and struggle. So it should not surprise fellow researchers that the *Megobo* institution and genre are linked to *Kiba*. Ntswane explains the *Megobo* workforce praise-song aptly:

Galane: *Byale, mmino wa Sepedi botsebotse, lena le tseba e le ofe?*

Now, what is the essentially Sepedi song-dance called?

Ntswane: ……*wa bakgalabye be ba sa bine oo.*

… this one of the old men? No, they never danced that one.

Galane: *Ba bina eng?*

What did they dance?

Ntswane: *Wa bakgalabye be ba ipinela*

Old men would just dance casually.

*Ba apeya mabyalwa, ba dia matšema a fega megwapa…..ba dia*

They would brew their own beer, and form workforces. They dried up

*Megobo.... Ya ge ba etšwa marumong ba itheta.*

meat. They would sing praise medleys in

*a cappella* workforce ensembles of post-war self-praises (while doing these daily chores).

Morwaswi: *Ba no opela fela, ba sa bine?*

They would just sing, without dancing?

Ntswane: *Eng. Ba no opela fela. Batho e ba na le dikoša koša, e e le*

Yes. They would just sing. Women are the ones who actually

*basadi.*

had proper song-dances.

Morwaswi: *Mm ... Bakgalajwe ba Bapedi e ba se ne nako ya go bina ka*

Mm ... The Bapedi men did not have time to dance on their feet.

*maoto ne?*

Did they?

Ntswane: *Ha e !*

No!

Moraswi: (said something)

Ntswane: *...Be e no ba go ba šoga mekgopha, ba itheta ge ba e tšwa*

...They would just tan skins, sing praises of own family names

*marumong.*

when they returned from wars. (This is called Megobo.)

(Interview, Ga-Mphalele, February 1998)

*Megobo* is thus a decontextualised reconstitution of heroic praises now done while tanning skins and performing men's chores. In that sense, *Megobo* are therefore precursors of *Kiba* in Ga-Mphahlele. In other words, it is now in *Kiba* that men reconstitute the praise-singing of *Megobelo,* and *Kiba* has therefore become a new context for *Megobelo.* Now both men and women sing praises in *Kiba,* but women have become even more prominent praise-singers than men.

### 1.2.2 *Marašia/Tšhotšho/Tumpu*

While *Megobo* are melting pots for heroic praise by men, *Marašia, Tšhotšho* or *Tumpu* is the melting pot for the women's praise-singing style that has become part of present-day *Kiba. Marašia* or *Tšhotšho* is essentially a repertoire sung for young, initiated, and therefore marriageable, maidens on their wedding day. These songs communicate the values of womanhood. They communicate the family values that a maiden chosen for the young man should know. *Marašia* or *Tšhotšho* would be regarded as an orientation and preparatory programme that a chosen

maiden would be taken through by her own mother, her aunts, and her mother's initiation peers. They therefore share the values and worldview of their womanhood and wider communal values.

Both names do crop up each time a discussion about *Kiba* is held. The modern *Marašia* or *Tšhotšho* is a brand of *Kiba* that uses a combination of the present-day ground drums of *Kiba* and old structural elements of circular dance and poetry recital. The old man Matlhaela puts it more succinctly.

Matlhaela: *Gomme bo mmagorena ba bina Marašia.*
In fact our mothers would dance the *Marašia.*

Galane: *Eng.*
Yes.

Matlhaela: *Ya!*
Wow!

Galane: *Byale ke kwele ba ntlhalošetša gore ge ba be ba bina*
Now I was told that when they (participants) danced the

*Marašia, ba be ba sa šumiše meropa ye ke kwa*
*Marašia* they did not use drums like these (referring to

*ba re ba be ba šomiša e mengwe e mennyane ba e swara*

four floor drums). They say they used to use some small drums,

*ka diatla.*

which they held with their hands (while playing).

(Interview, Ga-Mphahlele, January 1997)

Ramatsimela and Mosomane explain the function of the *Marašia* institution in their village of Morakaneng, in Ga-Mphahlele.

Galane: *Byale koša ye ya Marašia ge le e kwišiša gabotse, goreng*

Now to your way of thinking, why has this song-dance

*ba be ba re ke Marašia.*

been named *Marašia*?

Ramatsimela: *Ge ba re ke Marašia, ke koša ya go tšeiša baana.*

In fact *Marašia* is a marriage ritual song-dance.

Galane: *Ya go ...*

That of ...

Ramatsimela: *Ge ngwana a nyaalwa.*

When a young girl gets married.

(Interview, Maijane, Ga-Mphahlele, January 1997)

The delayed tempo, the narrative poetry style, the praise dance, the solemn monody of song, and the near-sacred element of the *Kiba* monody are contributions brought into *Kiba* through the repertoire and the learned behaviour of *Marašia, Tšhotšho* or *Tumpu*.

### 1.2.3 *Kgantla*

*Kgantla* is a song-dance of men initiates, sung by women to receive their sons back from initiation programmes. The *Kgantla* learned behaviour is evident in present-day *Kiba* through its elements of unison mass singing. It is as indigenous as *Megobo* in that they both sing praises in *a cappella*. However, *Kgantla* is a precursor of *Megobo* in that initiations precede wars. Nevertheless, today men and women converge on the village centre, or on someone's family backyard, to sing *Kgantla* as the *finale* to a *Kiba* performance. They have even arranged a *Dinaka* accompaniment for it.

Ntsoane: *Aowa! Re no tseba yona e. Ka gore ke yona yona, ke Kgantla.*

No. We just know this very one only. It is the very *Kgantla*.

*ya ge ba goroga. Ya ge ba goroga gomme le rena re itiya kati.*

It is the reception song of men. When we praise-dance

*Kati.* (That is, sing praises and dance in the praise dance behaviour.)

Galane: *'Sekutu phyatla boladu makgolo'a ngwana o tlile'*

'Sekutu gash the pass bubble, the grandmother has come'

*'phyatla boladu mokgolo'a ngwna o tlil'.*

'Tear off the pass bubble, the grandmother has come.'

*Ke Kgantla yeo ke ya banna.*

That is *Kgantla.*

Galane: *Eng.*

Yes.

Ntsoane: *Ge ba tswa go wela.*

When they return from the initiation ceremony.

(Interview, Ga-Mphahlele, January 1997)

*Kgantla* is currently a stylistic component of *Kiba*. The name *Kgantla* crops up, particularly in Ga-Mphahlele, each time discussions about *Kiba* are held. The praise-name of the *Kgantla* genre is *Kgantla' ngwana magana go lelwa.* Literally translated it means '*Kgantla (*song of*)* a child who refuses to be rocked and lulled'.

Sung for the men initiates, it suggests that the pre-initiation period is a stage where they were like children who required to be rocked and soothed all the time. They now refuse to be treated as babies because they have become men. This is an open declaration by mothers that they know that their sons emerge from the initiation programme as independent adults.

### 1.2.3 *Waa!Goa!*

The other style of elated praise associated with the marriage of maidens that has come to characterise *Kiba* is called *Waa!Goa!* It is a special onomatopoeic ululation used mostly by seasoned griots. The same ululation, associated with its specialised slow and off-beat dance antics called *'go phepela'* or *'go hlakela'*, is a common element of present-day *Kiba*. Later in the research *Waa* or *Goa* will be shown to be one of the structural elements of *Kiba*. Ntsoane of Mogodi, at Ga-Mphahlele, explains the nature of the learned behaviour:

Galane: *Oo ge ba tšwa go wela.*

Oh, when they return from the initiation ceremony.

Ntsoane: *Eng ... ba dia waaa!*

Yes ... they would be doing praises and the praise-dance of (what is called)

W*aa!*

Galane: *Eng.*

Yes.

Ntsoane: *Eng, a swere makgai.*

Yes, holding leafy twigs.

(Interview, Ga-Mphahlele, January 1997)

Today, the learned behaviour of praise-singing on and off time in free verse, punctuated by off-time praise-dance steps blends well with the entire monody of dance dialogue drum, called *Keedišo* or *phoisele*, to create a counterpoint with the *Kiba* and *matikwane* drums.

Mphahlele of Seleteng, in Ga-Mphahlele, explains much more clearly the synergy that has come to exist between *Kgantla* and *Kiba*:

Mphahlele: *Mara yona ga botse botse, ke ya baisa bale ge e tšwa*

But in actual fact, it (Kgantla) belongs to the initiation rituals of men

*ka kua thabeng.*

when they return from the mountain (initiation programme)

Galane: *Thobela.*

Your honour.

Mphahlele: *Mara ka mo Dinakeng ba no e lokela ka gore ka Dinaka e a*

advent of conventional literacy and numeracy as a form of enlightenment. This act of being enlightened is metaphorically referred to as *'go tšhuma mabone'* in Sepedi. When the time came on Sundays for women and men to meet at the village centre to reconstruct their history and negotiate the communal meaning of weekly experiences through song and dance in typical *Kiba* learned behaviour, women called themselves the ones who bear the light, '*Tšhumamabone'.* This name became more and more popular and today has come to refer to *Kiba.* Because *Kiba* had already constructed a free and all-encompassing format of praise, song, dance, drumming, prancing, historical narrative and ritual spirituality, the message of the new enlightenment found collective recognition through the broad-based social platform of *Kiba.* Here is an excerpt from a praise text that confirms the celebration over the adult literacy programme:

*Kua Morakaneng a Kgaphola*

At Morakaneneg of (Chief) Kgaphola

*ba bina ba tsena sekolo*

they dance while they attend school

*Agee Masekontari wee*

Agee the secondary school students

(Excerpt from the *Sebodu sa bo Mmašela* praise text, Morakaneng, Ga-Mphahlele, January 1997)

Today *Kiba*, as well as other similar social institutions in African communities, is still a viable social mobilisation vehicle that is embraced as acceptable communal behaviour of rural communities. Phoku explains that *Tšhumamabone* and *Kiba* are one and the same thing, *'ke nto e tee':*

Galane: *Ge le re di a kwana le ra gore ge bona ba bina Kiba lena le bina ...*
When you say that they are in agreement with each other; you mean that when men dance *Kiba* and women dance ...

Phoku: *(Feleletša polelo)Tšhumamabone*
(Completing the sentence) *Tšhumamabone*

Galane: *Tšhumamabone, eeh... botsebotse le bina ntwe e tee.*
*Tšhumamabone*, eeh ... actually you are participating in the same type of activity.

Phoku: *Eeng ke nto e tee.*
Yes it is one and the same thin ŋ.

(Interview, Morakaneng, Ga-Mphahlele, January 1997)

### 1.3.2 *Lebowa*

Of all the historical names, the most popular variant of *Kiba* is *Lebowa*. It has gone down in history as the name of the former homeland. The political settlement of

Lebowa came to brand annual culture and heritage festivals with its own name. The politicians took advantage of the capacity of *Kiba* to mobilise communities. They therefore put together a festival called the *'Lebowa Show'* at which *Kiba* featured as a *finale* in the cultural programme. As the *piece de resistance* of the show, it became synonymous with it. The *Kiba* core groups also took pride in dancing *'Lebowa' 're bina Lebowa'* instead of saying 'we dance for *Lebowa*' or *'re binela Lebowa'*. Mphahlele and Maredi explain the evolution of the name even better:

Maredi: *Eng, mmino wa rena ona ke Lebowa.*
Yes, our song-dance is *Lebowa.*

Galane: *Eng.*
Yes.

Maredi: *Eng.*
Yes.

Galane: *... Byale lena nkane le re ke Lebowa?*
... Now why do you call it *Lebowa*?

Mphahlele: *Akere Lebowa re le thomile ge 'boa le le tsena.*
Is the Lebowa song-dance not started with the inception of the Lebowa (homeland).

Galane: *Oo, be le reta Lebowa ke.*

Oh, you were singing praises to the (homeland) of Lebowa.

Maredi: *Eng, be re reta Lebowa.*

Yes, we were praising Lebowa.

Galane: *Byale la theelela mmino wa lena ka Lebowa .*

Now you named your song-dance after *Lebowa.*

Maredi & Mahlaela: *Eng.*

Yes.

Galane: *Oo basadi ke lena le retileng Lebowa le go feta banna ke gore*

Oh women, you actually praised Lebowa more than men did

*banna bona ba diore Kiba.*

because they stuck to their original name *Kiba.*

Maredi & Mahlaela: *Eng ba diore Kiba.*

Yes they stuck with the name *Kiba.*

(Interview, Ditolaneng, Ga-Mphahlele, January 1997)

It is interesting to note that Maredi and Mahlaela explain that when the name rubbed off, it did not affect the male brand of *Kiba*. This is because women have

Manamela and Moyo point out that the difference between the two lies in the dialectal terminology:

Manamela: *Gape Mmapadi le Sekgapa ke ntwe tee. Ba bangwe ba re*

In fact *Mmapadi* and *Sekgapa* are one and the same thing.

*ke 'koša ya dikhuru'.*

some call it '*koša ya dikhuru*' (a song-dance of the knees)

Galane: *Oo 'koša ya dikhuru' ke ona Mmapadi.*

Oh, '*koša ya dikhuru*' is the very *Mmapadi* (song-dance style?)

Manamela: *Eng.*

Yes.

Galane: *Go reng ba re ke 'koša ya dikhuru' bona? Kgane ba bina ka*

Why do they call it '*koša ya dikhuru*'? Do they perhaps

*dikhuru?*

dance on their knees?

Manamela: *Ke polelo ya se bo bona.*

(No) It is just a manner of speaking or communal language.

Moyo: *Eng.*

Yes.

Manamela: *Ke polelo ya se ga bo bona.*

It is their own speech style.

(Interview, Seshego, August 1996)

This behaviour reinforces the convention that a woman should look downwards while talking to a man. As stated above, it has become a characteristic style when women dance in *Kiba* and has come from the *kgopa* initiation process. It is ritualistic in that it almost constitutes sacrilege for a woman to look a man in the eyes.

Another principle of conversation that governs dance is that a woman is required to pride herself on her behind (*'sekgoto'*). A woman therefore needs to bend forward so that her behind faces the men when they dance. Women do this to tease men. They even sing from a repertoire of *'koša ya dikhuru'* a song called *'sekgoto'*. The lyrics of this song say:

*Sekgoto wee,*

Bulgy behinds

*Sekgoto re konketša masogana'*

We tease young men with our bulgy behinds

*Ge o sena sekgoto a bee mosamelo*

If you do not have a bulgy behind, tie on a pillow

(Excerpt, Moletši, December 1992)

This discourse is from the women's initiation dance ritual and has come to constitute a style called *'koša ya dikhuru'*, meaning 'a song of the knees'. It is in fact a language behaviour denoting a sense of feminine beauty. There is even a saying amongst *Kiba* women dancers that *'koša e tšwa sekgotong'*. This literally means that 'a song comes from foregrounded behinds'. In essence this is a metaphorical reference to the principle of respect and an aspect of style that brings about the beauty of the song.

## 1.5 Repertory names

*Kiba* has also acquired names based on songs whose popularity has become synonymous with the genre itself. Some of the repertoire names that stand out from the others and are now synonymous with *Kiba* are *Kgetse, Kiba, Sekomoti, Tšhotšh,* and *Monti.*

### *1.5.1 Kgetse, Kiba, Sekomoti, Tšhotšho,* and *Monti*

The sentimental attachment that *Kiba* participants associate with certain key repertoires has made their titles stand out above the rest of the songs. The significance of the songs is often brought about by their role and function in

Moloto: *Ge ba šetše ba tsena, ka motse ba re Kiba. E re: 'Dum! Dum!*

When song-dancers enter a village/home, they say: '*Kiba!*" It

*Ba re Kgetse! Le wena o tla e kwa.*

says: 'Dum! Dum!' You too will just feel *Kgetse*, (when you know one).

Galane: *Oo.*

Ooh.

(Interview, Mmotong Moletši, August 1996)

Moloto elucidates the principle at work here, using *Kiba* as an example. He points out that the typical dance structures and the monody in the melorhythm of songs with different titles distinguish a genre from others. He says that women and men may sing a song without mentioning titles, but anybody who knows will feel and recognise the definitive *Kiba* drum sound, the rhythm and time it suggests, the melody and the monody that ensue. These evocations are almost spiritual in that the textural blend that follows the *Kiba* drum sound has a peculiar nuance. Moloto further explains that:

Moloto: *(Basadi) Ba nayo.*

(Women) They do have one. (A title of a song called *Kiba.*)

Galane: *Ka....*

In ....

Moloto: *Ka makotong (pointing his feet)*

In the form of a dance.

Galane: *Ka makotong.*

As dance.

Moloto: *... Ba ka no opela ba re:*

... They may just sing and say:

*(Lead)*

*Hee Kiba wee...*

*(Chorus)*

*Joa hoo! Hoo!*

*(Moloto comments)*

*Ke gore byale ba a e tšhelela, ba a tsena.*

This means that they are singing it, and they are entering a village/home.

Galane: *Ke gore ka mokgwa o Kiba e, ka mo banneng le ka mo basading*

This means that in this way the *Kiba* genre exists in both men's

*e gona.*

and women's repertoire.

Moloto: *E a appeara.*

Yes, it exists (in both).

(Interview, Mmotong Moletši, August 1996)

## 1.6 Names that describe outward appearance

There are names of *Kiba* that describe costume and the ambience that it creates when performers dance. The two obvious examples are *Makgakgasa* and *Kuane.*

### 1.6.1 *Makgakgasane le Kuane*

The advent of *Kiba's* new costumes earned it names that described the designs. *Makgakgasane, Kuane* are other names that are used in the place of *Kiba* . *Makgakgasane* means free-flowing dangling pieces. *Kuane* is headgear. When women in Ga-Mphahlele borrowed the design of elaborate head cloths from women in Sekhukhuniland, the one thing that made them different was *'kuane'.* They therefore used the name to refer to the genre of *Kiba.* Similarly, when women started to put on designs that seemed to provoke the wind, the name of the design came to be used to describe the monody and style of *Kiba.*

## 1.7 Trade names

The development of a small commercial interest in performances of *Kiba* made it important to begin to elevate the name of the group above that of the genre for marketing purposes. This became even more important, in that groups that had won at arts and heritage festivals needed to be recognised for their success. The culture of group names gained prominence. In an example below, Ntswane was asked the name of the genre they used and his answer was the trade name of a group. When the researcher then asked him to name the genre, he did not even see the need to do so, except to refer to it indirectly. But the one thing he made sure that the researcher did not miss was the marketing name of the group.

Ntswane: *Re o bitša Mogodi no Jealous*

We call it Mogodi no Jealous

Galane: *Mogodi no Jealous*?

Mogodi no Jealous?

Ntswane: *Eng.*

Yes

Galane: *Byale o wa setšo wa banna ona le o bitša eng*?

Now what do you call the cultural (song–dance) of men?

Ntswane: *Ke ona o re o swerego.*

That is the one we are busy with.

(Interview, Mogodi Ga-Mphahlele, August 1996)

## 1.8 A problem of definition: a case study of the 1996 Grahamstown Arts Festival

In 1996, the Grahamstown Arts Festival hosted, as part of its classical programme, the *Kiba* performance. Featured on the classical arts programme stage were the women's group from Mmalebogo called *Basadi ba Mmalebogo* and the men's ensemble from Sekhukhuniland called *Dinaka tša Sekhukhuni*. The questions that stimulated this research haunted the festival programme organisers too. The festival programme was distributed with the following (edited) leaflet on the *Kiba*:

**The people**

*Kiba* is the natural dance of the Pedi people. The Pedi people come from Sekhukhune. The Pedi are of the Sesotho language group and they are referred to as the Northern Sotho. Member(s) of the *Dinaka* come from two villages, Sefoka and Masemola, while the women's group come from the Malebogo area.

**The music and dance**

The male and female styles of *Kiba* to the uninitiated are very similar. In reality the similarity goes as far as some basic steps, which for lack of a better term I will call the walking step and the waiting step. The latter comes at the beginning of each movement (song/piece) and when connecting major steps. The drums are also a

major similarity. The drums used are a bass, tenor, alto and soprano. The bass, alto and soprano provide the continuous rhythmic frobic, while the tenor is the master drum that accompanies the intricate dance steps.

In Classical African music, [we] refer to both the music and dance. In addition, the music would include drama. Although the *Kiba* concert for the festival is billed under dance, it could be easily be billed under music. The Pedi people refer to dancing as *'go bina'* ie 'to sing', thus they sing *Kiba* (ie dance *Kiba*). Another benchmark for understanding *Kiba* is to view it [as] absolute dance [music] and not a programme dance [music].

Ballet and contemporary dance are largely programmatic. There is a story line, told through the dance, the motifs, steps and movements. The music accompanies this telling and thus contributes to the telling of the story. *Kiba* is not programmatic, but absolute. The motifs, steps and movements are not choreographed to tell a story, but are the subject matter themselves. They are the beauty, joy, passion, the rhythm, and the music.

The song [as in *go opela* song, vocal or pipe music] come from a classical repertoire, especially *Dinaka* [panpipes]. None of the group members [or any other *Kiba* male group] lay claim to composing them. But they acknowledge that they have been handed down from generation to generation. The vocal songs of the women's group, although classical in terms of melodies and harmonies, have their lyrics composed by the groups and some are taken from the repertoire of other contemporary groups.

The preceding chapter has dealt in depth with the definition, structure, modes, function and role of *Kiba*, gender, sex and polity of *Kiba*. The leaflet dealt with the definition and structure. It defines the Bapedi as certain communities of Sekhukhuniland. It raises the question of Northern Sotho. If the Pedi people come from Sekhukhuniland, then is *Kiba* Sepedi? If it is, what language do the women of Malebogo speak? It defines *Kiba* as music and dance and discusses the dance structure of *Kiba*. It uses the term *Dinaka* for *Kiba*. It confirms that 'motifs, steps and movement ... tell a story... [and] are subject matter themselves'. It dealt with the peculiar notion of singing *go opela* as meaning to dance. That juxtaposition of the notion of song-dance is echoed in the concept of *go bina*. Therefore, the myriad perspectives of the speakers and the critical questions raised by national arts festival are enough evidence for the need to standardise *Kiba* theory and practice through the exhaustive discourse contained in this research.

## 1.9 Conclusion

There are cultural practices that account for what have come to be called the styles, techniques and repertoire of *Kiba*. These practices have brought into *Kiba* the spiritual, the sacred, the artistic, and the general monody that today are known as *Kiba*. They have brought with them names that are forces that displace each other like molecules in a mixed solution. They often appear as distinguishable parts of a whole and even displace the view of the whole at times. However, today the overall ambience of the broader genre is called *Kiba*. Only experienced practitioners can give a comprehensive account of the origins of what emerge

today as mere styles. *Kiba* has taken on board the truly cumulative learned behaviour of a people: the spiritual, the cultural, the artistic and the aesthetic elements. To date *Kiba* is still a truly communal and a viable institution used to constantly negotiate and refine communal values and ethics.

# Chapter 2

## *Kiba* and gender

### 2 Aim

The aim of this chapter is to analyse how gender and sex groupings impact on the discourse and style of *Kiba.* These have already been alluded to in chapter 1. This chapter will look into how sex groupings initiate discourse, but negotiate it along gender lines. The chapter will tease out the significance of planning a *Kiba* discourse in terms of sex groupings, and the performance in gender grouping. It will also tease out how discourse that has been planned as either male or female becomes contextualised into a communal voice during public performance. In this way the chapter will discuss aspects of joint management and execution of a *Kiba* discourse and performance along gender lines. The chapter will conclude by illustrating the discursive relationship between *Kiba* sex groupings and their co-managed discourse. Issues raised in this chapter relate to the exploration of the dynamic nature of culture discussed in chapter 9.

Sex groupings deal with male and female issues respectively. Gender groupings deal with family values, responsible citizenry, socio-economic and political issues. The chapter will prove that, in either case, a *Kiba* discourse is never a discourse of irreconcilable dichotomies between male and female. Rather it is in one instance an intra-sex grouping preparation for extra-grouping negotiation and ratification.

The culminating point is that while participants plan the *Kiba* discourse as males and females respectively, they execute it as men and women together, negotiating family and societal values.

## 2.1 The dialogical nature of a *Kiba* discourse

The question of 'who sets up to initiate a communication and what is the intention of that speech-song-dance-drumming event' is a critical phenomenon in dealing with the notion of sex- and gender-related discourses. In practice a male or female can initiate a *Kiba* speech event. However, it is important to note that a single-sex grouping can initiate a *Kiba* song-dance event, but it does not on its own constitute a *Kiba* song-dance speech community.

A sex grouping is learned behaviour structured along traditional values of society. However, while all traditions aim to remain unchanging and consistent at all times, they are, on the contrary, very transient and temporary. Therefore traditionally males and females respectively have initiated a discourse not against each other, but for the common good of the wider community. Their discourse is therefore always dialogical in nature. This articulation has been negotiated in the male and female initiation curriculum. The knowledge, skills, values, and attitudes of the entire initiation curriculum amount to essential prior knowledge for the *Kiba* participants' communication system.

It is possible for men to address men and women to address women. In the main, the aim of *Kiba* is the reaffirmation and renegotiation, in a public space, of

knowledge, values, skills and attitudes taught by the initiation curriculum. This is done to benchmark acceptable social life. That is the key purpose of *Kiba*.

Public space could be any of the following contexts of performance: a chief's royal function, a wedding, a funeral, a party, and a regular Sunday song-dance performance. In each case the appropriateness of a *Kiba* speech-song-dance event is evaluated in terms of whether it deals with fundamental values of manhood and womanhood. Other issues that make a *Kiba* performance relevant and the discourse appropriate is that it should deal with the issues of that specific context, and it should follow the performance protocol of that context.

### 2.1.1 Male-initiated performance

This section examines the male-initiated performance and the principles of performance governing it. The male-initiated *Kiba* song-dance discourse is expected to demonstrate men's knowledge of family values using praise-singing, praise-dancing, and dance-drumming skills. The dance language behaviour is assessable by its display of sheer energy and strength. Men dance in a circle around the drums. Their speech text should affirm acceptable behaviour of how men should treat women, values that are taught to the boys. A sample of a characteristic *Kiba* speech text, which defines boys' place in society, is quoted below. The boys must be taught these values and must remind themselves of these social standards through learning and performing the same repertoire as their fathers. At this stage the boys emulate their father in speech and dance behaviour.

Men should generally use basic texts in the public space to reinforce the knowledge, skills, values and attitudes in the boys' minds. For example, a social dictum that says ' a boy who holds his mother by her buttock would like to see the wrath of his father' is one that young boys must never forget. It means that it is unacceptable for a young man to make a pass at older women. The boys are expected to loudly declare such an act to be taboo by shouting it out publicly. The declaration should be made at the beginning of every song-dance discourse. It takes the form of adjacency pairs done through vocal call and action response, a vocal call and a vocal response. Here is an example:

Call: *Ntebeleleng!*

Look at me!

Response: *(They look at the interlocutor)*

Call: *Mphuralelelng!*

Let your back face me!

Response: *(Men turn their backs to the interlocutor)*

Call: *Mošimane a swara mmagwe ka lerago!*

If a boy holds his mother by her buttock!

Response: *O nyaka go bona mokgwa wa tatagwe!*

He wants to see the wrath of his father!

Call: *Mošimane ge a swara mmagwe ka lrago!*

If a boy holds his mother by her buttock!

Response: *O nyaka go bona mokgwa wa tatagwe!*

He wants to see the wrath of his father!

(Excerpt, *Mmino wa setšo*, Morakaneng Ga-Mphahlele, January 1997)

What would then follow are incredibly agile dance movements by the men that prove the point that they have the energy required of men. This is a standard for both men (initiated) and boys (uninitiated males irrespective of age). Over and above the energy that young boys need to exhibit, their ability to bring aesthetic effects into the song is necessary. These include dance antics and humour.

### 2.1.2 Women-initiated performance

Similarly women plan their song-dance speech acts with the aim of upholding their family values. They also intend, through their dance language behaviour, to prove that they themselves are worthy of being called women. Unlike men, they exhibit grace, femininity and glamour. They dance in a circle around the drums. The most outstanding aspects of the women's discourse and style are captured in the song

*Sekgoto.* The dance language, on the one hand, is a secret code that challenges men's endurance to the lure of women. On the other hand, the text and dance language challenge the women themselves. It asks who has the right body shape to dance to song. This question is asked because it is only women with large buttocks can dance this song with the required grace. This kind of dance language for women is understood as a strong element of the femininity, physical maturity and beauty that make a woman marriageable. The Ditolaneng women-initiated performance sings about this act of femininity as follows:

Call: *Sekgoto, mmawee wee*

Response: Aiye sekgoto (bulgy behinds) *mmawee*

Call: *Ke re sekgoto*

I say *sekgoto* (bulgy behinds)

*Nna re konketša masogana*

We tease young men with the bulgy behinds

Response: *Eee ke re sekgoto mmawee*

Eee I say *sekgoto mmawee*

Call: *Sekgoto re konketsa masogana*

With bulgy behinds we haunt men

Response: *Eee ke re sekgoto mmawee*

Eee I say I

Margin speech-praise:

*Ge o sena sekgoto o bofe mosamelo*

If you do not have bulgy behinds, tie on a pillow

(Excerpt, Ditolaneng Ga-Mphahlele, June 1997)

## 2. 2 Co-planned discourse – the co-operative principle

It is important to note that it is possible for a men's ensemble to plan their performance with a group of women members. Men and women may together plan to enter into a dialogue with other women. They may then advise one another, because men and women share a set of principles of public communication that are determined traditionally in their respective initiation rites curriculum. The curriculum of one sex group is also developed in a dialogical mode with the other. It is to be understood, for example, that if women are taught to greet their husbands on bended knee, then men will be taught to acknowledge that gesture of respect. If this was not so, the communal order would be disrupted by non-discourse.

As 'confirmed' adults, both men and women have poetic licence to play games that only 'confirmed' men and women may play in *Kiba* communication. They are allowed to speak in overt terms to each other. For example, they may joke together

about the irony of old age. They may jointly tease old men who have lost their energy and strength by singing about them. The song *Sekgalabyana* is a classic one that unleashes this devastating blow at old women. In effect the song asks why old men don't die and go to rest because they have no energy and strength any more. Men and their women members then reciprocate and sing *Sekhekhe sa go nwa byalwa.* Through this song, men tease women who drink a lot. They say that women who have been drinking liquor from an early age have no strength either; all they are now are '*Sekhekhe sa go nwa byalwa*', 'just oldies with no name, no strength, no integrity, but just drunks known for drinking'.

Artistically men and women are challenged to jointly create the true *Kiba* monody. This includes the extent to which the performance is capable of causing the necessary climax that evokes ululation, poetry, multiple layers of polyphony, plurovocality and frenzied drummers, which lift the mood of both inner circle and fringe dancers. This is called *'go thupela'*. This is artistically a non-negotiable principle of style and discourse put together. In this way, through discourse and style men's and women's discourse stand in a dialogical relationship but also melt into one communal voice.

Certain skills and knowledge are required of various participants of *Kiba* irrespective of sex. Men and women could equally:

- play the *Keedišo, Kiba* or *matikwane* drums
- sing melodic orchestrations

- articulate men's aerophone discourse orally
- articulate women's vocal orchestration aerophonically
- praise-dance: '*go phepela*' and ululate
- sing praises to their families
- chronicle the communal history through song and praise

It is interesting to note that there is a co-operative principle at work in the co-planned discourse of *Kiba*. Grice (1975:41–58) explains this principle as 'the ability to act in a conversation in accordance with a general rule that you are mutually engaged with your listener or listeners in an activity that is of benefit to all, that benefit being mutual understanding'. In the spirit of this principle, women who plan a performance with men act in their capacity as co-members of the ensemble, but not as females, or even as women. They regard themselves as role players with specific contributions aimed at making an intra- and intercommunication that is mutually beneficial.

Similarly men do plan a *Kiba* discourse with women. In one footage Mr Thantsha reminds women performers in their own ensemble, not of the principle governing men's ensemble, but of principles governing women's dance language behaviour. He reminds them to bend forwards when they dance because this is appropriate dance behaviour for women (interview, Seshego, January 1998). Mr Thantsha, as a member of a women's ensemble, acts in co-operation with the women members and tries to stay true to his position as a 'manager' and member of the group. He

therefore executes his responsibility in terms of his position and not his manly authority.

Her royal highness MmaKgoši Moloto I in her explanation that the *Dinaka* are a men's way of speaking in the *Kiba* dialogical discourse then elucidates her role in it. She describes how she is bound by the co-operative principle in a male-initiated discourse. She explains that her role in a *Kiba* discourse is that of a drum interlocutor through the *Sekgokolo* and the *matikwane* drums.

| | |
|---|---|
| Mmakgoši: | *Rena re betha meropa* |
| | Women play drums. |
| Galane: | *Lena la betha Moropa.* |
| | You only play *Moropa* (the dance-echo-drum). |
| Mmakgosi: | *Le makokwane.* |
| | And *makokwane* (the twin drums). |
| Galane: | *Le makokwane*? |
| | And the *makokwane*? |
| Mmakgosi: | Le *Sekgokolo.* |
| | And the *Sekgokolo.* |

(Interview, Moletši Mošate, January 1998)

## 2.3 Conclusion

It is evident at this stage that *Kiba* is neither male nor female but a family and community dialogical discourse. Men raise family issues from a male point of view, while women raise other family and wider community issues from a female point of view. Men either respond to issues women raise with them or vice versa. Therefore a *Kiba* discourse is gender balanced. The period of the migratory labour system almost resulted in it becoming a discourse that is divided along sex lines by emphasising male and female categories as competing dichotomies above the integrity of the discourse as a dialogical discourse of a community negotiating its destiny.

The distinction between styles based on energy levels does not account for gender or even sex dichotomies but for the interpretation of a compositional structure. A composition that requires execution in a more robust way does lend itself, if well executed, to such an outcome. Both men and women can dance rapidly and in a robust manner, depending on the demands made on the execution of such a repertoire by the compositional structure, monody, and arrangement of a musical and melorhythmic structure of the composition.

*Kiba* discourse practitioners have poetic licence to comment on all aspects of society. Women have the licence to chide children, and appraise their husbands' family responsibilities, the level of social responsibility of the fellow villagers, the

fairness of the rulership, and the accountability of mothers to their own families. They do this in the presence of men. Similarly men have a licence to remind each other of their manhood oath, chide young boys, challenge the fairness of rulership, and raise different social concerns based on societal norms and values.

It is important to note that this notion of women-initiated ensembles is a crucial emancipatory development in rural communities. This has therefore placed women in the centre of commentaries on contentious socio-political issues. This does not mean that they did not have the innate ability and capacity to comment on issues affecting their lives. It is only that they did it on the fringes of the *Kiba* inner circle of the performers. Now they make commentary right in the centre of a *Kiba* praise-song-dance circle. The most successful of all facets of development is that they can now be invited to the chief's kraal as women in their own right. However, this invitation includes their complementary male members. Therefore *Kiba* discourse may deal with feminine issues, but it is not necessarily feminine and vice versa.

# Chapter 3

## The *Kiba* resources of communication

### 3 Aim

The aim of this chapter is to analyse the type, structure and use of the range of music, dance, speech-praise song resources utilised in *Kiba.* The categories of *Kiba* music resources are membranophones, ideophones, aerophones, hand props and costume. Their uses are, on the one hand, artistic. On the other, they enhance a discourse of communication. The latter is actually the purpose of a *Kiba* discourse. Developing skills to use these resources is therefore not an end, but a means to an end.

The research will list the resources and analyse how they are used to construct discourse. It will be clear later in the research that knowledge of the true *Kiba* idiom, the semiotics of *Kiba* and the nuance of the *Kiba* speech-praise prosody are prerequisites for the construction of a true *Kiba* discourse with the appropriate monody –'*go thupela'*. An analysis of the *Kiba* resources of communication and artistic expression is made in the sub-sections that follow.

## *3.1 Kiba* membranophones

The basic musical instruments used in the *Kiba* discourse are the four drums. Each drum has more than one name: *Sekgokolo/Kiba; Kibo/Koma; Phoisele/ Keedišo/Kgalapedi;* and the two *Makokwane/Thithimetšo/Metulutulu.*

*Sekgokolo* is the biggest of the four drums. The name *sekgokolo* means huge and round, and the term is preferred by the *Kiba* communities of Ga-Mphahlele. The names *Kiba* and *Kibo* are preferred in Moletši when referring to the *sekgokolo.* These variants that are used in Moletši to refer to *Kiba* also allude to an act of 'thudding' or 'pounding' – *'go Kiba'.* The variant *Koma* is similar to the Shona name for a drum of the same size called *Ngoma. Koma* is preferred by the Ga-Matlala *Kiba* speech community, in the Moletši area. Each of these communities agrees that the name of the entire speech-song, drumming, and dance-drama used in *Kiba* is named after this drum, which is made of cowhide. The skin that covers the cows' back is said to be the strongest part of the cowhide, and is used because it is able to produce a deeper resonance.

The second drum used in *Kiba* is *phoisele* or *Keedišo.* The name *phoisele* is preferred by the Ga-Mphahlele and Moletši communities. There seems to be no consensus on the reason for using this derivative. The Ga-Mphahlele song-dance-speech communities say that the drum is called *phoisele* because it helps to precipitate the main part of the *Kiba* dance and to lift up the dancers' feet. Mrs

Maake, from Seshego in Moletši, points out that the name is derived from the spiritual power that the drum can evoke if played by a *malopo*-possessed drummer. *Malopo* are divine spirits that possess some people during a sacred ritual. She says that any person who unknowingly possesses the gift to evoke the *malopo* may play a *phoisele* in such a way that it evokes the sacred spirit in the dancers. If the drummer does not understand the dance communication of the possessed dancer, then she/he could choke the dancer who has the *malopo* spirits. When such spiritual visitations occur, it requires a drummer who is communicatively competent to echo the dancer's feet through the drum in case he/she chokes and suffocates.

The last set of two drums is called *matikwane, makokwane,* or *dithithimetšo* or *metulutulu*. They are the smallest of the *Kiba* drum family. The name *matikwane* is preferred by the *Kiba* communities of the Ga-Mphahlele area. This name refers to the smallest set of two drums. The names *makokwane, dithithimetšo* and *metulu-tulu* are preferred by the Moletši *Kiba* communities and denote the function of these drums. They are used to cut time by producing the onomatopoeic sound of *thithi-thithi* and *koko-koko*. The same applies to the onomatopoeic sound in '*tulu-tulu*' that denotes the sound of these drums. In other words, the drums take their names from the onomatopoeic sounds they make. Mr Mphahlele of the 'Mogodi no Jealous' *Kiba* ensemble points out that all four drums help in the intra-communication between the dancers and the drummers. The *matikwane/makokwane/thithimetšo* or *metulutulu*, though both small, are of different sizes. The bigger one is used to tune the flute called *phalola*. The two

sizes of the *matikwane* drums and the tension of the skins make for the resonance of the twin drums in two tones.

## 3.2 *Kiba* aerophones

Nketia (1986) refers to the wind instruments used in most African societies as aerophones. The *Kiba* communities of Ga-Mphahlele and Moletši use similar aerophones called *Dinaka*. As explained above, *Dinaka* are loose solo flutes that are usually used to play one note each. Each *naka* can in fact play two notes, but in *Kiba* a *naka* is allocated one note. A set of up to twelve flutes is called *mothabo*. The term is largely used by both the Ga-Mphahlele and Moletši *Kiba* communities. These flutes have one end open and they vary in size. There is a separate name for each flute, but there does not seem to be any uniformity in the sequence of names. According to Mr Mahlaela of the *Ditolaneng Kiba* troupe, a set of *mothaba* comprises the following names of the *Dinaka* that are arranged in order of size from the smallest to the biggest.

1 *Tatetšana ye nnyane*

2 *Tatetšana*

3 *Phalolana*

4 *Kgongwana*

5 *Borothwana*

6 *Pekudi*

7 *Tatedi*

8 *Phalola*

9 *Kgomo*

10 *Mamogolo'a kgomo*

11 *Lempo*

12 *Mamogolo'a lempo*

(Interview, Mahlaela, January 1997, 1998)

That is how the old Mr Mahlaela arranges his range of the *mothaba*. The first *naka* or single flute is the smallest of them all. The *Dinaka* not only vary in size from smallest to biggest, but the range in size accounts for the range in notes. Blown at intermittent intervals, they blend to form a short melody of a minimum of five notes.

*Mothaba* can be arranged differently depending on the musical discretion of the *malokwane* (who plays the role of musical director). This is how Mr Sekwaila, the *malokwane* of *Bafana Bafana Kiba* troupe and the twenty-nine-year-old group of *Mmapadi* called 'Yscor', arranges his *mothaba*:

1 *Phalolana*

2 *Serekwana*

3 *Kgongwana*

4 *Sereku*

5 *Phetudi*

6 *Phalola*

7 *Phetudi/kgomo*

8 *Mokgadi/Rakgolo'a tšona*

9 *Sereku*

10 *Mamogolo'a sereku*

11 *Leboba*

12. *Letshekga*

(Interview, Seshego Zone 1, June 2001)

The thirteen *Dinaka* used in Sekwaila's *mothaba* are determined by the number of participants who blow them.

Theoretically Sekwaila agrees that the *mothaba* comprises twelve of the *Dinaka,* but in practice the thirteenth man on the performance field must get a flute too. The *mothaba* comprises more than just twelve flutes. It has a standard scale of at least twelve notes differing in a range of tones to achieve a wider range of the scale.

The *mothaba* is divided into what Sekwaila calls the *mathaswana* and *maboba.* The *mathaswana* or *tša pele*, literally meaning `the first ones', play what in Western musical thought is called the treble clef, while the *maboba* would be called the bass clef.

Mr Mahlaela, the *malokwane* of the *Kiba* troupe called the `*Ditolaneg Kiba*' arranges his *Mothaba* differently from Mr Makgai of the *Seleteng Kiba* community. (Both *malokwane* are from the Ga-Mphahlele area.)

| *Mothaba* as arranged by Mr Mahlaela in ***size sequence:*** from small to biggest | | *Mothaba* as arranged by Mr Makgai in a ***performance responsorial sequence.*** | | *Mothaba* as arranged by Mr Sekwaila in ***a performance responsorial sequence*** | |
|---|---|---|---|---|---|
| First set | | First set | | First set | |
| 1 | *Tatetšana* | 1 | *Phalola* | 1 | *Phalolana* |
| 2 | *Sephalwana* | 2 | *Tatedi* | 2 | *Serekwana* |
| 3 | *Kgongwana* | 3 | *Sereku/pekudi* | 3 | *Kgongwana* |
| 4 | *Borotho* | 4 | *Tsuši* | 4 | *Sereku* |
| 5 | *Pekudi* | 5 | *Kgongwana* | 5 | *Phetudi* |
| 6 | *Tatedi* | 6 | *Phalolana* | 6 | *Phalola* |
| 7 | *Sephalo* | 7 | *Tatetšana* | 7 | *Phetudi/kgomo* |
| 8 | *Kgomo* | 8 | *Makhulwane* | 8 | *Mokgadi or Rakgolo'a tšona* |
| 9 | *Borotho* | 9 | *Thibedi* | 9 | *Sereku* |
| 10 | *Sereku* | 10 | *Lempo* | 10 | *Mamogolo'a sereku* |
| 11 | *Pekudi* | 11 | *Kgomo* | 11 | *Leboba* |
| 12 | *Tatedi* | | | 12. | *Letshekga* |
| 13 | *Sephalo* | | | | |
| 14. | *Kgomo* | | | | |
| 15 | *Thibedi* | | | | |

The differences in arrangement of *mothaba* exhibit varied artistic competences but the same communicative competence. Obviously, the texture of the harmony will differ according to the number, range, resonance and size of the *mothaba* that is being used. When Mphahlele was asked about the smallest number of flutes he

can make do with, he said he could function with any number from nine upwards. So the difference does not lie in the number of *Dinaka* but in the artistic preference of the *malokwane*, the number of musicians and the quality of musicians.

What matters most for analysis of the *Dinaka* discourse is not just a logical sequence of the *Dinaka* according to size. The actual choice of sequence of notes in a specific musical piece during a performance is critical in understanding the compositional and arrangement music in that particular repertoire. Extended ethnography on this could lead to some kind of a conclusion on the general scaler system of the *Dinaka*. That would be a longitudinal study on its own, which is beyond parameters of this ethnography. However, it is necessary to comment on how melody and harmony are achieved.

The arrangement of the compositional elements of the *Dinaka* deals with how the choice of the specific sequence of notes to create a melody is replicated to create wider harmony. The issue of overlapping of the notes is a compositional factor. It also impacts on arrangement. If some notes are sustained, they help to create harmony through the added benefit of the overlap. The overlapping and sustaining of some notes for varied intervals is intended primarily to create melody through stringing together the minimal elements of music, that is, the single note unit of each *naka*. The other reason for the overlap and varied intervals of sustaining notes is to create basic harmony. When the basic sequence is replicated, and more notes are added, a wider range of harmony is achieved.

Makgai's discourse arrangement of the *Dinaka* is based on composition and arrangement, as opposed to Mahlaela's, which is based on size. All *Kiba* ensembles open the *mothaba* discourse with the same *naka,* which is called *phalola.* It does not come first in the size sequence, but it opens the conversation of the *mothaba* music discourse. In most cases *phalola* and *phalolana*, one being 'a sixth of' another (see Makgai's *Dinaka* scale in the table above), open the floor for *mothaba* intra-communication. *Tatetsana* and *tatedi* are the ones that respond to the *phalola* and *phalolana's* call. They play in sixths as well. And then the rest of the *Dinaka* follow in harmonic chorus. This turn-by-turn communication exchange system is a standard arrangement for all *Kiba* aerophone discourse.

A representative sample of the *Dinaka* is available. Samuel Mojela of the Bakone Malapa Museum, who is originally from 'Sadu la bo Ramokone' in the Matlala region, arranges the *mothaba* in the full range and identifies a basic scale sample:

| **Full range of the *Dinaka*** | **Basic scale of the *Dinaka* based on rootnames of notes –'Tša pele' or 'Tša go thabola'** | **Numbering the notes of the scale based on rootnames of notes** |
|---|---|---|
| **Table A** | **Table B** | **Table C** |
| *1 Phalola e Kgolo* | | Harmony note |
| *2 Phetudi e Kgolo* | | Harmony note |
| *. Tshepe e Kgolo* | | Harmony note |
| *Harmony note* | | Harmony note |

| | | |
|---|---|---|
| *5 Kgomo* | | Harmony note |
| ***6 Phalola*** | ***Phalola*** | ***Middle note or 1st note*** |
| ***7 Phetodi*** | ***Phetodi*** | ***2nd note of the phalola scale*** |
| ***8 Tshepe*** | ***Tshepe*** | ***3rd note of the phalola scale*** |
| ***9 Tatedi*** | ***Tatedi[dh]*** | ***4rd note of the phalola scale*** |
| ***10 Kgongwana*** | ***Kgongwana[h]*** | ***5th note of the phalola scale*** |
| *11 Phalolana* | *Phalolana* | *Harmony of 1st note of the phalola scale* |

The findings from this observation are interesting and most informative: *Dinaka* comprise a five-note scale, as shown in table B above. The other *Dinaka* 1–5 & 11 listed in table A are actually repeated notes that harmonise with the five shaded notes in table B with which they share a root name. The five shaded notes in table B (basic scale) may be doubled or tripled in varying corresponding range to create harmony. *Phalolana,* the sixth note in table B, is actually a repeated note of the first *naka,* which is called *phalola.* It constitutes the elementary harmonic base of the *Dinaka.* Since it is repeated by exemption, it is not counted when counting the core scale of the *Dinaka.* This basic twin structure of harmony can be augmented by one note each to create a three-note chord structure of the *Dinaka.* The third note will have a similar rootname to one *naka* of the basic two-note harmony structure. The three types of *Dinaka* harmonic structure and scaler system could be represented as follows in the table below:

**Table 1 A two-note chord**

| **Basic chord structure of *Dinaka*** | |
|---|---|
| *1 Phalola* | *Phalolana* |
| *2 Phetudi* | *Tshepe* |
| *3 Tatedi* | *Kgonwana* |

**Table 2 A three-note chord**

| **Full chord structure** | | |
|---|---|---|
| *1 Phalola* | *Phalolana* | *Phalola e kgolo* |
| *2 Phetudi* | *Tshepe* | *Phetudi e kgolo* |
| *3 Tatedi* | *Kgongwana* | *Tatedi e Kgolo* |

**Table 3 A two- to three-note chord**

| **Augmented chord structure** | | | | |
|---|---|---|---|---|
| *1 Phalola* | *Phalolana* | *Phalola e kgolo* | | |
| *2 Phetodi* | *Tshepe* | *Phetodi e kgolo* | *Tshepe e Kgolo* | |
| *3 Tatedi* | *Kgongwana* | *Tatedi e kgolo* | *Kgomo* | *Mamogolo'a kgomo* |

The three tables above show the three scales of the *Dinaka*. They are the *phalola* scale, *phetudi* scale and the *tatedi* scale. All scales comprise two to four notes that form a chord. The notes in the same horizontal line represent that chord in that

they are blown in one beat at regular interval turns of the cyclical movement of a song. Table 1 illustrates the minimal range of all three scales comprising two notes each. Used in one song the *phalola* chord functions as a call structure of the song. The *phetudi* chord functions as a first line of chordal response to the *phalola* chordal call. The *tatedi* chord then functions as a second response layer of the *phalola* call.

Table 2 shows the addition of a note with an extended range to each preceding note of the initial chord. The following notes have been added to the three chords referred to above, each with its corresponding root chord name. They are *phalola* e kgolo, *phetodi* e kgolo and the *tatedi e kgolo*. Then the *tatedi* chord forms the second responsorial segment of the *phalola* chord following the *phetodi.*

Table 3 shows the addition of a *tshepe e kgolo* note to the *phetudi* scale. The scale comprising *phetodi, tshepe, phetodi e kgolo* and *tshepe e kgolo* forms what could be called an augmented *phetodi* scale. Another augmented chord is the *tatedi* chord. It is augmented in that it comprises the *tatedi, kgongwana, tatedi e kgolo, kgomo* and *mamogolo'a kgomo*. The last two notes have been added to the scale to form an augmented scale. *Kgomo* cannot constitute a scale because it is a bass note without a rootnote in the basic range of *'tša pele'* or *'tša go thabola'*, the first ones or the ones that lift the song. The *kgomo* note, in the basic scale of *'tša pele'*, is part of the *phetodi* scale and therefore does not begin a scale in such a way that it would have a scale named after it.

In terms of the arrangement of notes in rhythm and time, the *phalola* call structure is played in the same beat as the *Thithimetšo/Matikwane*. The *tatedi* harmonic response structure is played with the *Sekgokolo/Kiba* beat. The *phetudi* harmonic response structure is played in the *Phoisele/Kgalapedi* beat. The three basic chords are played in hocket structure. Adding to the cascade in the hocket structure are the additional two notes to the last beat of the phrase by the *tatedi* rootnote, while the rest of the notes in the *phetodi* chord have stopped. Dovetailing the hocket in the same way are the augmented notes of the *tatedi* and *phetodi* chords. They are played after their full chords have stopped. Perhaps the purpose is to define the chord structure better within a set of chords played intermittently.

## 3.3 *Kiba* ideophone resources

Nketia (1986) points out that an ideophone, which 'literally means "self-sounding", may be broadly defined as any instrument upon which a sound may be produced without the addition of a stretched membrane or a vibrating string or reed'. They are part of the percussion instruments. The ideophones used in the *Kiba* song-dance discourse can be divided into two main categories: *ditlhwantlhwadi/matšhokgo/ mušu or* ankle rattles, and *ditšhela or* hand shakers. Other ideophones are hung on participants' clothes. These are difficult to find, except for one example in the Mogodi area of Ga-Mphahlele. *Ditlhwantlhwadi/matšhokgo/mušu* (ankle rattles) are tied to the ankles to produce a rattling sound at every step. Often the dancers create a *ditlhwantlhwadi/matšhokgo/mušu* (ankle rattle music) that is either orchestrated

with voice or forms part of a larger drum and voice orchestration. The *ditlhwantlhwadi/matšhokgo/mušu* (ankle rattles) are made from either the small pods of the *mušu* tree or from the *mošu* tree (and are subsequently called *mešu*, the term that is used in Ga-Mphahlele). These pods are often emptied, and particles of sand are poured into the wet pods, which are then dried. The pods are strung together to form a long string of ankle rattles. Each string should make at least one or even two rings around each ankle. These rings make for a coarser texture and therefore increase the percussive texture of the entire *Kiba* music. The name *matšhokgo* is largely used in Ga-Mphahlele to refer to the same type of ankle rattles as the *mešu*. The name denotes the sound produced by the rattles in the dancer's steps, which could be described in an onomatopoeic sense as *'tšhokgo!'* Owing to the scarcity of accessible small *mošu* trees, hard plastic is often used in the place of *mešu*. However, the names *mešu* and *matšhokgo* are used invariably with *ditlhwantlhwadi* in the Moletši area. The latter name is popular in the Sekhukhuni area, but because *Kiba* song-dance speech communities network easily, it is not surprising that the name is used in other areas as well.

Hand percussions include what both the Ga-Mphahlele and Moletši *Kiba* speech communities call *ditšhela*. The name is also onomatopoeic and denotes the *'tše-tše'* sound produced by these hand rattles. The *ditšhela* are made of gourds of dried crops called *maraka*. Sometimes the hand rattle props are made of *maraka* and are subsequently given the same name.

An assortment of rattles that include beer cans and sticks is often used as part of the family of the *Kiba* ideophones. These are used according to the repertoire selected for communication. The song *'re a e kgatla Castle'* may use beer cans or sticks to demarcate rhythmic cells into segments of musical counterpoint.

A unique form of clothing percussions emerged from the Mogodi no Jealous *Kiba* troupe. Bottlecaps are strung together to form a garment. This garment is percussion on its own. It produces a sound that rattles continuously over and above the accented and syncopated hand and feet rattle music.

### 3.4 Hand props

It is generally accepted that each performer of a *Kiba* discourse needs to have a prop in his/her hand. This could be any object. Often hand props may consist of uniform objects or varying objects. These objects may include shakers, pieces of cloth, twigs, cans, frills, and in some cases even tennis rackets. The idea is to enhance dance gestures to make these gestures more effective. The listed objects help in the synchronisation of the dance and make communication more effective. Two cans may be knocked against each other at a par cular accentuated segment of the rhythm. Twigs are often used to enhance the spirit of praise in a manner of *Waa! Goa!* Frills enhance the dramatic effect. Shakers are ideophones that are used to complete the textural blend of melorhythms. The need to use hand props applies more to women than to men. Recently men too have been using hand props, but the practice is still associated more with women's ensembles.

## 3.5 Costume

Costume is an important aspect of *Kiba* performance. It enhances the sense of unity of an ensemble and it gives them a sense of community rather than membership. *Kiba* costume is important in terms of its design, texture and colours. The conspicuous factor about costume is that women dress in different kinds of costume according to the variations brought about by a differing sense of community. The simplistic reason could be that these differences in costume are brought about by the geographic locations that performers come from, for example to associate *morina* with the Balobedu and *tuku* with the women of Sekhukhuni. However, it is possible for performers from one village to develop a sense of community through using the same design and colour combinations as another village. The main reason for costume is to communicate a particular message.

In *Marašia* women dance bare-breasted. In a new cultural fusion of *Kiba* women dress up in T-shirts, *ele, morina, kuane, tuku* and *matšhokgo.* In *Mantshegele* men dress up in the skins they tan. In the acculturation of *Kiba*, men dress up in anything. One or two exceptions involve wearing the untanned skin of a monkey or baboon. Men and women may both dance barefoot. However, in recent years there seem to have been no strict rules about what is to be used for footwear. Even tennis shoes are used now.

A short record of the evolution of the costume of the dance ensembles is available from Seideman (1990). She comments that the notion of 'costume' has been

imposed on *Kiba* for selfish reasons to do with company owners rather than musical or artistic reasons. The dancers had to wear specific costumes, chosen by the companies, to signal loyalty to the employees' companies. Seideman (1990:102) points out that:

> Soon, however, the mine compound managers began to organise such dancing purposefully. Wenela, the company that recruited mine laborers, began a trophy competition for teams of Portuguese East African miners in Johannesburg. White judges chose a winning team on the basis of their own rules, which included the general appearance of the dancers, the precision of movement of the dancing line, and how well the music was performed. The rules had very little to do with traditional African dance ... In Durban, employers provided costumes and uniforms, banners, transport, and time off for rehearsals for their employees' dance competitions. All of this strengthened the workers' loyalty to the company.

This trend continues. Political organisations, as well as companies, engage the services of *Kiba* and other performers' and reward them with very little money but with merchandise bearing the brand or trade name of the organisation or company. The merchandise then becomes the uniform of a group for a long time until it wears out. However, when this merchandise wears out, the song about it remains part of the discourse. For example, the Castle Lager merchandise of dance ensembles has worn out, but the song *'re a kgatla Castle Lager'* remains a permanent

repertoire of *Kiba*. Future generations are unlikely to know that such a repertoire came with branding during a corporate performance.

### 3.6 Conclusion

Culture is dynamic. This is a principle that can be witnessed in *Kiba.* (This will be expanded on in later chapters.) *Kiba* resources of communication have evolved from earlier materials. Membranophones evolved from small armpit drums to the contemporary *Kiba* floor drum set. Aerophones have evolved from being made of reeds to steel. This has affected their resonance and overall mellow timbre. To regain the timbre, performers had to adapt their blowing style to a more breathy one to enunciate that reed texture. The material for making ideophones changed from silkworm pods/shells to plastic shells. *Kiba* costume has been adapted to the cloth material made in Bangkok and Amsterdam. However, these adaptations have added value. The most important thing is whether the new acculturations work for the communicative nature of *Kiba*, rather than what was originally used. Ecological reasons may explain the scarcity of the materials that made the resources used in earlier *Kiba.*

# Chapter 4

## The metalanguage of *Kiba* critical theory

## 4 Aim

The general aim of this chapter is to analyse the metalanguage of *Kiba.* It explores basic functional terminology and phrases that the practitioners themselves use in appraising their own performance. It will also locate the definitions within the broader usage of these terms in the making of *Kiba* discourse. The terms, as Agawu (2000) suggests, will be listed in the language of their usage. Other general concepts that ensue, but have no Sepedi terminology, will be listed in English. The inventory of new terms in *Kiba* will certainly enrich the broader metalanguage of African art forms and discourse in the field of musicology.

### 4.1 Critical theory

The chapter looks at the metalanguage used by practitioners themselves in actual perfomance. What becomes evident is that since *Kiba* is a synergy of *Waa!Goa!, Mantshegele, Sekgapa, Megobo, Marašia, Tumpu, Mmapadi, Dikhuru, Makgakgasa* and *Kuane* practices and behaviour, it comprises terminology and concepts used in these practices. The terminology refers to skills and techniques used to articulate their integral elements. The resulting knowledge will enrich the indigenous knowledge system.

### 4.1.1 Elements of *Waa!Goa!*

The following phrases and terminology are used in *Kiba* to account for language and dance behaviour drawn from the *Waa!Goa!* ceremonial behaviour.

#### *4.1.1.1 'Koša etšwe sekgotong'*

This is an aspect of style that describes dancing by bending the body forwards and shaking the waist to the audience behind the dancers. The singer-dancers often dance in a circle around the drums. They usually face the centre, where the drummers sit and perform. Therefore, the audience will always be behind the dancers. In some instances the dance progression might develop into a line, whereupon the dancers face the direction in which they are moving, but the song must end with the dancers' backs to the audience and their faces turned towards the singer-drummers. In either case, the singer dancers must remember to move their waists to the audience, especially when their backs are facing them. In this way the singer-dancers fulfil the principle that says *'koša etšwe sekgotong'.*

#### *4.1.1.2 'Go fetolana'*

This concept describes a call and response style of singing, the ability to handle alternating sequences of melodic segments. This is a compositional element and therefore an aspect of style. It takes place in both vocal and aerophonic melodic and harmonic structures. One or more voices make a call and the other voices respond. Often the response replicates a call through a response and then call and response overlap. When this heightened form of call and response takes place, either through voice or the *Dinaka,* the singing behaviour is called *'go fetolana'.*

#### *4.1.1.3 'Go šidilela* and *'go taboga'*

*'Go šidilela'* is an aspect of style that describes women's dance. The concept refers to an act of dancing that involves lifting one's feet from the ground when making intermittent accentuation of rhythm in dance. *'Go taboga'* is a phrase that usually describes a fast tempo and robust dance. It is usually associated with men's dance. However, as an aspect of style, even women do manage the fast and robust dances. They too *'ba a taboga'* – they dance fast and in a robust manner.

#### *4.1.1.4 'Go iketla'*

This aspect of style describes the opposite of *'go taboga'*. It essentially refers to a mid to slow tempo. This notion regulates the overall execution of the song dance. In this way it should neither be too fast nor too slow. If a song-dance is executed in this way, the overlapping phrases of the song, the dovetailed harmonies, the idiomatic expressions, and the different aspects of dance that allow for the build up of song are able to emerge from one another. This is the basis of the dynamic nature of *Kiba* praise-song and dance texts.

#### *4.1.1.5 'Neeletšano e botse'*

This act of style refers to synchrony in the parallel structure segments of melody. It refers to appropriate response to cues, synchronisation between a call and a response, and a smooth and melodic overlap between praise, song and drumming. It could also refer to a locking in the drumming patterns. This synchrony in terms of rhythm, time, tempo, melody and poetic discourse is called *'neeletšano e botse'*.

#### *4.1.1.6 'Go ba le dika'*

This term refers to the act of using idioms of the language to enrich the text of the song. The praise-singer's song has to be idiomatic.

#### *4.1.1.7 'Go dira manka'*

This concept refers to stylised improvisation, especially of dance. A singer-dancer has to bring in variations that interpret the song more vividly by performing antics that evoke humour and glamour. In drumming, the drummer needs to show off skill and grace in a dramatic way while performing. A praise-singer has to move the body in personalised style, adding humour to the praise-dance.

#### *4.1.1.8 'Reteletša metse ya bo bon'a*

This concept refers to the act of praise-singing. This is the act of chronicling the genealogy of a particular family, or royalty. It also refers to the chronicling of glorious moments in the history of a people.

#### *4.1.1.9 'Go phepela'*

This notion refers to the stylised praise and dance. The style evolved from solo praise-dances of the *Waa!Goa!* practice. Today it has evolved into an organised ensemble of praise-singing called *Mmapadi.*

#### *4.1.1.10 'Go kgahliša'*

This term refers to a graceful act and a sense of beauty. Even if it is not the primary purpose of *Kiba* to entertain, it is important that the manner in which the

praise-singer presents a performance should be entertaining. This action is often referred to in the Ga-Mphahlele area as *'go tsefa'*.

### 4.1.2 *'Go bina koša'*

To 'dance a song' is the literal translation of the expression *'go bina koša'*. When the inner circle participants 'dance a song' rather than 'dance to a song', it is expected of them to fulfil the song-dance principles described in this chapter.

### 4.1.3 *'Go thupela'*

*Kiba*, like other forms of communication, has techniques and styles that should be mastered. When a song-dance is constructed in a manner that produces the right ambience of *Waa!Goa!, Mantshegele, Sekgapa, Megobo, Marašia, Tumpu, Mmapadi, Dikhuru, Makgakgasa, Kuane*, it is said to be resonating well. This is called *'go thupela'* or attaining a textural blend. The participants' ability to display these elements of the more widely acceptable behaviour of formal society in their song-dance creates a strong communal spirit *'go thupela'*. Flouting one or more of the principles that govern acceptable behaviour of the wider *Kiba* community is referred to as dissonance – *'go šaetša'*. Adhering to accepted principles and displaying typical learned behaviour is called *'bokgwari'*. In this sense there is a clear distinction between consonance and dissonance in *Kiba*.

### 4.1.4 *Mošito le morethetho* – metre and melorhythm

Metre is an indispensable element of *Kiba*. The melorhythm of the drums actually determines the metrical structure of the song. *Kiba* participants call it *'mello ya*

*meropa'*. The *Kiba* drums play in a dialogical melorhythmic structure that forms a counterpoint. The *matikwane* respond to *Kiba*. The *Keedišo* plays in free time that locks with *matikwane* at a counterpoint. The counterpoint created between the *Keedišo, matikwane* and *sekgokolo* drums produces a textural blend, a melophony and melorhythm of the *Kiba* monody.

### 4.1.5 Timbre

The notion of timbre does exist in *Kiba.* This section analyses the timbre of the drums, voice and the *Dinaka* respectively.

#### 4.1.5.1 Timbre of drums

*Kiba* practitioners describe drum timbre in terms of its tonal levels. They call a drum that produces two tones *kgalapedi,* literally meaning 'two tones'. *Kibo* takes its name from the timbre of the sound it makes, which is *'ki!* The *matikwane* take their name from the two tones they produce. The sound they produce is described as *'ko-ti! ko-ti!' 'tu-lu! tu-lu'* or *'thi-thi! thi-thi'*. Some communities of Moletši call them *dikoti, metulutulu* or *dithithimetšo* because they have two-tone levels. The first is unaccented, whereas the second one is. The accented beat has the higher of the two tones, and the highest of the *Kiba* drum resonance and timbre. The *phoisele* is one drum that is described in terms of the timbre of sound and in terms of its function. However, it has a mellow timbre of mid-tones in juxtaposition to the dead *Kiba* thud, and the high tonal *matikwane*. *Phoisele* is therefore the voice of the *Kiba* melorhythmic textural blend. The overall ambience of the *phoisele/Keedišo* is that

of a tenor voice. *Kiba* practitioners describe this overall textural blend produced by a number of melorhythm instruments as *'meropa e a kwana'*.

#### 4.1.5.2 Timbre of voices

The recommended *Kiba* vocal texture is a free and natural exploration of sound using vocal lilting, crepitations, ululations and mouth drumming techniques. The overall blending of voices explores the lower mordent and upper mordent structures. A melodic sentence is constructed through polyphonic melodic segments constructed in the two mordent structure. There is certainly a two- to three-voice part arrangement, as can be seen from the transcription in chapter 7. However, these are not soprano, alto and tenor. Rather, it is a division of three segments of the same voice, with others articulating the first, second, and third segments. Like the *Dinaka* and the *Kiba* membranophones, the voices are arranged in the upper and lower mordents. In the *Dinaka,* the upper mordent is called *'tša pele',* while the lower mordent is called *'maboba'.* In the membranophones the upper mordents comprise the *matikwane,* the mid range of the upper mordent consists of the *phoisele* drum, and the lower mordents consist of the *Kiba/Kibo* drum.

#### 4.1.5.3 Timbre of the *Dinaka*

The *Dinaka* essentially emulate the vocal structures and techniques. Each *naka* plays one definite note. Their names describe their sequence in the construction of melody. Each *naka* player listens carefully and plays a note that is necessary for the construction of the melodic sentence. The *naka* melodic segments actually

transcribe the vocal melody. It is therefore easier to do so if a *naka* musician knows the melody of the song they are transcribing. The *Dinaka* are therefore arranged in thirds and fifths. Merriem (1982:17) also notes that `purely instrumental ensembles are often a transposition of pieces that were originally vocal'. He maintains that: 'In either case, whether instrumental music serves to support vocal music or is played on its own, one can always "reconstitute the song", that is, the monody from which it originates.'

### 4.1.6 *'Mmapadi'* – the *Kiba* elements of drama

The *Kiba* song-dance is a complex genre, consisting of the elementary sub-genres that complement each other. The elements of speech-song and dance-drama (including praise-dance) all happen in an edutainment mode that Rosina Molaba (Interview, Maijane Ga-Mphahlele, January 1997) aptly describes as *'dipapadi tša baswa'*. The perlocutionary force of the phrase is 'youth drama'. The word *'papadi'* in Sepedi means 'game' and 'drama'. The sub-genres of the *Kiba* complex genre are inextricably linked.

### 4.1.7 *Kiba* classics

*Kiba* can become an art when its immediate communicative song-text is recorded for analysis and appreciation. It is possible, however, that there could be song texts that address timeless moral questions. This type of repertoire could aptly be called 'classic'. It so often happens that the dance signature of that particular repertoire could be used with the song over many years to the point that it defines the genre. That kind of song-dance could also aptly be called a classic. In the *Kiba* song-

dance speech community's way of speaking, that song is defined as '*koša ya go thupela*', a classic. Repertoires such as *Kiba, Monti, Sekomoti, Morwa Kwakwa, Makgowa a makhibidu, Sebodu sa bo Mmashela, Dikokotwane tša Moletši, Go thabela Kgodu, Tumpu, Sekgalabyana, Kokoo, Šala botse Kgoši, O tlhakana le tšhwen* are among the *Kiba* classics of all times. These songs have now been used by almost all the *Kiba* song-dance communities of South Africa over time. All these classics have been adapted from time to time to various contexts, but without changing the main message that is always captured by the chorus; and the thematic (*Keedišo/phoisele)* dance. Praise-dance and praise-singing are the most naturally classical elements of the *Kiba* discourse.

## 4.2 Conclusion

The terminology and phrases that have been analysed demonstrate the scientific language of *Kiba.* They also reveal the presence of the African musical thought that is used in the construction of a *Kiba* discourse. The phrases are also used to critique the *Kiba* performance, thereby making them critical canons. It has become evident too that *Waa!Goa!* has contributed largely to the development of the *Kiba* discourse, terminology, and the development of style and monody of *Kiba.* Therefore *Kiba* can be evaluated in its own right, using its own metalanguage, as a genre that is capable of expressing the very African musical thought. (The glossary at the end of this thesis provides a wider list of terminology and concepts in the construction of the discourse of *Kiba.*)

The chapter therefore discusses the dialectic that protocol presupposes, and is also presupposed by context, and that context requires strategy to manage and sustain communication. In this chapter, protocol and context are not discussed separately as two unrelated entities, but are discussed integrally. Strategies for managing the discourse of the *Kiba* communicative event are discussed separately.

## 5.1 The logic of the *Kiba* repertoire protocol

Every *Kiba* song-dance speech event consists of a repertoire that is adaptable to the immediate situation. There is not a fixed sequence for every situation, but there is a standard logic for every *Kiba* song-dance speech event. The following are standard features of the *Kiba* song-dance speech event.

### 5.1.1 Greeting songs in varied contexts

Two types of greetings are normally used in *Kiba* discourse. One is the normal song-text-based and the other is dance-based. Song-text-based greetings are dependent on the overt expressiveness of the text that is conventionally accepted as agreeting. Dance-based greetings depend on the vibrancy and agility of song –*'go thupela'*. The compositional elements of the song should demonstrate up tempo and complex rhythmic structures with unpredictable accents in order to make undisputed statements about the prowess and skill of the craft and art of the *Kiba* praise-song and dance-drumming-drama.

Normally greeting songs are used to welcome the addressees of a particular socio-cultural context. Contexts include culture and heritage festivals, weddings,

celebrations of rain, regular social interactions, end of year thanksgivings, welcoming ceremonies for initiates, graduation parties, and welcome functions for the *malopo* soothsayers, or *'ngwana o wele'.*

#### 5.1.1.1 A regular social interaction context

In each of the social contexts identified above, the *Kiba* song-dance speech event invariably opens with one of the greeting songs listed below. Any of these songs can be used for greeting:

- *Kokoo / Knock knock*
- *Ke rena Baeng / We are the guests*
- *Thobela / (Formal greetings)*
- *A tsena Majamboko / The agile ones have come in*

In the specific case of greeting the king or chief of a royal dynasty or establishment, the song *'Thobela Kgoši'* is used to show respect to the king or chief and his council.

#### 5.1.1.2 The context of culture and heritage festivals

If a *Kiba* discourse has to be constructed within the context of a culture and heritage festival or inter-ensemble song-dance challenge, then it could open with any of the most vibrant of the greeting songs listed below. This is used to intimidate opponents or merely to create a lasting impression of the group in the minds of the audience and addressees. The following songs are among the proverbial ones in *Kiba* that are

more effective in projecting a dance troupe as a formidable contender in a festival context.

- *Morwa' Kwakwa* / Kwakwa's son
- *Makgowa a Mahibidu* / The red whites
- *Monti !* War song
- *Koloi* / A car
- *Kiba* / The big drum
- *Kgetse* / The sack
- *Konkoriti* / Concrete

### 5.1.2 Post-greeting repertoire

After the greeting song, a self-announcement song then follows the theme song. Theme songs are used to address the subject of the visit, or the core purpose of the communicative event. A regular melody may be used, but the text of the song may be adapted to address the main purpose of the event, which can include a wedding, a celebration of rain, a regular social interaction, an end of year thanksgiving, a welcoming ceremony for initiates, a graduation party, a welcome function for the *malopo* soothsayers, or *'ngwana* o *wele',* a coded announcement that somebody has committed a taboo.

In addressing the theme of the event, the *Kiba* performance repertoire would cover a wide range of issues that encourage a good lifestyle among citizens, issues of polity, geographical environment including animals and plants, and epistemological phenomena.

### 5.1.2.1 Lifestyles

Lifestyle songs comment on the different lifestyles of individual members of a community. Men who cheat on their wives and sneak out to flirt with other married women are warned that one day they will be caught out and beaten so hard that they would even lie that they had collided with a baboon. For men with such a lifestyle, women sing the song *'O thakana le tšhwene'* / 'You will meet a baboon'. People whose hair is unkempt, and clothes have smudges of beer and dirt, are chastised by women who giving them the derogatory name *'Nthshekgethe'* / 'The dirty one'. Someone who sells stolen meat disguises it by calling it *'matsebeleng'*. The repertoire below reflects these comments:

- *O thakana le tšhwene* / You will meet a baboon
- *Nthšhekgethe* / The dirty one
- *Matsebeleng* / A coded message about selling stolen meat
- *Selo sa mphephetho/* A flat thing.

### 5.1.2.2 Polity

Songs about polity are those songs whose text comments on political aspects of society. They often comment on rulership and public life. For example, the song *'Lekwapa Mmamanong'* is a derogatory reference to the Xitsong people and it refers to them as gluttons. The song *'Sekgopo fologa thabeng'* is a challenge to the rulership of a village of Chief Sekgopo to bring service delivery closer to the people. The song *Moletši ka mphela* is a call that mobilises the entire *Moletši* people to show

what they are capable of in terms of cultural expression and pride in themselves. The song *Seeta sa Mandela se gata noga e phela* is an expression of confidence in the fearless and gallant leadership of Nelson Mandela. Here are some of the songs about the polity of villages:

- *Lekwapa Mmamanong* / (A derogatory expression about the Xonga people)
- *Sekgopo Fologa Thabeng* / Sekgopo descend from the mountain
- *Setimela wee!* / The train!
- *Ke tlobecomeše dieta ka tenteng* / I left my shoes
- *Kgantla* / Kgantla
- *Moletši ka Mphela* / The entire Moletši area
- *Fegollang se borala* ... / Say your message ...
- *Dikokotwane tša Moletši* / The landmarks of the new stands of the Moletši area
- *Kgampi* / Kgampi *(*name of a person*)*
- *Di ralala lefoka* / They strut the field
- *Seeta sa Mandela se gata noga e phela/* Mandela's shoe tramples on a living snake

### 5.1.2.3 Manhood/womanhood and discursive youthfulness

There are songs about manhood and womanhood. These are songs that refer to the knowledge, values, skills, attitudes and responsibility of those individuals who have gone through the initiation ritual. The songs therefore sustain that institutional memory of a community's near-sacred values. For example, the song *'Hure hure tšhaba mmatswale'* teaches young wives to respect their mothers-in-law. The song

*'Sekiripoto se fala ngwetši'* is yet another lesson that prepares a young wife for hard work while she is at her in-laws. It urges her not to mind that she must prove her womanhood in terms of taking care of cooking for a family, irrespective of its size, and doing other chores. Here are the most popular of the repertoire:

- *Hure Hure tšhaba mmatswale* / Hure! Hure! Respect (your) mother-in-law
- *Sekiripoto se fala ngwetši* / The scourers scour the bride
- *Marašia* / Marašia
- *Mpule* / Diminutive form of Mmapule, a girl's name
- *Mathari ka dilepe* / The ladies with the axes
- *Majamboko* / The beautiful ones

#### 5.1.2.4 Environment

The *Kiba* repertoire comments on issues of the environment. The message of the songs below is based on the community's experience of natural phenomena such as rain, weather, landscape, drought, floods, and heat. For example, *'Dithaba'* comments on the size and value of a particular mountain and *'Metse a kae?'* is a symbolic rhetoric that asks a frog why the wells are dry. Here are some of the common titles of the repertoire on the concept of environment.

- *Dithaba* / Mountains
- *Metse a kae?* / Where is the pit?
- *Boroa bo a duma* / The northern storms are rumbling
- *Pula ya medupi*/ Rain

### 5.1.2.5 Animals/plants

The *Kiba* repertoire also articulates the community's experience of wildlife and domestic life. Songs about animals range from the regular description of the physical structures of the animals to their habits. They use them metaphorically to reflect on behaviours of people. Here are some of them:

- *Ditonki Dipararana* / The fit donkeys
- *Tšhitšhidi* / Bedbugs
- *Dipitsi* / The horses
- *Dipholo* / The bulls
- *Tšhutšhumakhala Lesokolodi* / The millipede is a train
- *Segwagwa* / The frog
- *Dipudi* / The goats

### 5.1.2.6 Self-praise

It has become fashionable in *Kiba* to sing praises for communal victories, for the manner in which they describe their artistic prowess, and the general record for which they are known. The titles below are some of many that make metaphorical references to women as being hard workers, beautiful, and forever youthful.

- *Diepathaba* / The mountain diggers
- *Dipitsi* / The horses
- *Mathumaša* / The maidens

- *Dikgwari* / The stars

### 5.1.2.7 Jests and merrymaking

The entertainment element of *Kiba* lies in the inherent element of jesting. The songs below express messages that men and women cannot say directly to one another. The messages are either derogatory, or would constitute a taboo of *'ngwana o wele'*. For example, jesting about men's loss of potency owing to old age, or women's loss of shape and beauty because of their advancing years are very common. The song *'Sekgalabyana se'* captures that message aptly. *'Sebapatša'* is a very interesting jest used by men. Through this song a man challenges an unchosen woman whose desperation for men makes her easily available like a prostitute *'Sebapatša'* – to look in his direction because he has something to offer. It is a jest. Here are some of the popular titles that form part of the jest discourse of *Kiba.*

- *Sekgoto* / The bulgy behind
- *Marago* / The buttocks
- *Sebapatša* / A vendor/ an available man or woman
- *Makwapa a bolawe* / The Shangaans must be slaughtered
- *O tla šala le mang* / Who will you remain with
- *Le a swa lesaka* / The sack is burning
- *Sekgalabyana se* / This old man
- *O tla ba wa tšhaba wa namela thaba* / You will even run to the mountains

#### 5.1.2.8 Special request songs

Song is generally a vehicle for communicating messages. *Kiba* communities use song to make special requests of a host. If a guest has received food from a host at a party, it is generally expected that the meals should be complemented by beer. If a host does not give the guests beer, then guests who drink will start to sing the song *'A bo re babe'* to signal that special request. The songs below are included amongst such songs:

- *A bo re babe* / Could you serve us beer, it is not bitter for us
- *Homotša lešata* / Be quiet

### 5.1.3 Farewell songs

In any regular communication, discussion is often followed by concluding remarks, and farewell. This is true of *Kiba*. After raising issues about the subjects stated above, the *Kiba* chronicler would then start a farewell song. This may be a regular farewell song or a song that gives extenuating reasons for ending a pleasant stay against the visitors' will. Often it is because the sun is setting. With women it is because they have married shrewd men who would fight them if they returned home too late. The first song below gives two reasons for having to stop the performance. The first is that it is late, and the second is that their husbands do not want them to come home late at night. Therefore they say goodbye to their audience in case they have to face the wrath of their husbands. The other songs reinforce the message of time and that their departure should be taken in good

spirit. The last song regrets the departure. It asks a question that shows sympathy for the person or people who are being left behind.

*O a le bona le sobetše* / Can you see the sun has set

*Tšatši le diketše* / The sun has set

*A re tšhabe re a bapala* / We are not running away we are just playing

*A re lwe re a bapala* / We are not fighting we are just excusing ourselves

*O tla šala le mang* / Who will you remain with

Just as there is a special greeting song for the king/chief and the royal family, there is a farewell song specifically meant for royalty. The song is called *Šala botše Kgoši* / Farewell, King or Chief.

### 5.1.4 Conclusion

The *Kiba* performance context demands compliance with a kind of relevance and protocol. Like any social communication, *Kiba* communication comprises greetings, the subject of discussion and farewell speech-song acts. The principle of relevance to the context of communication compels chroniclers to adhere to greetings used for social interaction, cultural festivities, or greetings to the chief and royalty. Specific situations elicit topics of lifestyles, polity, youthfulness, environment, animals, self-praise, jests, merrymaking, and special requests. Flouting the principle of relevance seems to be the greatest irregularity of all the *Kiba* performance principles and calls for serious objections from other participants. For example, opening a communicative event with a farewell song would certainly encounter serious objections from other participants and might confuse the non-active participants of the host community.

Often it is acceptable to flout the principle of politeness. All jests are made within the context of merrymaking and therefore are not regarded as offensive. Even a comment about the chief's shortcomings is accepted within the poetic licence of the *Kiba* performance communication. However, it is not negotiable that the protocol for communication must be observed. Adjacency pairs of greetings, followed by taking issue on a variety of social ills, while affirming other values, and signing out with an appropriate song remains a standing and acceptable protocol of *Kiba* communication.

# Chapter 6

## Managing the *Kiba* performance discourse

### 6 Aim

The aim of this chapter is to analyse the organisational and discourse management of a *Kiba* performance. The organisational management played by the patron or *mohlokomedi* (singular form; the plural is *bahlokomedi*) is analysed together with the discourse management role played by other singer-drummers and dancers. An analysis of a *Kiba* performance discourse includes analysis of the communicative strategies used to manage and develop the praise-song-drumming-dance discourse itself. Analysis of the communicative strategies includes analysis of the principles that govern the elements of coherence of *Kiba* performance discourse.

This chapter discusses communicative strategies used in the *Kiba* performance discourse by examining how various participants utilise different strategies to develop and manage the discourse. It identifies particular phrases that are used as part of a strategy rather than as part of praise-song texts. The most interesting element of strategy that the chapter illustrates is that a women-initiated discourse might be a response to an allegation made by men about women, or conversely,

through song or regular speech. The strategies of the actual management of a lived performance by the *malokwane* and other singer-dancers or singer-drummers are discussed.

It is important to note that the chapter describes the *Kiba* speech community's collective way of speaking and overall language behaviour. It does not dwell on the individual praise singer's style, an individual drummer's style, or an individual chronicler's melodies. The research focuses on the wider speech community's way of speaking. The following sections explore different aspects of relating to the management of a *Kiba* performance.

## 6.1 Organisational and discourse management

Successful management of a *Kiba* performance, like any communicative performance, depends on various factors. This section will look first at, amongst others, the theoretical construct of personal characteristics and relations amongst participants and then at how the theoretical elements apply to the *Kiba* performance.

### 6.1.1 Personal characteristics

Often the lead chronicler should have a charismatic personality. He/she should be interested in proper morality and acceptable behaviour. The lead chronicler must always articulate the dominant belief system of the community. The singer-drummers also need to show charisma in playing the drums. They need to be responsive to the cues of the *malokwane*. They are actually secondary musical directors to the *malokwane*. They sing online directions and echo the dance

sentences constructed by the *malokwane* and the singer-dancers. The singer-dancers must, through dance, demonstrate energy, a flair for elegance, femininity and manliness. They must be ready to pick up any cue that arises from the *malokwane* at any unpredictable time.

### 6.1.2 Relationships among participants

Social relations play a critical role in the making of *Kiba* discourse. The members of *Kiba* performance communities have varied prior knowledge. The participants occupy different social professions and careers. For example, in the Mogodi no Jealous *Kiba* song-dance ensemble, like many others, individuals come from varied professional orientations. The participants include members of the police services, business people, teachers, and other workers. These participants have relative social power. They bring this prior knowledge to the construction of *Kiba* discourse. What makes these participants team up together and relate well is that they share the same rules of interaction and interpretation of the value systems of the community and how they are communicated. Because members of *Kiba's* ensembles therefore bring prior knowledge into the performance, it is not surprising that the *Kiba* discourse sometimes includes English and Sepedi expressions such as '*Ntebeleleng! Sit down! Stand up! O ntebelele ga botse e seng jwalo ke tla go raga somewhere!*'

The military drill type of adjacency pairs, the military ordering style, the behaviourism of the commander and the troupe, especially among men, constitute learned behaviour brought about by the participants' prior knowledge. Relations

between the *malokwane, Baphepeli,* singer-drummers, singer-dancers are synergised because although they may not share the same belief system, they share the same rules of interaction and interpretation of the communicative event.

### 6.1.3 The role of the *Bahlokomedi*

Participants play different roles in the *Kiba* integral discourse. There are singer-drummers and singer-dancers. All these participants have a role in the intra-communication. Other participants include the *Bahlokomedi* (guardians), of whom there are one or two in an ensemble. Their role is to ensure that the all the equipment is available during the performance event. They often carry a banner during a performance and hoist it towards the audience. In modern theatre terms; the *Mohlokomedi* plays the role of the road manager for a theatre cast that is on tour.

Often, the banner bears the name of the group and a picture of the totem that represents their clan. This form of signalling is often meant for self-identification to people who may not know them. The other written text consists of the praise or trade names of the ensembles. This is usually written on the body of the *Sekgokolo/Kiba* drum. Therefore this form of communication, which is written discourse, adds to the fundamentally oral form of communication.

Besides ensuring that the integral *Kiba* discourse does communicate, that is, that voices are audible and drums and the *Dinaka* are well tuned to make musical consonance, the *Bahlokomedi* ensure that the participants' costume is appropriate

to the communicative event. When all these are in place, the other *Mohlokomedi* would sing and dance on the margins. This action invites the members of the community to join in the discourse of the fringes

### 6.1.4 The song-dance ensemble as addressors

Singer-dancers always sing in support of the lead chronicler's message, thereby completing key parts of it through the chorus. Therefore the inter-communication is presupposed by the participants' common commitment to the same vision of an ideal society. It is therefore logical, as Hymes (1971) puts it, that for participants to become a community, they should share the same rules of interaction and interpretation of the event. This is also true of *Kiba*.

All songs are intended for the audience. Most *Kiba* troupes often open performances with greeting songs. These songs are '*Kokoo'*, which means `knock knock' or '*Ke rena baeng, re kgopela go raloka le lena'*, which means `we are the visitors, could we please play with you'. At all occasions of performance it is important to show humility and respect for people by greeting them first in song. Song therefore performs a role that is normally left to speech.

### 6.1.5 The audience

There are three types of audience members who are at liberty to participate on various levels. These are retired veteran participants, staunch supporters and those who watch just to while away time. The veterans participate most confidently

in the praise-dance and praise-song. Staunch supporters ululate here and there. Those who while away their time by watching often, to their own dismay, so much longer than they planned. However, the effect of the audience on participants cannot be underestimated.

A large number of audience members have an inspirational effect on the participants. When men dance, retired veteran women, who normally dance on the fringes, keep an eye on the buoyant and agile male dancers. A woman might throw a waist-cloth on the man who performs the most agile dance movements. This man would keep the 'souvenir' until the end of the performance and then look for the woman who acknowledged his prowess. One male participant pointed out that some men fly over the drums and even try to climb trees when the woman folk ululate. Men dancers enjoy it greatly when womenfolk praise them. Most women on the fringes would praise men as the pride of their village. Men would in turn praise their womenfolk. This exchange of praises heightens the mood of the performance because participants and the members of the audience have a sense of community (Seitel, interview, Washington DC, June 1977).

If participants receive a cold reception from members of the audience, they tease them and say *'Basadi ba mo ke baloyi, ba hloka le ka mokgolokwane'*. This means that `the women of this area are witches, they can hardly ululate'. Through this song, the participants invite the audience to feel free to participate. The participants cherish some form of response. This is their way of managing silence.

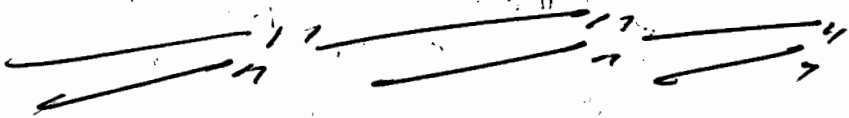
music Lib

Blacking, John

- Venda Children's Songs → T 780.968
- Music, Culture, and experience

T 781.7 BLAC

- The Performing arts → T 781.7 BLAC
- Some notes on a theory of African rhythm advanced by Erich Von Hornbostel



Tone Songs and textual Content and Meaning.

### 6.1.6 Relations amongst the *malokw*

***Dibini***

The *malokwane* plays the role of musica
the *Kiba* event and his/her role is clearly
leadership skills and good human spirit,
to the acceptable principles, may lead th
experienced participants too have the sp
fringes of the circle without challenging
singer-dancers. They double the melodi
*Kiba*-on-time rhythm, and give exhortations here and there, compounding the inner circle song-praise. These intricate myriad layers of interlocking rhythms, melody and chorus dovetail with one another.

The extent to which participants' display shared knowledge depends on whether they share cultural world knowledge and specific personal knowledge. Younger and older women agree that after they are married, they define themselves in terms of their husbands' surnames and their own maiden praise names. The men and women of Ɜa-Mphahlele agree that going through the initiation ritual *koma* is acceptable. The song *'Dibodu dikgonela go ntšha koma'* is a self-appraisal song that shows the agreement on the principle of *koma* as a process that brings men and women to adulthood. Common or prior knowledge about the role of *Tšhotšho* as an institution through which morality is passed to the young women during their marriage ceremonial ritual makes their construction of the song-praise text easy.

Although the *Kiba* song-dance ensembles are a community, they are not homogenous. Each individual possesses specific personal knowledge of the world. It is this specific knowledge of individuals that makes a *Kiba* ensemble a community. The *Keedišo* drummer brings not only the skill to drum on time, but also knowledge of dance, drum language, harmonic and melodic structures, the ability to decipher rhythmic spaces and the broader discourse intelligibility. This knowledge enables the singer-drummer to create the overall ambience of *Kiba* par excellence. This is true of each of the *Kiba* participants. The specific individual participant's knowledge of praises of chiefs and genealogical lineage enables each one of the participants to complement one another's contribution to the storyline told through song.

## 6.2 Integrated discourse competence

Participants' understanding of setting, topic and purpose enables them to develop the appropriate scene for the *Kiba* discourse. The physical context affects the participants' topic and purpose of interaction. They may sing the song *'Ke rena baeng'* for different purposes at home and further afield. At home it might just be a gimmick, but away from home it may be used as greeting repertory to address the host. Temporal context determines the mood required for each performance. The act of fringe dancing, '*go phepela/thekela*', is the appropriate superordinate type of parallel discourse.

Space is shared in single-file movements and circular dance arrangement. The drummers share time by creating an interlocking rhythmic structure. The drum 4/4

drum structure splits into further divisions of time and these share rhythmic space in a complex time structure. The drummers share this rhythmic space with utmost precision. The singer-dancers know that they must not bump one another and should not sing later than the required time after and before the chorus.

Topic is an important aspect of *Kiba* discourse. The principle of relevance to the setting is of critical significance. Often topics are linked to the purpose of the discourse. The dances often complement the message through action. The song *Sekgoto* is performed by women. It describes the beauty of a Bapedi woman who has a 'bulgy behind'. The conventional purpose of this song is a deliberate affirmation of that sense of beauty. Personal goals may either be to lure men's interest in the women, or to goad those who lack curvaceous thighs and bulgy behinds. However, men may literally benefit from the exhibition, but other women who have nothing to show take up the challenge in the spirit of the performance. The principle of politeness is flouted and that of manner is upheld.

Because the *Kiba* communicative event takes place in the village centre, evaluation takes place simultaneously with performance. Values shared by the whole culture are negotiated in the public space of engagement. The singers-dancers comment on the social behaviour of particular individuals and criticise a despicable social trend. The members of the public have the space on the fringe of the circle in which they either affirm or challenge the appraisal of the community by the core inner circle participants. They may subtly introduce a counter-suggestion through song, thereby bringing the two views into the discourse. The views held by

the subculture or individuals are juxtaposed with those of the dominant culture, thereby shaping and developing the *Kiba* discourse. Some individual comments may only be made through regular speech. The comments *'e robe* , and *kuka!'* may be made inside or outside the inner core circle. These mean 'stop the song' and 'lift your feet to sustain the tempo' respectively.

The other manner of responding to a comment could be through song, but in another ensemble, on another day. Two ensembles may therefore get into dialogical discourse on a contentious socio-cultural issue over time. In some cases the issues for sustained negotiation through song may be resolved by being left unresolved. This type of open-ended discourse sustains *Kiba* performance discourse. Polemics of power, cultural dominance, epistemological issues and the dynamic nature of culture are topics that are dealt with continuously.

The lead singer's attitudes towards context reflects his/her feelings, judgments and attitudinal 'stance'. This is done in the appropriate key, that is, the tone or manner of speech. The song *'O tla ba' tšhaba wa namela thaba'* is a direct statement to the counterparts in a competitive event. A high-handed attitude is displayed by the singers of this song who feel confident in their own knowledge and skill. The song *'Sebodu sa bo Mmašela'* is judgmental in that the lazy people are called the 'rot of the village'. The principle of manner is flouted here and the principle of quality is upheld.

Relationships between participants and text are nearly inseparable as they express issues close to their lives. However, distance is maintained through metaphor. Participants believe in what they express. But in some cases they say *'ke dipapadi tša baswa'*. This means that they regard what they sing about as part of a 'game for the young *(*at heart*)*'. Anything said in the ambit of a game is not punishable, but the addressees note it.

It is important to note that the 'channels' used by *Kiba* discourse is of mixed elements. The primary channels of *Kiba* discourse are speech, praise, drumming, dress, dance, and aerophones. There are no sub-channels because *Kiba* is an integrated whole. In other words, all its constituent elements, including ululation, are integral to it. There are no extras, to use a term from cinematography. Nothing, including a man or woman singing and dancing alone at a remote angle from the main circle, is extraneous. A deviation from the rule, however, could take the form of an embellishment. For example, a bugle or a natural whistle, if they are used, may be an embellishment.

### 6.2.1 Strategy for discourse management

*Kiba* communication comprises the addressor(s), addressees(s) and audience. The lead chronicler is often a representative addressor of the collective community of praise-singer-drummer-dancers. The youth and adults are often addressed through different repertories.

#### 6.2.1.1 Notice of a break

When participants have performed and would like to have a break, they sing *'Tšhabang, ga re lwe re a bapala'*. This means: `Excuse us, we are merely playing and we do not mean to provoke anyone!' They sing the song as they file out of the village centre to take a break.

#### 6.2.1.2 Registering a concern to the host

Similarly, when they have danced all day but have not been given beer to drink, they sing *'A bo re babe'*, which means that the `beer does not taste bitter for them'. In this way they communicate with the hosts and urge them to expand their sense of hospitality.

#### 6.2.1.3 Goading and teasing women

When men goad women who are members of the audience, they sing *'Lebelelang keno ke swere nana le mphaka, Sebapatša'*. This means: '(Women) look this way, I have a piece of meat and a knife.' There is hidden erotic meaning in the song.

#### 6.2.1.4 Women's response to the men's challenge

After the men have taken a break, the women sing '*Sekgoto wee basadi, re konketša banna'*. Loosely translated, this song says that women haunt men with their well-developed behinds.

### 6.2.1.5 Men's response to the women's challenge

In their next turn the men tease the women and say *'Mohlapa tšibogong, o kgantšha marago'*. This means that a woman who bathes at a river prides herself on her behind.

In other male repertoires, especially the opening adjacency pairs of the speech responsorial structure, men often communicate values to the audience by playing a jest. The *Malokwane* will jest by using half a phrase that the other participants have to complete. The participants are expected to know it and therefore use an appropriate ending. He might say:

Jest: *Mošimane ge a swara mmagwe.*
A boy who holds his mother by

ka lerago . . .
by her buttock.

Answer: *O nyaka go bona mokgwa*
He would like to see his

wa papagwe.
father's true colours.

(Excerpt: Mogodi no Jealous, Mogodi, January 1997)

Participants use song to express joy, pain and disapproval, to make social commentary and to say goodbye to hosts. When they finally leave they sing '*O a le bona le sobetše*'. Through this song they are saying to the audience that it is evidently twilight, and therefore time to stop the game or song-dance-drama. Other songs that achieve the same purpose are *'Šala botse kgoši', 'Galane wee o tla šala le mang?'* The first one means 'Farewell, chief' and the second says: 'Galane, whom will you remain with (when we would have left you alone)?' These songs close the communicative event. Obviously the poetics start from then till the next song-dance communicative events.

Songs like *Sekgabyana* and *O tlhakana le tshwene* address elderly men. The former song is a game adults play when goading each other. The latter is a sarcasm levelled at men who betray their wives and are caught by their concubine's husband. They say to them: '*O tlhakana le tšhwene/* 'You will meet a baboon' (something scary or suffer adverse consequences). The audience is always the immediate audience in the location of performance. Therefore the values of good moral behaviour is addressed to both the culprits and general members of the community.

#### 6.2.1.6 Use of paralinguistic features

Beside the linguistic inter-communication discourse, the praise-song dancers and drummers use paralinguistic cues to communicate with the audience and conversely. Performers and audience blow different sorts of aerophones and wave

frills. The inner circle performers dance with their backs to the audience. This communicates a provocation to members of the audience to see how women shake their waists. In addition, the women would be conforming to the traditional principle of communication that women do not look men in the eyes.

When the members of the audience respond by affirming what the praise-singer-dancers do, they show this by waving twigs and pieces of rags at them. They would ululate and sing praises. In this way, the participants are in full communion with their wider multilingual community.

The members of the audience can initiate communication with the performers through the use of paralanguage. A woman who is interested in a man because of his display of sheer energy and because he is a good dancer will throw a piece of her own clothing to the man. This is acceptable as it communicates acknowledgement of what the man is doing. If a man finds approval of his execution of style and discourse from a woman, it is similar to finding approval from the chief of the village.

## 6.3 Conclusion

*Kiba* organisational management skill is important in the construction of *Kiba* discourse. The role of the *mohlokomedi* helps in the organisation of the participants and also brings the written text into the existing oral-aural mode. The banner that

the *malokwane* carries, and the writing on the body of the drums are often managed by him/her.

Management of *Kiba* performance discourse is based on the performers' own individual and collective characteristics, and the prior knowledge of individuals. The relationship between them affects their execution of the elements of the discourse and the temporal mood of the performance communication.

*Kiba* communication strategies help to sustain the discourse. Performers show this by registering a concern with the host, goading each other, giving a collective response to an issue, signalling a break and saying goodbye, all as part of an integral communication. These strategies require high levels of discourse competence on the part of the performers, the host, and the audience themselves.

the *malokwane* carries, and the writing on the body of the drums are often managed by him/her.

Management of *Kiba* performance discourse is based on the performers' own individual and collective characteristics, and the prior knowledge of individuals. The relationship between them affects their execution of the elements of the discourse and the temporal mood of the performance communication.

*Kiba* communication strategies help to sustain the discourse. Performers show this by registering a concern with the host, goading each other, giving a collective response to an issue, signalling a break and saying goodbye, all as part of an integral communication. These strategies require high levels of discourse competence on the part of the performers, the host, and the audience themselves.

# Chapter 7

## Evidence of the integral structure of a *Kiba* text

### 7 Aim

The aim of this chapter is to provide textual analyses of *Kiba* intertextual speech-song text. A textual analysis of the song *'Sebodu wee sa bo Mmašela'* is used to illustrate the integral nature of a typical *Kiba* text. The second example is an abridged cantometric analysis of the performance of the song 'Firestorm' by the 'Mogodi no Jealous' ensemble, demonstrating the structural sequence of the song-dance-drama arrangement. This is then juxtaposed with other shorter performance arrangements. This chapter also presents an analysis of drum discourse, elaborate ones by adults and short ones by students in a programmatic school competition performance. It concludes with an aggregation of what would represent a basic progression chart of an average *Kiba* song-dance-drum-drama discourse arrangement.

### 7.1 Textual analysis of *'Sebodu sa bo Mmašela'*

An analysis of this fine *Kiba* text is based on an empirical transcription of the text *'Sebodu sa bo Mmašela'*. This song could be divided into over seventy stanzas of responsorial structure, six praises by different praise poets, and elaborate use of

phoneaesthetics, all integrated in a huge linguistic quilt of buoyant intertextual intra-communication. The text also exhibits parallel structure, metre, and melodic segments. Needless to say, the kinesics and music discourse form yet another thick layer of communication over the linguistic discourse. A blueprint of the speech-song text is provided and marked with directions and comments. It was transcribed by the researcher from an actual oral delivery by the Morakaneng-Mašite Tšhuma-mabone ensemble, from the Ga-Mphahlele area.

This elaborate transcription is central to discussion on the nature of the structure of typical *Kiba* text. Yai (1989:64–65) encourages the analysis of such transcriptions, because it is in textual criticism that inherent elements of the text need to be marked as evidence of structure. In the transcription, textual analysis has been done by marking the elements of the text through directions in square brackets. In oral poetics a hands-on approach to the analysis of texts is necessary to lay bare structures that pull the text together. Speech acts such as *'Kuka*! *Kuka*! *Ka pele*! *Ka pele!'* and *'E robe*! *E robe!'* are essentially spontaneous directions. The transcription illustrates that phoneaesthetics, praise, song and dance are integral parts of performance and oral poetics. Yai (ibid) argues that a transcription cannot be used as a separate text because it illustrates the very essence of oral poetics. He points out that oral poetics is:

- indivisible from its poetry, it is self-productive
- also generative as long as it aims at arousing creative impulses in the audience

- expansive when considered from the point of view of mode whose corpus it helps proliferate
- also metamimetic and ameliorative.

Therefore the *Sebodu sa bo Mmašela* text is given below not just as a song-dance text but as an authentic example of an oral poetics text of both the immediate community and the text it creates as it tries to do so. Therefore it is in itself a critical text that critiques society. Song-dance-praise-drumming are vehicles used to help produce the oral poetics.

The transcription also illustrates the following compositional elements: metre, polyrhythmic, overlapping hocket structure of voices, use of praise, taking turns in direct speech acts, responsorial structure, dance sections, parallel structure, cyclical movement, performance poetics, effective use of phoneaesthetics, co-managed topic, and *Waa! Goa!* aspects of monody. The vocal representation in three lines accounts for the call and two dovetailed responses. However, the transcription illustrates the actual making of the oral poetics text. It demonstrates the actual spontaneous construction of a text. This is therefore a representation of an authentic text of the performance as it happened.

### 7.1.1 Compositional elements

This section briefly metre, rhythm and time, and the literary and melodic features of the song *'Sebodu wee sa bo Mmašela'* , together with discourse features of the same song.

#### 7.1.1.1 Metre, rhythm and time

The subdivision of the lyrics into lines indicates that a *Kiba* melody is subdivisible into time and fixed rhythm. This is evidence of the presence of metre. The numbers have been used to mark the beginning of a bar without using a standard bar line. They therefore indicate the number of bars in one call and response melodic phrase. They also help to show that the melodic phrases open on an up beat and close on an up beat. The consistency evidenced by the entry and exit points of the chorus response illustrates the locking in the vocal rhythms. The further splitting of voices from two parts to three illustrates polyrhythm. The overlapping of the voices forms a structural pattern called hocket. The use of praise and taking turns in direct speech acts adds to the polyphony. When it blends with tonal features of drums, it results into a melorhythmic blend. Dance sections have not been transcribed. The section uses the analysis of vocal structures merely to explore basic compositional elements used in *Kiba.*

#### 7.1.1.2 Literary and melodic features

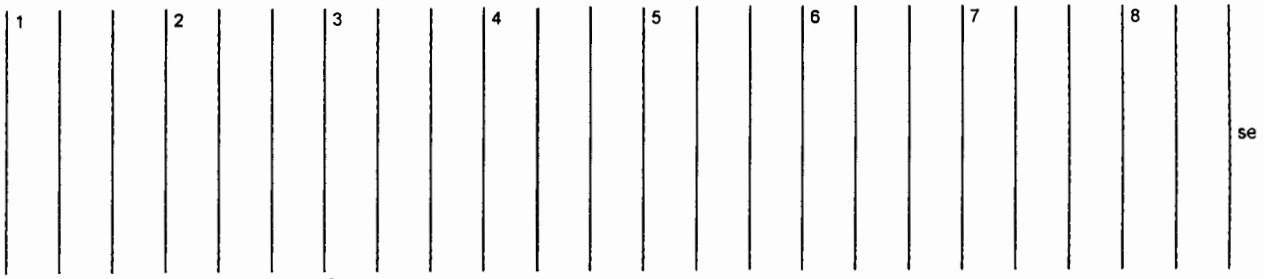
The praise texts and the song texts are literary in nature. A closer look at the praise texts illustrates the use of metaphor, direct speech, phoneaesthetics, crepitation, mouth drumming, ululations, and onomatopoeia.

#### 7.1.1.3 Discourse features

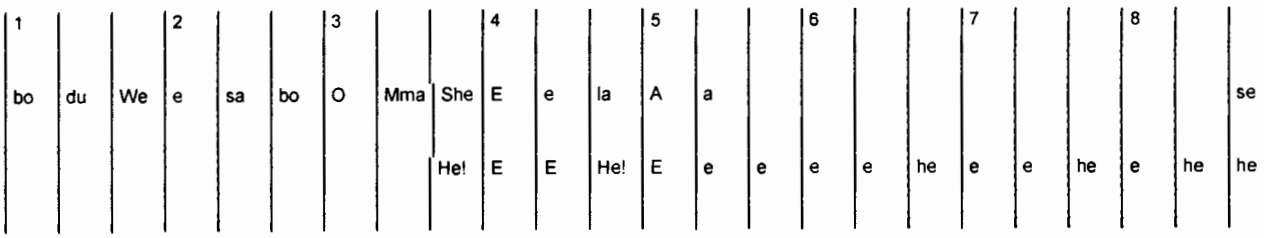
The discourse features shown in the transcription below are speech acts, and discourse management directions of praise, song, drumming, and dance.

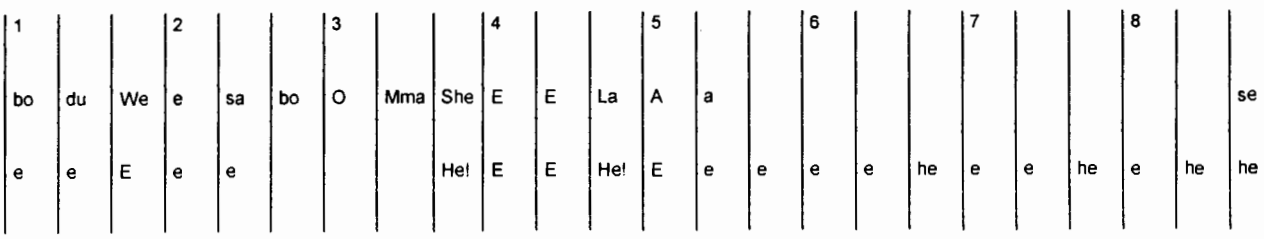
### 7.1.1.4 Transcription

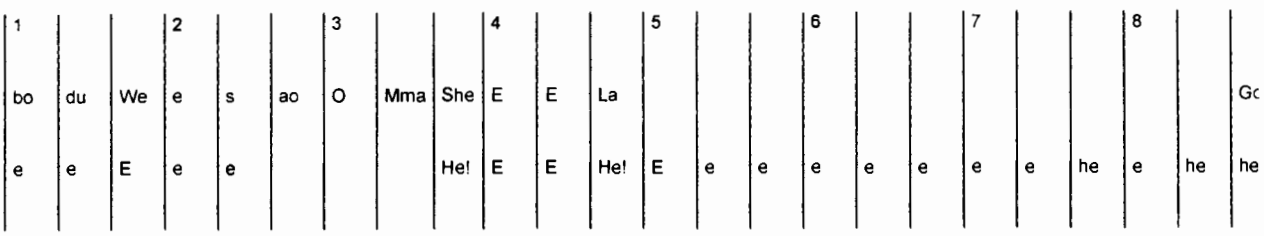
**Title:** Sebodu Wee sa bo Mmashela, **Date:** 12-01-97, **Venue:** Morakaneng in Mašite (Ga-Mphahlele), **Genre:** Inter-textual *Kiba* linguistic discourse and oral poetics, **Videographer:** Galane E Sello

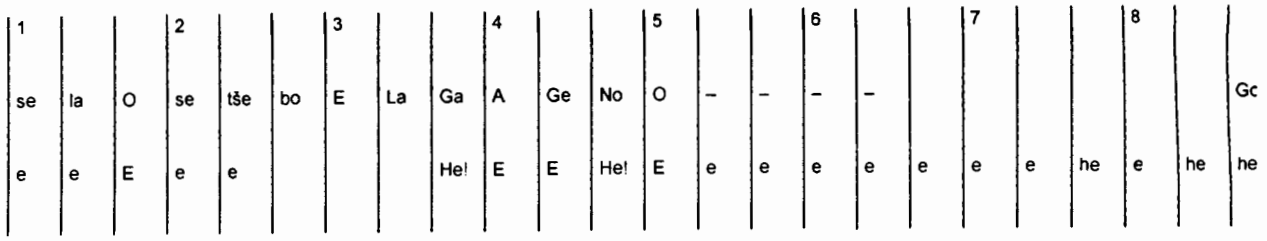


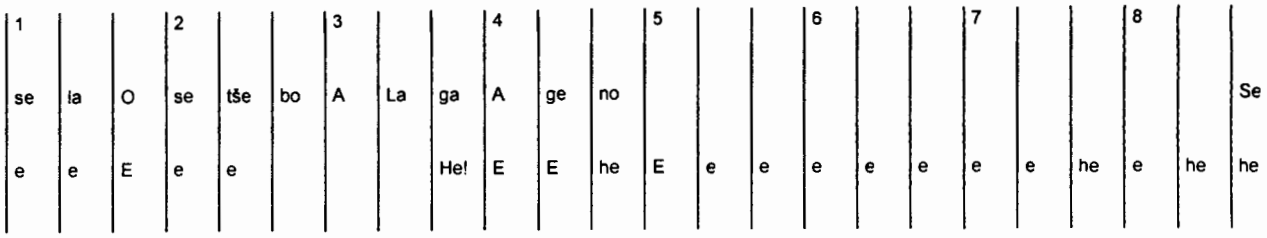

***(Dance movement starts)***

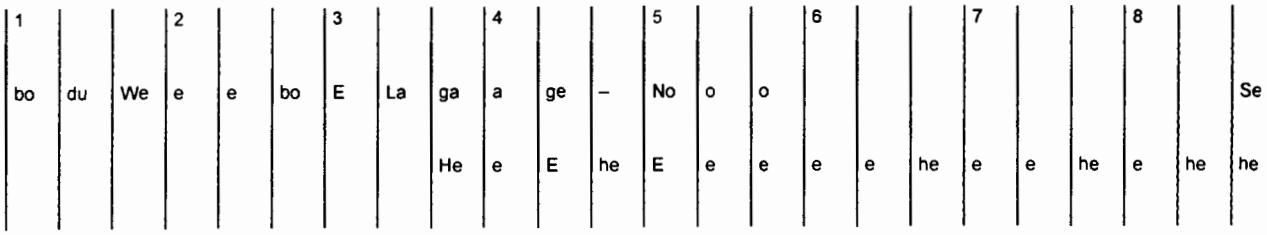


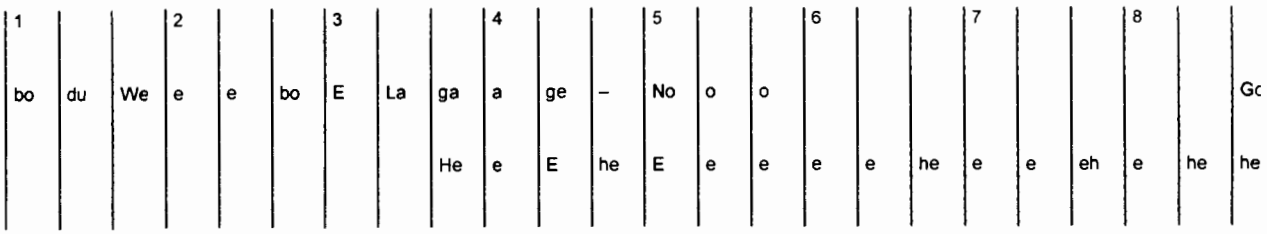



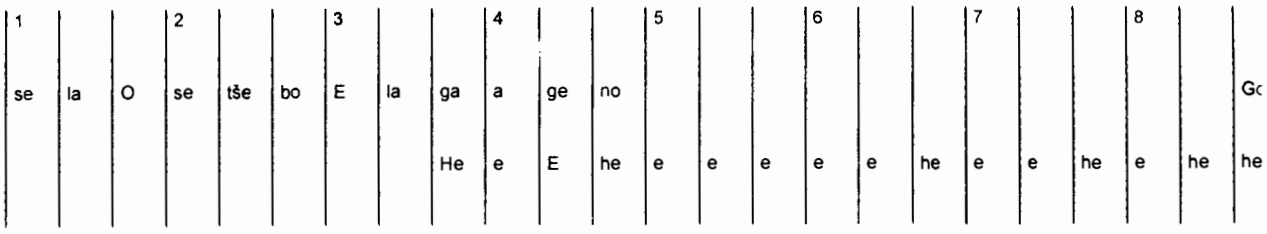



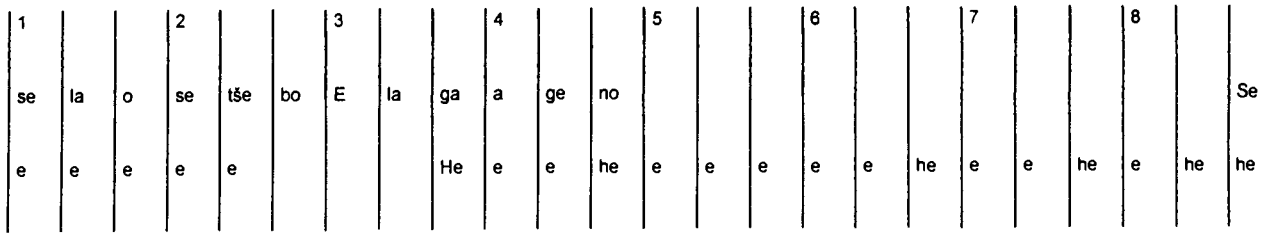

1 2 3 4 5 6 7 8
se la O se tše bo E La Ga A Ge No O – – – – Gc
e e E e e He! E E He! E e e e e e e he e he he

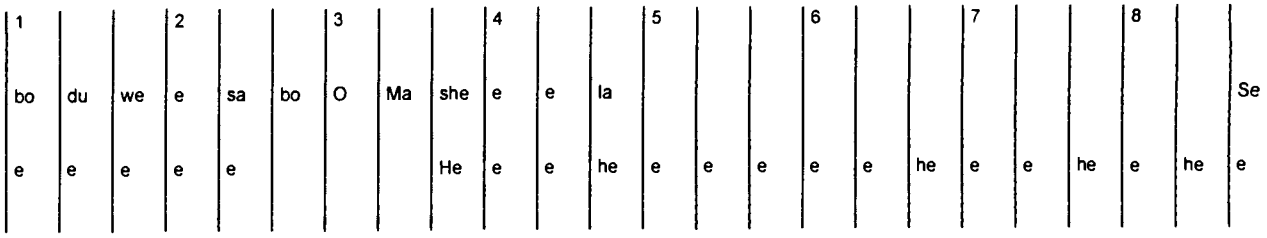

1 2 3 4 5 6 7 8
se la O se tše bo A La ga A ge no Se
e e E e e He! E E he E e e e e e e he e he he

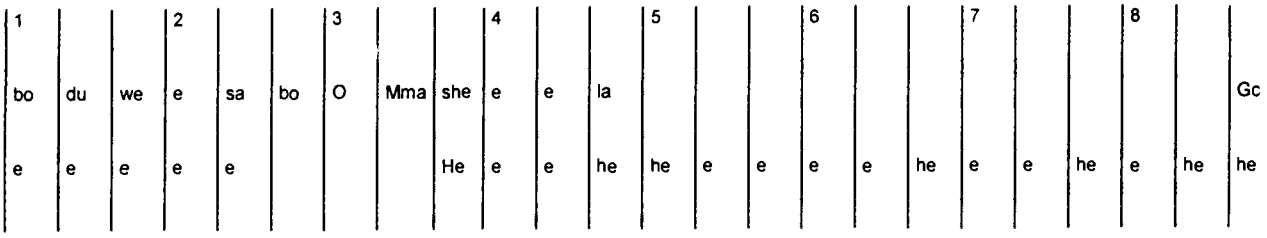

1 2 3 4 5 6 7 8
bo du We e e bo E La ga a ge – No o o Se
He e E he E e e e e he e e he e he he

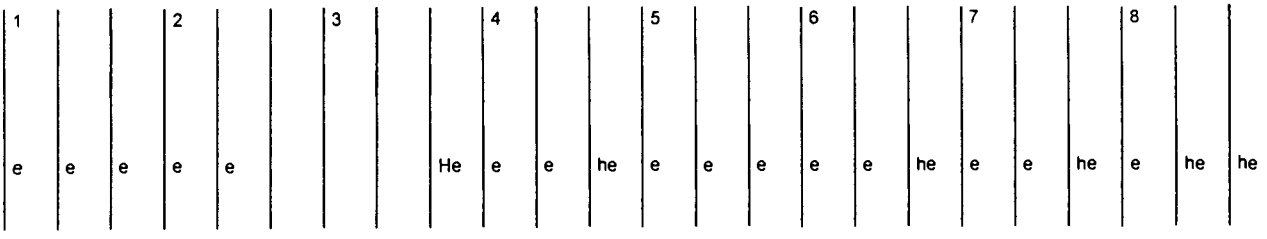

1 2 3 4 5 6 7 8
bo du We e e bo E La ga a ge – No o o Gc
He e E he E e e e e he e e eh e he he

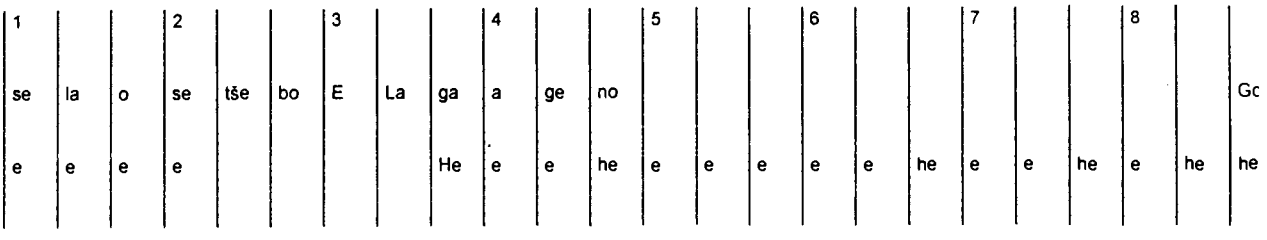

1 2 3 4 5 6 7 8
se la O se tše bo E la ga a ge no Gc
He e E he e e e e e he e e he e he he

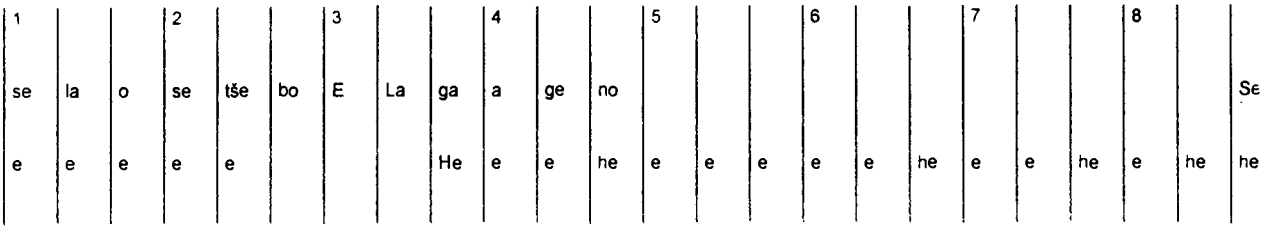

1 2 3 4 5 6 7 8
se la o se tše bo E la ga a ge no Se
e e e e e He e e he e e e e e he e e he e he he

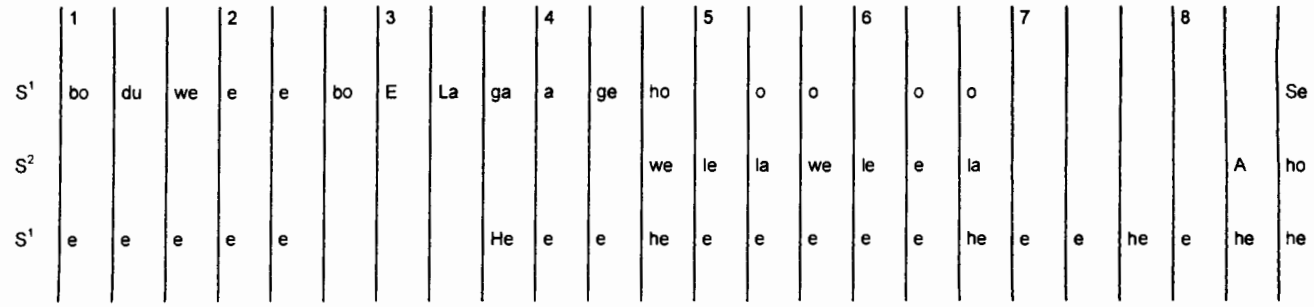

1 2 3 4 5 6 7 8
bo du we e sa bo O Ma she e e la Se
e e e e e He e e he e e e e e he e e he e he e


1 2 3 4 5 6 7 8
bo du we e sa bo O Mma she e e la Gc
e e e e e He e e he he e e e e he e e he e he he

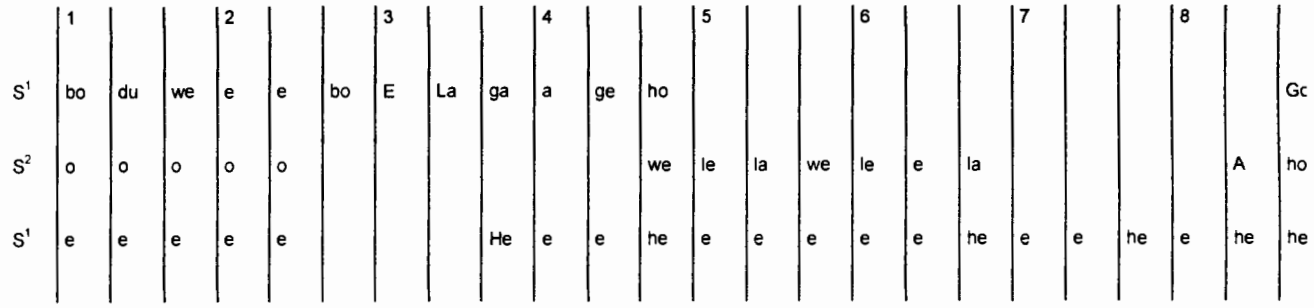

1 2 3 4 5 6 7 8
e e e e e He e e he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
se la o se tše bo E La ga a ge no Gc
e e e e He e e he e e e e e he e e he e he he

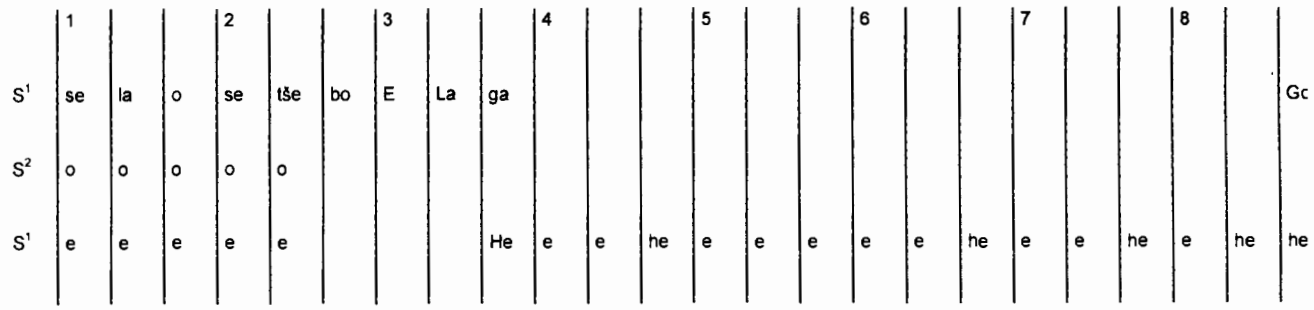

1 2 3 4 5 6 7 8
se la o se tše bo E La ga a ge no Se
e e e e e He e e he e e e e e he e e he e he he



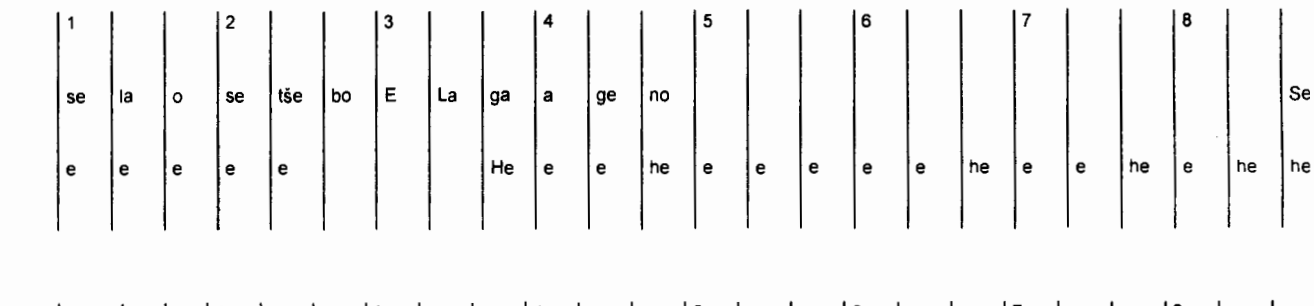
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | bo | du | we | e | e | bo | E | La | ga | a | ge | ho | | o | o | | o | o | | | | | | Se |
| $S^2$ | | | | | | | | | | | | we | le | la | we | le | e | la | | | | | A | ho |
| $S^1$ | e | e | e | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |



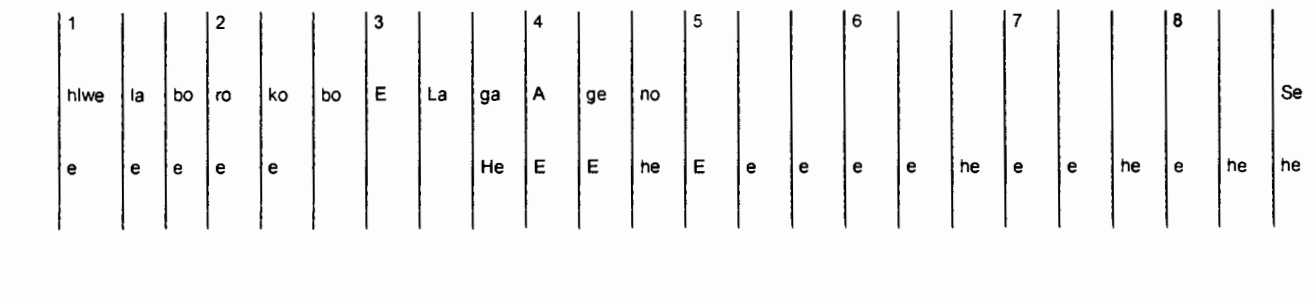
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | bo | du | we | e | e | bo | E | La | ga | a | ge | ho | | | | | | | | | | | | Gc |
| $S^2$ | o | o | o | o | o | | | | | | | we | le | la | we | le | e | la | | | | | A | ho |
| $S^1$ | e | e | e | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |



| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | se | la | o | se | tše | bo | E | La | ga | | | | | | | | | | | | | | | Gc |
| $S^2$ | o | o | o | o | o | | | | | | | | | | | | | | | | | | | |
| $S^1$ | e | e | e | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |



| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | se | la | o | se | tše | bo | E | La | ga | a | ge | no | | | | | | | | | | | | Se |
| | e | e | e | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |



| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | hlwe | la | bo | ro | ko | bo | E | La | ga | A | ge | no | | | | | | | | | | | | Se |
| | e | e | e | e | e | | | | He | E | E | he | E | e | e | e | e | he | e | e | he | e | he | he |

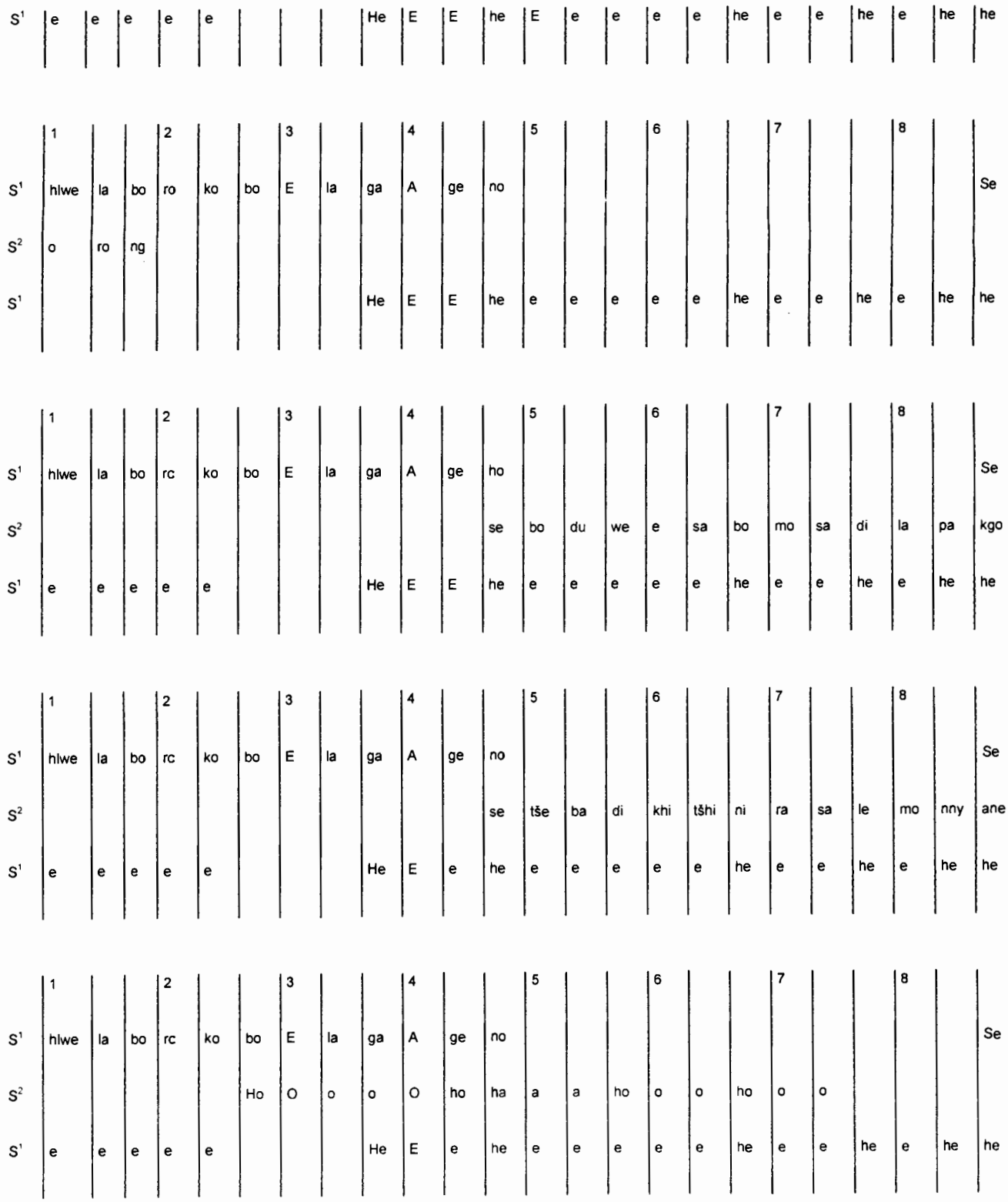
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | hlwe | la | bo | ro | ko | bo | E | La | ga | A | ge | no | | | | | | | | | | | | Se |
| | | | | | | | | | He | E | E | he | E | e | e | e | e | he | e | e | he | e | he | he |

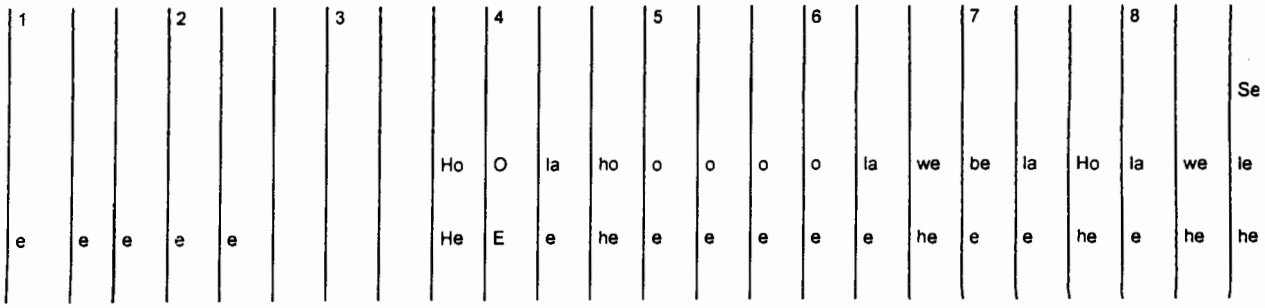
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | hlwe | la | bo | ro | ko | bo | E | La | ga | A | ge | no | | | | | | | | | | | | Se |
| $S^2$ | | | | | | | | | | | | se | bo | du | we | e | e | sa | bo | mo | nga | ta | a | ne |
| $S^1$ | e | e | e | e | e | | | | He | E | E | he | E | e | e | e | e | he | e | e | he | e | he | he |

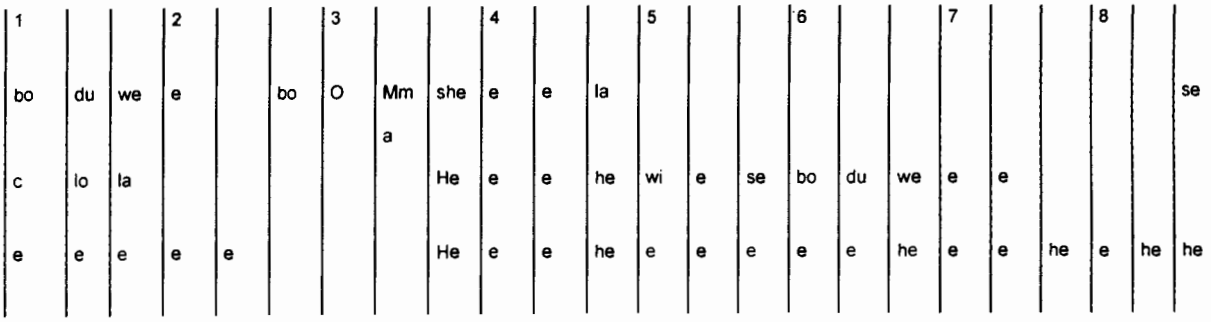
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | bo | du | me | e | sa | bo | O | Mma | Sh | E | E | la | | | | | | | | | | | | Se |
| $S^2$ | | | | | | | | | | | | se | Bo | du | wee | e | e | sa | bo | mo | nga | ta | a | ne |
| $S^1$ | e | e | e | e | e | | | | He | E | E | he | E | e | e | e | e | he | e | e | he | e | he | he |

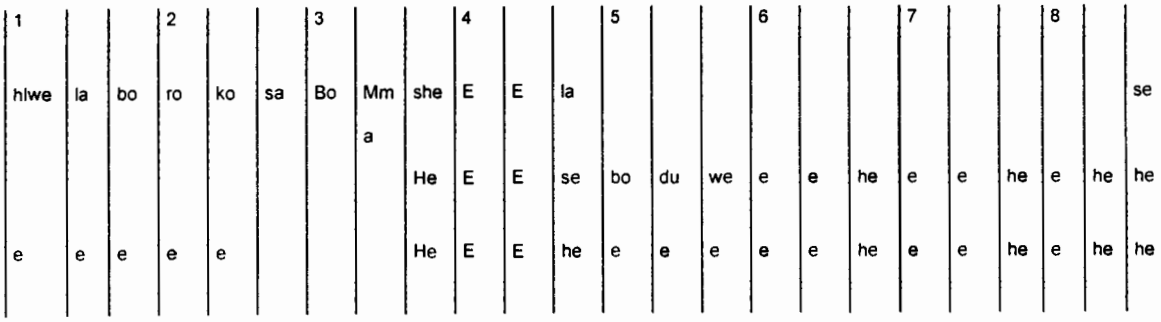
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | bo | du | me | e | so | bo | O | Mma | Sh | E | E | la | | | | | | | | | | | | Se |
| $S^2$ | | | | | | | | | | | | se | bo | du | we | e | sa | bo | mo | sa | di | la | pa | kgo |
| $S^1$ | e | e | e | e | e | | | | He | E | E | he | E | e | e | e | e | he | e | e | he | e | he | he |

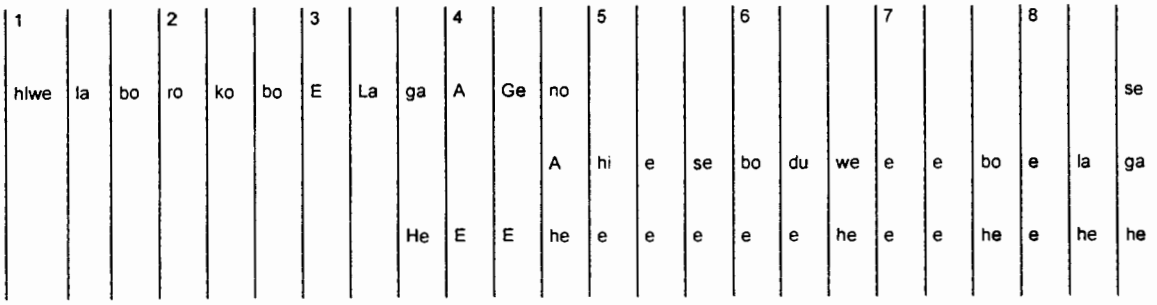
| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| $S^1$ | bo | du | we | e | sa | bo | O | Mm a | she | E | E | la | | | | | | | | | | | | Se |
| $S^2$ | kg | oo | ro | o | o | o | O | O | ng | | | se | bo | du | we | e | sa | bo | mo | sa | di | la | pa | kgo |

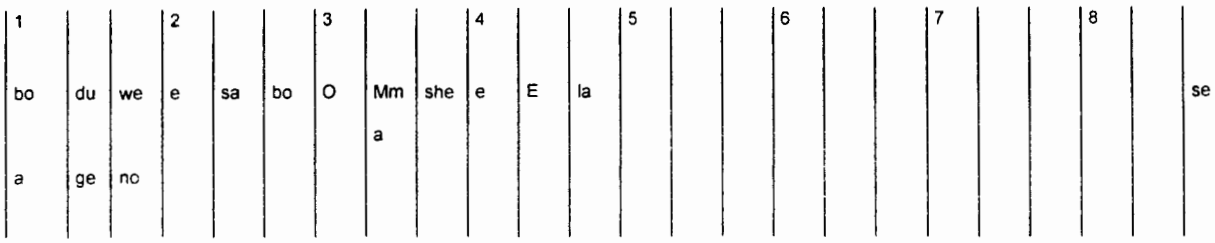

S1 e e e e e He E E he E e e e e he e e he e he he
1 2 3 4 5 6 7 8
S1 hlwe la bo ro ko bo E la ga A ge no Se
S2 o ro ng
S1 He E E he e e e e e he e e he e he he
S1 hlwe la bo rc ko bo E la ga A ge ho Se
S2 se bo du we e sa bo mo sa di la pa kgo
S1 e e e e e He E E he e e e e e he e e he e he he
S1 hlwe la bo rc ko bo E la ga A ge no Se
S2 se tše ba di khi tšhi ni ra sa le mo nny ane
S1 e e e e e He E e he e e e e e he e e he e he he
S1 hlwe la bo rc ko bo E la ga A ge no Se
S2 Ho O o o O ho ha a a ho o o ho o o
S1 e e e e e He E e he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
Ho O la ho o o o o la we be la Ho la we Se le
e e e e e He E e he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
bo du we e bo O Mm she e e la se
a
c lo la He e e he wi e se bo du we e e
e e e e e He e e he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
hlwe la bo ro ko sa Bo Mm she E E la se
a
He E E se bo du we e e he e e he e he he
e e e e e He E E he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
hlwe la bo ro ko bo E La ga A Ge no se
A hi e se bo du we e e bo e la ga
He E E he e e e e e he e e he e he he


1 2 3 4 5 6 7 8
bo du we e sa bo O Mm she e E la se
a
a ge no

| e | e | e | e | e | | | | He | e | E | he | e | e | e | e | e | he | e | e | he | e | he | he |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

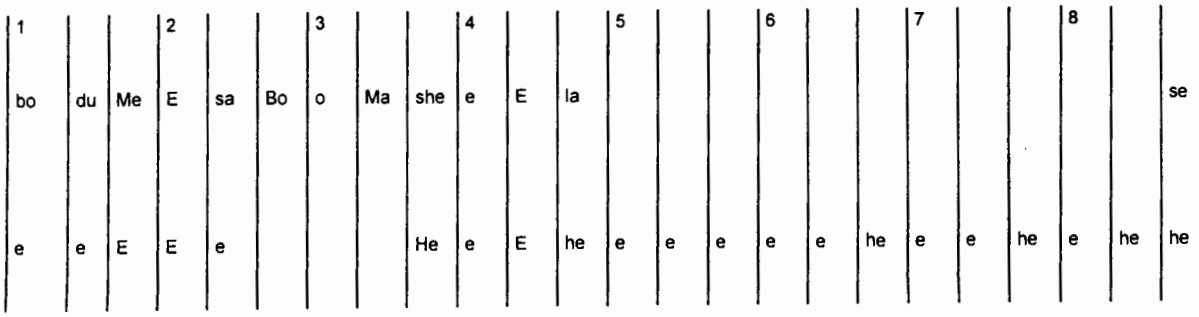
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| bo | du | me | e | sa | bo | O | Mm<br>a | she | e | E | la | | | | | | | | | | | | se |
| e | e | e | e | e | | | | He | e | E | he | e | e | e | e | e | he | e | e | he | e | he | he |

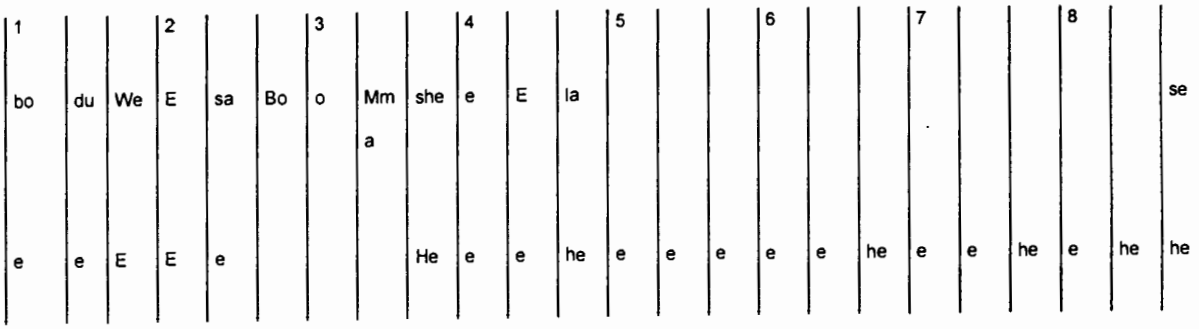
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| hlwe | la | bo | ro | ko | bo | E | La | ga | a | Ge | no | | | | | | | | | | | | se |
| e | e | e | e | e | | | | He | e | E | he | e | e | e | e | e | he | e | e | he | e | he | he |

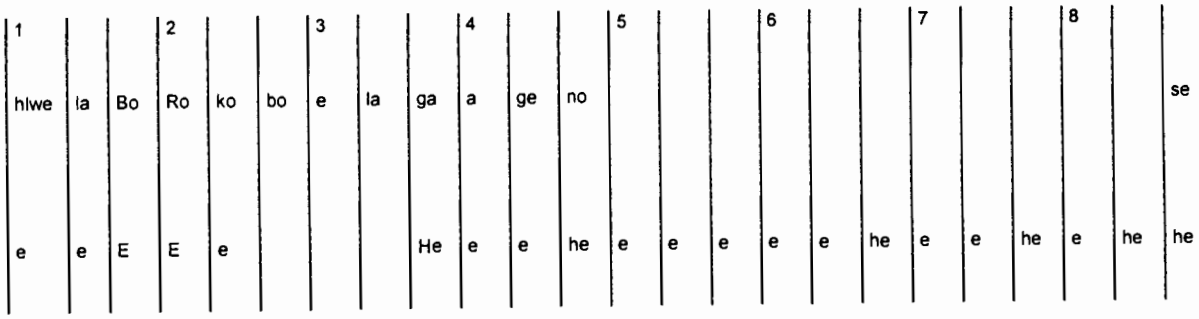
| Speech Act | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | hlwe | la | bo | ro | ko | bo | E | la | ga | A | ge<br>E | no | | r | o | | b | e | | E | | | r | o |
| | E | e | e | e | e | | | | He | E | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

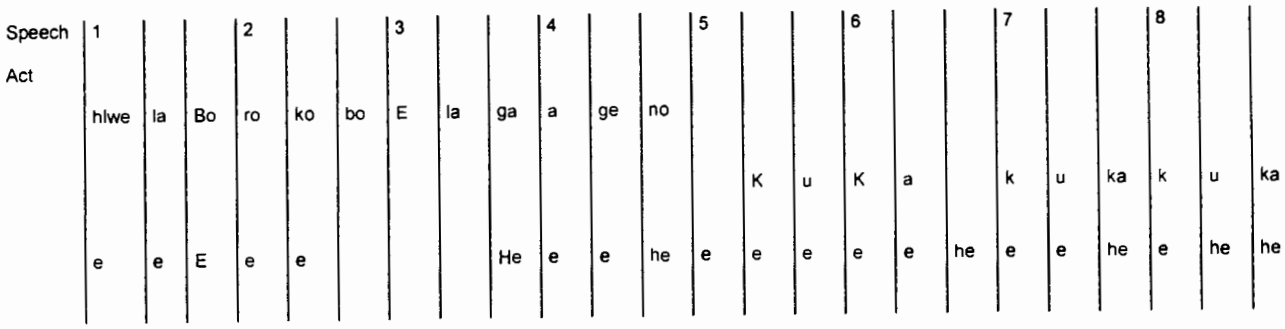
***(Dance stops)***

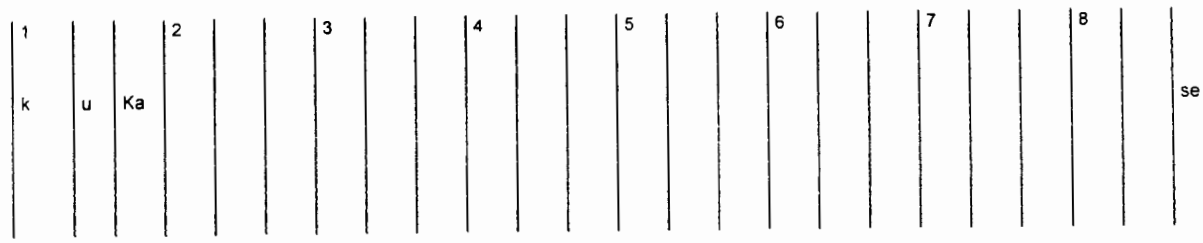
| Speech Act | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | b | E | | | A | Ge | e | | | | | | | | | | | | | | | | se |
| | e | e | E | e | e | | | | He | E | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

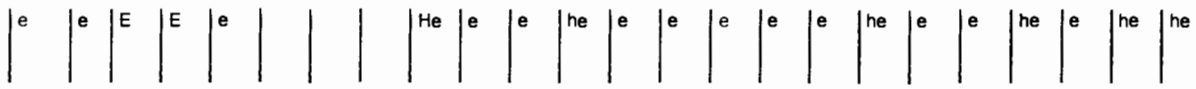

1 bo e
du e
Me E
2 E E
sa e
Bo
3 o
Ma
she He
4 e e
E E
la he
5 e
e
e
6 e
e
e
7 he
e
e
8 he
e
he
se he

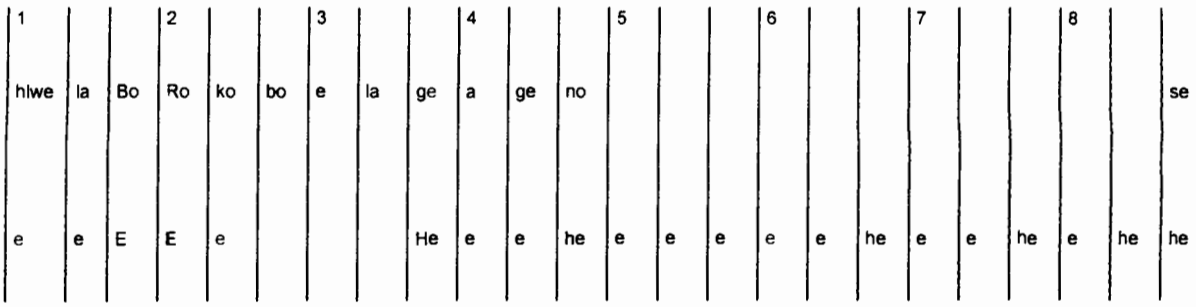

1 bo e
du e
We E
2 E E
sa e
Bo
3 o
Mm a
she He
4 e e
E e
la he
5 e
e
e
6 e
e
e
7 he
e
e
8 he
e
he
se he

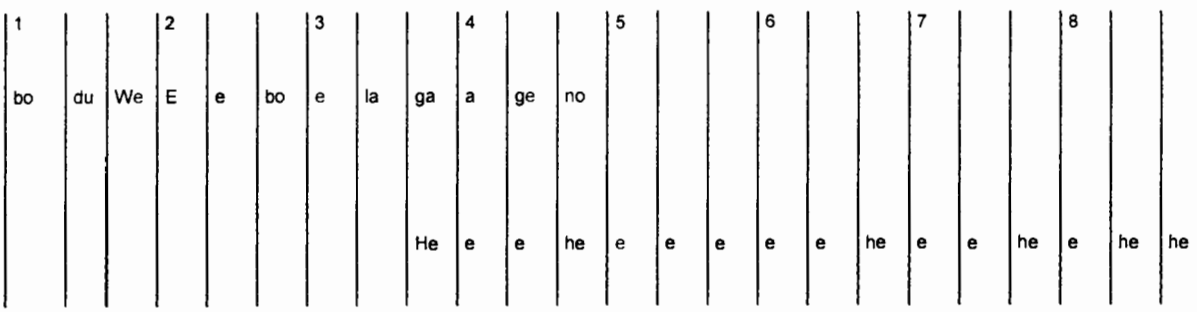

1 hlwe e
la e
Bo E
2 Ro E
ko e
bo
3 e
la
ga He
4 a e
ge e
no he
5 e
e
e
6 e
e
e
7 he
e
e
8 he
e
he
se he


Speech Act
1 hlwe e
la e
Bo E
2 ro e
ko e
bo
3 E
la
ga He
4 a e
ge e
no he
5 e
K e
u e
6 K e
a e
he
7 k e
u e
ka he
8 k e
u he
ka he

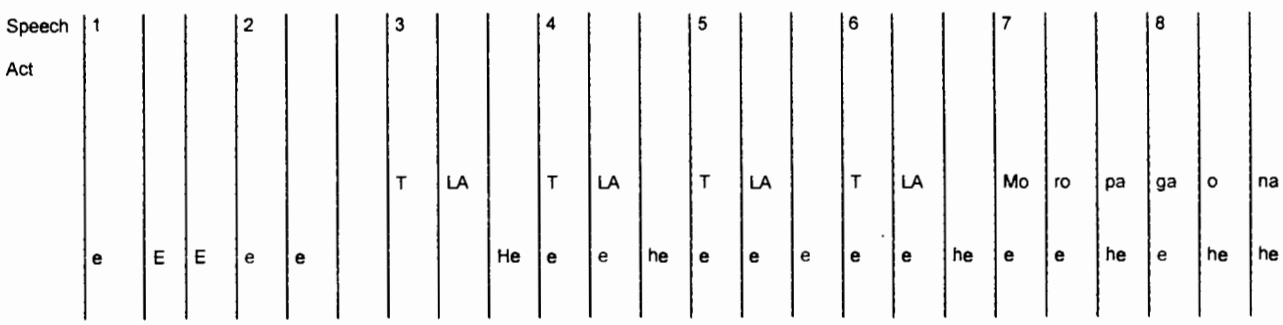

1 k
u
Ka
2
3
4
5
6
7
8
se

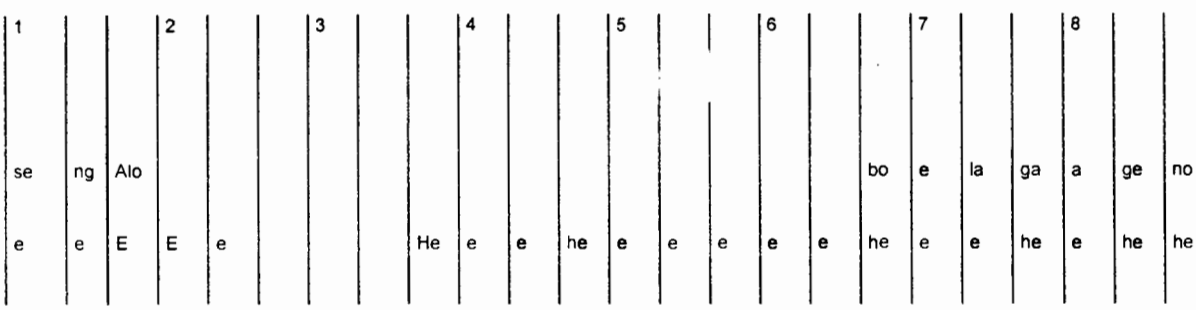


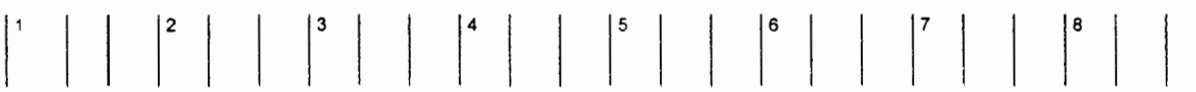




***(Praise starts)***



| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| H | iiu | A | Re | ye | ng | Mo | ra | kan | eng | | Go | ph | al | a | ga | ge | ba | re | k | e | Ma | thu | se |
| e | e | E | E | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | thu |
| | | | | | | | | | | | | | | | | | | | | | | | he |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
| hlwe | la | Bo | Ro | ko | bo | e | la | ga | a | ge | no | | | | | | | | | | | | se |
| a | go | Tsw | A | la | | | | | | | | | | | | | | | | | | | |
| e | e | E | E | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
| bo | du | We | E | e | bo | e | la | ga | a | ge | no | | | | | | | | | | | | se |
| | | | | | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
| hlwe | la | Bo | Ro | ko | bo | e | la | ga | a | ge | no | | | | | | | | | | | | se |
| e | e | E | E | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
| bo | du | we | E | e | bo | e | la | ga | a | ge | no | | | | | | | | | | | | se |
| e | E | e | E | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

| Speech Act | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Hlwe | la | Bo | ro | ko | bo | e | la | ga | a | ge | no | | | | | | | | | | | | se |
| | | | | | | | | | | | | | | K | A | P | EL | E | | KA | PE | L | E | KA |
| | E | E | E | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

| | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | bo | du | we | E | e | bo | e | la | ga | a | ge | no | | | | | | | | | | | | |
| | PE | L | E | | | | | | | | | | | A | G | E | E | | | HE | | E | E | |
| | e | E | e | E | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

***(Song ends)***

| Speech Act | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | hlwe | La | Bo | ro | ko | bo | e | la | ga | a | ge | no | | | | | | | | | | | | |
| | | HE | | E | | | | E | | | | BO | | | A | S | HI | T | E | W | E | E | | |
| | e | E | E | e | e | | | | He | e | e | he | e | e | e | e | e | he | e | e | he | e | he | he |

***(Phoneaesthetic sustained)***

| Speech Act | 1 | | | 2 | | | 3 | | | 4 | | | 5 | | | 6 | | | 7 | | | 8 | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | He | e | | I | e | | b | o | m | b | o | | | w | e | e | e | | e | e | | e | |

*Kua Morakaneng a Kgaphola*

At Morakaneneg of Kgaphola

*ba bina ba tsena sekolo*

they dance while they attend school

*Agee Mesekontari wee*

Agee the secondary school students

***(2nd turn):*** *Ageeeeeeeeee*

Ageeeeeeeeee

*Ke mosaga moila*

It is

*Se llela Mokone*

The one who cries for Mokone

*Moja morogo ka lešana*

The one who eats wild spinach using ....

*go tšhaba mono go fifala*

he avoids darkening his fingertips with *morogo*

*A šia mono wa botala morogo*

He avoids darkening his finger with the green colour of

*morogo*

*Ke batho ba bo*

They are family with

*Mmamanoge'a Tubatse*

Mmamanoge of Tubatse

*Ke motho wa bo*

He is family with

*Kgwadi o robetše*

The late Kgwadi

*Kgwadi o letše o botša*

Last night Kgodi told

*Patšaka ditaba*

Patšaka tidings

*A mmotša taba tša*

He/She told him

*maaka le tša go rereša*

the lies and true stories

*Ke ngwana'bo kgoši*

He is family with the chief

*Se llela Kutumpu a bo Mosehla*

The one who cried for Kutumpu, a relation of Mosehla's

*le nyatša Mokutumpana a sa le kgole*

the one who looks down upon Mokutumpana while he is still far

*tša kgauswi di a thothomela*

while they shake with fear when they get nearer him

*Ke tšhaba baditi.*

I respect the elders of initiation elders

***(3rd praise)***

***(Crepitation using Waa!Goa!)*** *Ageeeeeeeee*

Ageeeeeeeee

*Hee motho wa boago*

Hee the one who returns

*a phathakga sa Matebele*

with (perhaps medicine) Matebele

*Hee motho wa bo Kgakgaripa*

Hee the one who is a relation of Kgakgaripa

*Mogoma ke fedile*

I am an old hoe

*Ke lema ka wa maabane Mogai*

I use an old hoe to plough, me Mogai

*Hee! ngwana'ga Mma-Maijane šule*

Hee! There is the sibling of Mother-Maijane

*thari šile mokokotlo*

the hide is on a mother's back

*swine thari ya go belega*

the hide used to carry a baby on a mother's back

*Maswene a' legoa*

The baboons of our neighborhood

***(Waa!Goa! Crepitations)*** *Goa! Goa! Goa!*

*Goa! Goa! Goa!*

*Hee rena*

Hee we

*ba go tsena sekolo*

the students

***(Crepitation)*** *Hahahaahahaha*

*hii haaa haahaaha*

***(4th praise)***

***(Crepitations)*** *Heeeeeee*

Heeeeeee

*bana bešo ba ka*

My brothers and sisters

*Mašite a' hlabologo*

Of the enlightened village of Mašite

*Ke batho ba bo*

They are the people of

*Mantšie Hlabirwa*

Mantšie whose totem name is Hlabirwa

*Hlabirwa'bo Sekgokolo*

Hlabirwa is a relative of Sekgokolo

***(Turn snatching to complete the praise)***

: *leswene la mothipyeng gae lešole la bo Mogalatšane*

the soldier who is a relative of Mogalatšane

*le Tšhwene*

and Tšhwene

*hlaba kgomo*

slaughter a cow

*O hlabe pudi*

slaughter a goat

*O se ka' hlaba kolobe*

Do not slaughter a pig

*Hee! Hlabela*

Hee! Slaughter

*le tla khutša*

and you will have some rest

*le tla fologa thabeng*

you will descend the mountain

***(Speech act: call using crepitations )***

***(Call):*** *Ye ye lelee*

Ye ye lelee

***(Response):*** *Hee hee hee*

Hee hee hee

*Yee yee yaaa*

Yee yee yaaa

***(Praise speech act):*** *Ke bana ba Manoge*

They are the children of Manoge

*bodibeng le llela kgakala*

you cry openly from deep rivers

*Hee bana ba*

Hee children of

*mosadia mese*

a woman who wears loin skins *(mese)*

***(Praise speech act):*** *Agee! Agee! Agee! Agee!*

Agee! Agee! Agee! Agee!

*Agee Agee Agee Agee*

Agee! Agee! Agee! Agee!

*Ga gešo ke ga*

My home is at

*Mašite a Raditangwane*

Mašite (a relative) of Raditangwana

*Kua Mmamolahlakgomo*

There at Mmamolahlakgomo

*Polaseng*

At a farm

*Ke naka tša bo*

These are flutes of

*Mantšie Hlabirwa*

Mantšie Hlabirwa

***(Spontaneous dance direction speech act):*** *Kuka! kuka! kuka!*

Lift up! Lift up! Lift up!

*Kuka! kuka! kuka!*

Lift up! Lift up! Lift up!

*Ka pele!*

Quick!

*Ka pele!*

Quick!

*Seka itšhia dinao*

Do not spare your feet

*Se ka itšhia dinao*

Do not spare your feet

***(Phoneaesthetics call):*** *Yee yeye yaa!*

Yee yeye yaa!

***(Chorus):*** *Yee yee yee ye!*

Yee yee yee ye!

*Yee yee yaa!*

Yee yee yaa!

***(Praise melody):*** *. . . Mpepu sa mmolae*

. . . Carry her on your back do not kill him/her

*hoo hoo*

hoo hoo

*Ka moka le bana ba gagwe*

All of you are his/her child

*hoo hoo*

hoo hoo

*a šule Mpepu wee aa!*

there is carry him/her wee aa!

***(Phoneaesthetics- using crepitations)***

*ahoo hoo iaa!*

ahoo hoo iaa!

*a hoo wee we jaa!*

a hoo wee we jaa!

*hoo hoo!*

hoo hoo!

*a šule mmangwane wa ka*

there is my aunt

***(Phoneaesthetics)*** *hoo hoo!*

hoo hoo!

*a šule mmangwane wa ka*

there is my aunt

*hoo hoo!*

hoo hoo!

***(Crepitation call):*** *Yee yeye yaa!*

Yee yeye yaa!

***(Chorus crepitations):*** *Hee hee he!*

Hee hee he!

*ye ye ye yaa!*

ye ye ye yaa!

*Ke mmangwane 'a ka gape*

It is my aunt indeed

***(Crepitations using mouth drumming technique)***

hoo hooooo!

*Mmangwane o tšwa Kgole*

My aunt come from far

*hoo hooooo!*

hoo hoo!

*Mmangwane šole o tšwa*

There is my aunt from

*thitong ya noka*

the base of the river

*hoo hoo!*

*Mmangwane a le mo tsebe*

You do not know my aunt

***(Crepitation using mouth drumming technique):*** *hoo hoo!*

hoo hoo!

*Mmangwane o tšwa kgole*

My aunt comes from far

*hoo hoo!*

*Mmangwane o tšwa Kgole*

My aunt comes from far

*hoo hoo!*

***(Spontaneous direction speech act):*** *Agee Agee Agee*

*Kuka Kuka Kuka*

***(Praise):*** *Ijelele wee waija wee!*

*hee hee hee!*

waija hooo

*Ijelele we waija wee!*

*hee hee hee!*

*waija hooo!*

***(Praise in melody using ululations):*** *Ijeelele!*

*mmangwane wa ka le*

my aunt

*go dula Kgole*

stays far

*Hoo ho o!*

*Ijelelee!*

*hooo hoo!*

*Mmangwane le go dula Kgole*

My aunt stays far

*hoo hoo!*

*Khutung ya noka*

At the base of the river

*hoo hoo!*

*Ga gešo kekgole*

My home is far away

*hoo hoo!*

*ge naka di lla ka phalala*

when flutes blow

*hoo hoo!*

*Ke Kwele ge naka di lla*

I heard when the flutes blow

***(Phoneaesthetics –***

***using onomatopoeia ):*** *Ijelelele wee!*

*waija we!*

***(Crepitation of Waa!Goa!)*** *Agee Agee!*

*hoo hoooooo!*

*Ke kwele ge naka*

I heard when flutes blow

*di lla ka phalala*

they called me and I rushed

*hoo hoooooo!*

*Ke kwele ge naka*

I heard when the flute

*di lla ka thobela*

sounded and I ran

*hoo hoo!*

***(Ululation)*** *Iu iu iu iu!*

***(Change of dance)***

***(Crepitations):*** *Hoo hoo hoo!*

***(Crepitation***

***using Waa!Goa!)*** *Waa haa!*

*Agee! Agee! Agee!*

*O hwetša batho*

You find people

*ba di jele*

having eaten

| | |
|---|---|
| ***(Crepitations)*** | *hoo hooooo!* |
| | *Hlabirwa . . .* |
| | Hlabirwa *(*name of a person*)* |
| | *Kgomo di jelwe Hlabirwa* |
| | The cattle have been eaten by |
| ***(Crepitations)*** | *hoo hooooo!* |
| | *Kgomo tša bo Mogatšana* |
| | The cattle of Mogatšana's family |
| ***(Ululation)*** | *Iu iu iu iu ....* |

## 7.2 Simplified cantometric scale of *Kiba* kinesics discourse

Here is a simplified cantometric record of a *Kiba* dance-drama used in the song 'Firestorm'. The repertoire is performed by the *Kiba* dance ensemble 'Mogodi no Jealous' of Ga-Mphahlele. (See annexure 3 for a sample of an unsimplified cantometric scale by Lomax.)

| | | |
|---|---|---|
| A | = | Tutti responsorial structure: dancers split into two sides: B1 & B2. |
| B | = | B1 and B2: Basic dance starts: one side does it. |
| C | = | Pause. Tutti responsorial structure sustained. |
| B | = | Basic dance repeated: both sides join in. |

C = Pause. Division of dancers into two sides.

B = Basic dance is repeated: both sides participate.

C = Pause. Division into two parts again.

B1/C = The first side (B1) dances the basic dance. Side B2 has stopped.

C = B1 stops. Both sides have stopped: Tutti responsorial structure sustained.

B2/C = The B2 side dances as soon as the B1 side stops.

B1/C = B1 resumes the basic dance. B2 has stopped dancing. The tutti responsorial structure still sustained.

B2/C = The B2 side takes a dance turn: basic dance sustained

C = Pause.

D = B1 and B2 dance jointly and close the dance.

The Moletši *Kiba* troupe from Mošubaba High School demonstrate a different format for their opening dance.

(Drumming and singing starts and then basic steps follow)

Format: cyclical: surround drums.

Steps: Forward and backward movement with the strongest beat accentuated with a heel thud.

(Dance direction)

A: Speech responsorial structure. Body, hand gestures.

B: (Responding to the call) all lie down on their torsos.

C: (Responding) all dancers stand up.

D: Basic dance starts. Dancers kick in the air.

E: They divide the circle into two sides. Basic dance is sustained.

F: Both sides dance to and from the drums. They put the hand props down when they move closer to the drums and take them away the next time they dance toward the drums.

G: They jump into the air; an individual makes acrobatic dance improvisations. Cyclical movement retained.

F: Cyclically. Dance to and from drums without dance improvisations.

H: Sit down and start solo and pair dances. Dance drama develops.

I: One dancer blows *phothwane* to end the performance.

## 7.3 Drumming intra-communication discourse of *Kiba*

The kinesics (drumming-dance-drama) discourse refers to the interplay of the abstract rhythm patterns and dance rhythm patterns. Abstract rhythm patterns are produced by unpitched percussive instruments such as ideophones and membranophones (Nketia 1986). The logical unit of the kinesics discourse is undoubtedly anchored on a musical measure. In *Kiba*, the kinesics discourse is an equal constituent elementary discourse with the linguistic discourse. Both discourses are inextricably, mutually exhaustive rather than exclusive, self-generating and are metamimetic and ameliorative (Yai1989:65). For the sake of an in-depth examination into the logical unit of the complex genre of *Kiba*, this somewhat separate focus on the linguistic (speech-praise-song) and the kinesics (drumming-dance-drama) discourses proves to be useful.

## 7.4 The drum dialogue and the drum-dance dialogical structure

It is generally accepted that South Africans are mainly singing communities. This is not completely true. This assertion ignores the richest heritage of the drumming communities of Limpopo Province in South Africa. The richest tradition of drumming, especially women drummers, is not that of the fiery drummers of Burundi, Ghana, Nigeria, or Senegal; but the drummers of Limpopo. Here seven out of ten women are drummers or can at least drum basic rhythms of *Kiba, Tshikona, Malende,* and *Domba* rhythmic sentences.

Arom (1971) and Merriem (1982) agree that African music, whether accompanied by drums or not, gives rise to a pulsation, and this hold true of *Kiba,* except that drums are not an accompaniment but, like the linguistics intertextual discourse, are defining structures of the genres. The drums are a corollary of dance. In *Kiba* they do not shape the dance; rather the *Kiba*-dance determines the drum language. The *Kibo/Kiba/Tulo/Sekgokolo* keeps the basic pulse. The *Matikwane/Makokwane/ Ditulutulu/Dithithimetso* run with the syllabic segments of the *Kiba* melodic sentence and create rests that allow for a comprehensive spread of linguistic syllables and dance discourse. The *Keedišo/Phoisele/Taolo* 'echoes' the dance. Therefore each drum plays a varied role in the rhythmic structure and in the kinesics (drumming-dance-drama) discourse in general.

## 7.5 *Kibo/Kiba/tulo/Sekgokolo;* the *matikwane/makokwane/ Ditulutulu/ Dithithimetso;* and the *Keediso/phoisele/ taolo/ Kgalapedi* drum discourse

The drum dialogue starts with the *Kibo/Kiba/Tulo/Sekgokolo,* which transcribes the musical measure initiated by the melody. Therefore the *Kiba/Tulo/Kibo/ Sekgokolo* responds to the melody call. What follows the *Kibo/Kiba/Tulo/ Sekgokolo* utterance, that is, the minimal utterance segments, is the *Matikwane/ Makokwane/Ditulutulu/Thithimetšo.* They produce minimal pairs of drum utterances that are always repeated before the *Kibo/Kiba/Tulo /Sekgokolo* calls again. It becomes evident in the actual performance event that if the *Kibo/Kiba/Tulo/ Sekgokolo* cannot make another call, the *Matikwane/Makokwane/ Dithithimetšo/ Ditulutulu* utterances become meaningless. This then results in a non-discourse of drums. Then the *Keedišo/phoisele/Taolo/Moropa* drum can produce the unaccented beats by cutting the rhythmic time of the first two dialogue drums in a free rhythmic range of accented pause cues.

However, until the opening dance steps are ushered in by the *Malokwane* (lead singer-dancer), the *Keedišo/phoisele/Taolo/Moropa* drum cannot produce further utterances. As soon as the dancers start to dance, the *Keedišo/phoisele/Taolo* drum begins to engage in direct dialogue with the dancers' feet. Until then, the *Keedišo/phoisele/Taolo/Moropa* drum plays a purely basic step, creating an anticipatory motif. But when the dancers start dancing, it starts a dance-dialogue

discourse. Dancers then become the `speakers' and the *Keedišo/phoisele/Taolo* becomes the ratified hearer, as it were.

It is evident that even in the kinesics discourse the pre-allocation of speaking turns is similar to those that exist in linguistic and aerophone discourses. The responsorial structure exists in linguistic, aerophone, and drum-to-drum discourses. However, the drum-dance dialogue requires precision in the synchronisation of pulsation and dance. Each step must be met with a drum accent, a step for a pound. This level of *Keedišo/phoisele/Moropa/Kgalapedi* and theme dance precision is non-negotiable and requires absolute communion.

It is significant to note the free rhythmic structure of the *Keedišo/phoisele/ Taolo/Moropa/Kgalapedi* drum. It transcribes the dance patterns and therefore echoes the changes in the dance rhythm. It is also important to note that it never suggests changes in dance patterns; neither does it suggest openings or endings. It is cued by the feet and together with the *Matikwane/Makokwane/ Dithithimetšo/Ditulutulu*, its transcription of the dance ends when the *Malokwane* orders the dance to end.

The kinesics (drumming-dance-dialogue) discourse and the linguistic (speech-praise-song) constitute the intra-communication. *Kiba* discourse therefore follows both the logical unit of the musical measure that binds the musical features (melody and rhythm) together, and the logical unit of the *experience of time*. Seitel (interview, Washington DC, June 1997) calls the interplay between the logical units

of time 'a sense of community'. This means that participants communicate time and logic. They follow a complex logic of the complex genre in that they follow the musical measure and the logic of the speech-praise-song in lived experience. This constitutes community; the logic of experience.

## 7.6 *Kiba* integral intra-communication through speech-praise-song and the drumming-dance-drama discourse

The intra-communication discourse structure that illustrates a logical unit of an integral *Kiba* discourse is outlined below. This discourse structure is an approximate description based on the actual performances by the 'Yscor' and the 'Maijane Tšhumamabone' of Moletši and Ga-Mphahlele respectively. This discourse structure illustrates the A, B, C, A, D, E, A, D, A, F development. It is important that it should be understood as an actual description rather than a formula to be used to describe the entire genre. There are variations from one speech event to another and from one ensemble to another.

A: 1 Speech then opening melody in responsorial structure. The structure then forms a periodic structure comprising a strict division into two segments of equal duration.

2 The Kibo/*Kiba*/Sekgokolo responds. It sets the rhythm and tempo structure of the logical unit of measure. This is the first elementary layer of orchestration.

3 The *matikwane/makokwane/Ditululu* response to the *Kibo/Kiba/Sekgokolo* call playing off time. Builds orchestration.

4 The *Keedišo/phoisele/taolo* complements with a time cutting basic structure, staying ready to pick on any ensuing dance movement. This is a full elementary orchestration of the discourse.

B: 1-3 orchestration in the A structure above continued.

– The *malokwane* introduces the first dance pattern.

– The *Keedišo/phoisele/taolo* drummer echoes the dance structure. He/she plays the basic free-time structure and varies it with accentuation that correlates with the dance pattern that ensues.

The 1-3 orchestration in the 'A' structure above continues. Lyrical variations are introduced.

– The *malokwane* signals the change of the first dance pattern to dancers.

C: – The *Keedišo/phoisele/taolo/Kgalapedi* drummer accentuates the second dance pattern. This new dance patterns is the C structure. It is a recognisable segment. This is the third face of discourse development.

A: – The 1-3 orchestration in A continues.

– Slight vocal variations in the chorus ensue, while further variations of the lyrical text are developed.

– The *malokwane* signals a change of dance and thereafter creates a dance rest.

– The *Keedišo/phoisele/taolo* rhythmic pattern returns to A 1-3. That is the basic cut-time variations.

– The A 1–3 orchestration in A above continues.

– Further vocal variations in the responsorial structure ensue. The chorus part

– develops phoneaesthetics. However, the periodic structure is sustained.

D: – The *malokwane* introduces the thematic and idiomatic praise-dance pattern. Other dancers join in. This is the main dance for this song. It differentiates it from others.

– The *Keedišo/phoisele/taolo* drummer transcribes the idiomatic praise-dance pattern. This part differentiates the song that is played from all other songs. There could be evidence of 'dance quotation' in the rhythmic beat of the drum for the thematic dance. This is the part that makes *Kiba* a distinct genre. It is the kinesic climax of every *Kiba* song.

E: The A 1-3 orchestration continues. Responsorial structure is sustained.

– Further repetition of melodic line and the lyrical variations ensue.

– A vocal structure of two to three equal voices ensues. The periodic structure is maintained.

B: – The *malokwane* recedes to the second dance pattern in B above.

– The *Keedišo/phoisele/taolo/Kgalapedi* drumming pattern changes to the B rhythmic structure above.

– The poets(esses)-chroniclers-cum-storytellers add to the plurovocality. The complex logic of time ensues.

A: The 1-3 orchestration in A above continues.

– The *malokwane* recedes from B to the A stationary mode to give prominence to further poets(esses)-chroniclers-cum-storytellers heightened rendition.

D: D is resumed.

A: A is resumed.

– The *malokwane* subsequently closes the discourse by giving a cue to end the performance.

F: In highly inspired *Kiba* communication events ululations by participants themselves and other members of the audience ensue. They give rise to praise renditions. Speech and laughter post-performance poetics form a complex linguistic discourse. A new fully orchestrated *Kiba* communication discourse has emerged.

Unlike Rouget's (1956) notion that says that African music lacks development because it is trapped in repetition and variation, *Kiba* communication discourse has a peculiar and subtle internal development that is recessive and yet progressive. Because it is a complex genre, each elementary genre gains prominence at alternate intervals and therefore creates a kind of alternate recessive and yet generative development. The generative nature of *Kiba* has produced the A, B, C, A, D, E, A, D, A, F development structure, as can be seen above.

In Moletši, the Seshego-based 'Yscor' illustrates the following dance format for the song: *'Re nwa Castle Lager'*. The evidence of the A,B,C,D,D development structure is reflected below.

A: Melody

B: Gesticulate with the hand props: lift them up. They have converged around the drums.

C: Begin to wave the frills backwards and open the circle with a backward marching movement.

D: Then they start a cyclical movement moving in the *taolo/Keedišo* dance. This is the idiomatic thematic dance pattern for the song.

D: Then break the circle into double lines. They maintain the main dance pattern till they exit.

And the Seshego-based Kgapana Sekgapa female *Kiba* ensemble have arranged the dance format of the same song *'Re a e kgatla Castle'* in the A, B, B, C, D, B, development structure.

A: Melody: responsorial structure, hand rattles. Dance opening.

B: Basic steps. Varied dance made more elaborate.

B1: The dancers modify the opening dance by moving away from the drums. The fifth and sixth beats of 6/4 are more pronounced.

C: Whistle cue.

D: Bridge dance. Pause. Hand rattles dominate. Dancers bend forward, and stand up straight.

B: The basic step dance is repeated. This is the thematic/idiomatic and main dance of the song. One could also call it the *Keedišo* dance in that it is conspicuously echoed by the *Keedišo* drum.

The Seshego High School *Kiba* women's troupe illustrates the following dance segmentation for the same song *'Re a e kgatla Caste'*: A, B, C, and A dance progression.

A: Melody and mark time dance.

B: The *Keedišo* dance follows with a forward movement. Formation: double lines moving ahead.

C: The circular formation of the two lines joins on both sides around the drums. Steps: to and from drums in the same *Keedišo* dance that is, facing the drums.

A: Mark time and move to the drums to close.

The *Majamboko* of Kwena Moloto College of Education *Kiba* (women's troupe) demonstrate the following segmentation of the same song, *'Re a e kgatla Castle'*. They have adapted the lyrics to the graduation ceremony. They have segmented their dance sequence using A, B progression format.

A: Voice and body swaying with basic step movement.

B: Thematic *Keedišo* steps. Forward moving. Formation: single file.

Sustain the thematic *Keedišo* dance to the drums till the close of the song.

## 7.7 An exemplary *Kiba* song-dance progression chart

It is evident that the segmentation of the dances, dance patterns and repertoires of the same song, performed by the groups from the same region are very varied. The average progression structure could be A, B, C, D, E, F, G, E, and G.

| A | B | C | D | E | F | G | | |
|---|---|---|---|---|---|---|---|---|
| Speech | Opening melody call | Chorus response | Call | Chorus | Pause | Call | | |
| | *Kibo* | | *Kibo* | *Kibo* | *Kibo* | *Kibo* | *Kibo* | |
| | | *Dithithimetšo* | | *Dithithi-metšo* | *Dithi-thimetšo* | *Dithi Thimetšo* | *Dithithi-metšo* | |
| | | | | *Keedišo* | | *Keedišo* | | |
| | | | | Basic dance step | | Thematic dance | | Back to E, & G |

**Key:**

A: Speech

B: The opening melody

C: The *Kibo,* and the *Thithimetšo* drums' call and response.

D: The anticipatory *Keedišo* drum dialogue

E: Opening song: format of two parallel lines moves hands with props or shakers

F: The basic steps start: move forward till they surround the drum

They put the props down around the drums. Keep the basic steps moving backwards.

| | |
|---|---|
| G: | Voice cue at a dance pause followed by the theme dance. Call and response verse are sustained. |

(The progression can return to E and then G: moving towards the drums to stop a song on the Kibo or, if exiting, does so with the same theme step.)

## 7 Conclusion

What becomes evident in the chapter and in the inter-communication transcription text is that a *Kiba* performance shows a structure that is: indivisible from poetry, which is self-productive, generative in its aim of creating impulses in the audience, expansive, and metamimetic and ameliorative. The transcription of the intracommunication text shows the use of the following compositional elements: metre, polyrhythm, hocket structure of voices, use of praise, taking turns, dance, parallel structure of voices and aerophones, cyclical movement, spontaneous performance poetics, value-adding phoneaesthetics, and the essence of these elements to elucidate the *goa! waa!* monody.

In addition to these elements that are shown in the transcription of the inter-communication text, there are the varied developmental structures of the A, B, C, A, D, E, D, A, F; the A, B, B, C, D, B, A, B, C, D, D; and the A, B, C, A arrangements. These arrangements, varied as they are, are proof that the *Kiba* arrangement can be analysed in some form of structure regardless of its predictability. There is evidence of elaborate and non-elaborate arrangements.

Finally the analysis finds that there is definitely standard structures that make up the overall *Kiba* progression chart. The speech, opening melody call, the *Kibo_Thithimetšo* counterpoint, the dance anticipation groove, the forward movement to the drums, the basic dance steps, the cued break, followed by the theme dance with the chorus illustrate a standard progression chart of A, B, C, D, E, F, G, E, G. Therefore *Kiba* is analysable in spite of the elaborateness or shortness of the arrangements, but only if the person who attempts the analysis can make sense of the smaller interrelated segments that hang together in a workable discourse.

# Chapter 8

## *Kiba:* a continental lingua franca?

### 8 Aim

This chapter investigates the *Kiba* ways of speaking: its resources, style, strategies and compositional structures. The chapter basically investigates whether there are similar ways of speaking in other linguistic communities, or whether this manner of song-drum-dance discourse structure is exclusive to *Kiba*. Finally it questions the notion that if *Kiba* communities use similar ways of speaking to other linguistic communities on the African continent, is it appropriate to call it uniquely Sepedi, or is it rather a continental lingua franca?

### 8.1 Is *Kiba* Sepedi?

'Is *Kiba* Sepedi or is it a genre of the Bapedi?' New evidence that has emerged is that the use of the *Dinaka* as it now occurs in *Kiba* is actually foreign to the Bapedi of Ga-Mphahlele. Ntswane (see interview below) points out that the *Dinaka* are traceable from the Ndebele communities of Chief Langa, of the Mašašane area, from Chief Moloto of the Moletši area, from Chief Matlala of Ga-Matlala, and from Chief Sibasa of the haChivhase in Venda.

Ntswane: *Re a di tseba. Mo ga gabo rena e e se gona...*

We know them. Here at home they were non-existent.

*....koša e ya Dinaka e tšwa ga Laka. e tšwa Moletši. e tšwa ga*

.... The song-dance *(Dinaka)* came from Chief Langa's area, it came from

*Mc tlala, e tšwa go bo Matswetleng. ... naka tše re no bona ge ba*

Moletši, Matlala, from the vhaVenda... We just see them blow the

*letša ba ba gaborena, ba no kgahlwa ke ba ba ga Laka.Ba napa ba*

*Dinaka,*

and we got interested in them when we saw Langa's people blow

*tsene mo goes bona.*

their own. We have since then emulated them.

(Interview, Ga-Mphahlele, February 1998)

It is so challenging to discover that a way of speaking that is so much associated with the communities of Ga-Mphahlele is actually traceable from outside their own classical milieu. This exception brings into question the ownership of the *Dinaka*

despite it having been such a unique feature of the Bapedi and Sepedi for over seventy years.

Making a further comment on the acquisition of *Kiba* by the Ga-Mphahlele people Ntswane points out unreservedly that *Kiba* came to them in Ga-Mphahlele from the Ndebeles through contact with them on the Johannesburg mines. Without attempting to take away the credit for founding *Kiba*, Ntswane reveals this historical fact with absolute modesty:

Galane: *Byale Kiba ya tliša ke eng mo.*

And then what brought *Kiba* here.

Ntsoane: *He?*

What? ...

*Ya tliša ke rena ge re le kua (makgoweng) re kopana le ba ga Laka.*

We brought it when we returned from the cities *(*Johannesburg*)*

*and after having met with Chief Langa's people.*

Galane: *Ba ga Laka.*

Those (people) of Langa's.

Ntsoane: *Eng*

Yes.

Galane: *O right.*

O`right.

Ntsoane: *Makgoweng.*

From where white people live (Johannesburg).

Galane: *Eng*.

Yes.

Ntsoane: *Koša tše ka moka. Ke re Mantshegele o tšwa o le mokgowene...Dinaka*

All these song-dances. I say *Mantshegele* came from where whites live ...

*di tšwa di le makgoweng, re di tšea go ba Laka.*

*Dinaka* come from where white people live. Chief Langa's people took them there.

(Interview, Ga-Mphahlele, February 1998)

Seidman (1990:102) has also recorded this historical fact about the encounter of the Bapedi, Batswana, Chopi and Portuguese East African mine dancers. This encounter accounts for greater possibilities of borrowing and acculturation. She points out:

> In 1890s, when the migrant labour system first began, many migrants spent their Saturdays in traditional group dancing. They played traditional instruments such as the *Dinaka* or *ditlhaka* reed pipes (from the Pedi/Northern Sotho, or Bamalete/Tswana traditions); accompanied by choral dances; and the *chopi timbila* (xylophones).

It often shows great human spirit to give facts as one remembers them without claiming credit, especially of founding of a genre that is so phenomenal. Asked what song-dance genre they owned traditionally as the people of Ga-Mphahlele, Ntswane said:

Ntsoane: *Mo ga ga bo rena, ke 'Mantshegele mosela konyana'. Ke ya ga bo*
Here at home, we know '*Mantshegele mosela' konyana'*. That is a

*Rena yeo eno ba koša. E tšwa kua ga Kgaphola le kua*
song-dance of our own. It originated from Ga-Kgaphola and from

*Johaneborogo ge mebaene e sa le gona, tloga re ya go phadišana*
Johannesburg when mines were still there. We would really compete

over *Mantshegele.*

(Interview, Ga-Mphahlele, February 1998)

So, even *Mantshegele* that preceded the acquisition of *Kiba* by the people of Ga-Mphahlele came from Chief Kgaphola of the Ga-Kgaphola area near Sekhukhuni. The Ga-Mphalele people became surrogate parents of the *Kiba* genre.

This revelation leaves the research with the extraordinary discovery that other classical or cultural forms have influenced all genres of communication in one way or another. Yet this does not take away whatsoever the fact that historical factors may be so compelling that they immerse a community in a multi-cultural and multilingual milieu in such a way that little or nothing is left of the original. Similarly the Bapedi, in their own way, have domesticated and customised the *Kiba/Dinaka* into their own form of art and culture. It is also true that the practising song-dance communicators who were interviewed actually came from Ga-Mphahlele and have embraced *Kiba* in such a way that to an outsider it is their own way of speaking.

Not all of the informants from Ga-Mphahlele and Moletši were Bapedi by birth. Some interviewees were Venda by birth and became Bapedi by marriage, whereas others became Bapedi by association, and others by historical imposition. *Kiba* thus became their way of speaking through marriage and association with one another. The honourable chiefs, starting from Moloto of Moletši, Matlala of Ga-Matlala, are the Bapedi chiefs and *Kiba* is traceable from them too. Chief Sibasa of the vhaVenda also uses the *Dinaka* in a genre called *Tshikona*. Similarly, Nketia (1986:93–94) points out that panpipes, a loose term for single-note flutes such as

the *Dinaka,* have been used by other communities outside the borders of South Africa for centuries.

> However, panpipes do occur among a few societies in widely separated areas on the continent, such as among the Soga of Uganda, the Yombe of Zaire, and the Pedi of South Africa. A few examples occur in West Africa.

However, one might have to look outside South Africa for answers since Mampedi Ntswane traces the acquisition of the aerophone code of speaking from the mines. Since not only South Africans worked in the mines of Johannesburg, it is possible that they acquired, or at least perfected, the way of using aerophone resources in the mines while in contact with other communities of South Africa, Southern and West Africa. (The quotation actually indicates that what Nketia refers to as panpipes are in fact *Dinaka*, or aerophones.) Therefore there are traces that the *Kiba* type of speech-praise-song and drumming-dance-drama way of speaking, is, as of now, a lingua franca for a number of African states on the continent, because the communities that use it may find common threads of articulation and intelligibility. Nketia (1986:219–226) traces dance-drama in the hunter's funeral dance of the Akan area of Ghana, in the *'kple'* worship of the Ga of Ghana, and in the Yoruba of Nigeria.

*Kiba,* therefore, is not a pure way of speaking of the Bapedi. However, the Bapedi can lay claim to *Kiba/Dinaka* together with the Ndebeles, the vhaVenda, the Soga of Uganda, the Yombe of Zaire, and other West African communities. The

vhaVenda call theirs *Tshikona*, the Bapedi call theirs *Kiba*, and the Ndebeles call theirs *Kiba* too. It would certainly be interesting to know what the Soga, Yombe and other West African communities call it. Nketia (1986:94–97) has pointed to the use of Hausa double-reed pipes, ivory trumpets, human trumpets in the form of human figures, and end blown trumpets with a gourd affixed to the bell.

*Tshikona*, on the one hand, is a purely instrumental; men-only version, which stands in a dialogical mode with the women-initiated song-dance called *Tshigombela*. *Tshikona* depends on a huge ensemble of dancers, with one main dance pattern to create heavy presence. Variations in dance are performed mainly by the lead dancer, and seldom in the main circle of dancers. The other variation involves forming a big circle and interwoven circular shapes intermittently.

The *Kiba* speech-praise-song-dance initiated by men, unlike *Tshikona*, is varied and uses praise, song and drumming. It accommodates an additional circle of fringe dancers with their song and their *phepela/thekela* type of praise-dance. Men and women participate in it, whereas only men participate in *Tshikona*. The *Keedišo* drum of *Kiba* is medium in size, articulates more than two drumming patterns and is freer in its almost improvisational nature than the *Morumba* of the vhaVenda. The *Morumba* is the biggest of the *Tshikona* drums but plays a dance-drum dialogue pattern.

The *Kiba* song-dance structure is shorter and can comprise a wide range which could take the A1-4, B1-3, C A, D, E, A, D, A, F structural variations and form. The

praise-speech acts latch on to each other like natural speech turns and so are their call and response melody-chorus structures. But after all is said and done, the description of the Bapedi version of *Kiba* is greatly akin to, if not identical with, the Ndebele *Kiba*. Nevertheless, the Bapedi can undoubtedly lay claim to being one of the developers of the *Kiba/Dinaka* form of speaking. So far, one can therefore say that the Bapedi version of *Kiba* is uniquely Sepedi.

However, the ownership of the *Kiba* song-dance way of speaking seems to be co-owned by other multilingual communities of South Africa, Central and West Africa. What seems to follow is that this speech-praise-song and drumming-dance-drama cannot be a preserve of the Bapedi. That some communities might have acquired it from the mines shows that it is an acculturation for most *Kiba* song-dance speech communities. The irony is that the question of acculturation proves to be even less problematic as Algeo (1991:3–6) and Nketia (1986:92–94) have already shown in their research. A survey of views of Sepedi for over seventy-five years is necessary to fathom the linguistic fictionality of the notion of language and its community of speakers. Therefore the next section provides a case study on the historical debates that have, over sixty-five years, only confirmed the arbitrariness of language in 'postcolonial' Africa (Hall 1968:158), and the fictionality of all linguistic varieties (Algeo 1991:3). The case study focuses specifically on Sepedi.

## 8.2 A *Kiba* type of drum in broader African music

This explains the role of the *Kiba* sound in the construction of *metre* in a wide range of African music. Ward (1927:214) points out that 'a piece of African music has always two to three, sometimes as many as four' rhythms. Merriam (1982:17) expands on the role of the kind of a drum in the construction of polyrhythms in African music. He points out that

> ... one drum, the biggest if more than one is used, plays regularly in duple meter with very little variation. The only change in this pattern is the subdivision of a single beat in each bar; these variations do not change from measure to measure, although they may be applied to any bar.

Another description of the role of the *Kiba* type of drum in African music was provided by Ward (1927:215), who puts it succinctly:

> This deep booming regular beat is the fundamental beat of the piece, and sets the time for all the other rhythms and instruments. The other rhythms may have no possible similarity to it and no connection whatever, but on the first beat of the big drum, all must coincide.

Bebey (1975:95) identified a similar type of drum among Ghanaian communities. The name, role and function of the *Kiba* type and sound are undoubtedly acknowledged in different parts of Africa.

*Dinaka*, used in the sense of resource, fall into the family of aerophones. Aerophones are a family of African wind instruments. As pointed out earlier, Nketia (1986:94) identifies a similar kind of solo single-tone flutes that are 'played hocket-fashion by a number of performers'. He calls them panpipes and points out that they are available among a few communities 'in widely separated areas on the continent, such as among the Soga of Uganda, the Yombe of Zaire, and the Pedi of South Africa; a few examples also occur in West Africa'.

The Bapedi use the name *Dinaka* in yet another context to refer to a range of 11–15 solo single-tone flutes blown by men in a *Kiba* discourse. The range of the *Dinaka* can be doubled or tripled in repeated sets to yield quite an elaborate range. The vhaVenda of South Africa can string the *Dinaka* together in a range of up to 110. (This is based on researcher's own observation.)

## 8.3 Conclusion

The manner of communication described above, together with the principles of communication associated with parts of the wider *Kiba* context of communication described by Biber (1975), make *Kiba* a domesticated discourse of the Bapedi, and therefore it can rightly be called Sepedi, as *Tshikona* is tshiVenda, and as it exists

in other forms amongst the Sogas and Yombes. This does not mean that other forms of art and culture that share some elements with *Kiba* are therefore Sepedi. For the purposes of this research, the focus is on *Kiba* only. *Kiba* is Sepedi by virtue of its linguistic code, its broader discourse structure, its dance structure and its cultural appropriateness to what is essentially Sepedi. Sepedi is not only a linguistic code but also an integral way of life, the communicative behaviour of the people who have shaped the potent discourse of which South Africa can be proud. The researcher makes so bold as to declare that *Kiba* is the most rhythmically complex art and culture form of communication and one of the highly developed classical genres on the entire continent.

The researcher does not perceive the Bapedi as a folk community or an urban community, Rather, they are perceived as a community that is spread all over the country in different proportions. They are perceived not as a tribe, but as an integral part of the South African and African speech-praise-song, drumming-dance-drama community. They are no longer an identifiable speech community perhaps, as they were reported to have been by Monnig (1967:1–10). Like all human beings they are capable of assimilating other cultures through the process of acculturation. Communities that are monolingual are rare these days. The uniqueness of their linguistic code needs to be perceived in the broader sense of their integral 'way of speaking'. This linguistic code could be peculiar to the group, but a way of speaking could be similar across the continent and the world if analysed through cultural codes such as those associated with *Kiba*.

It is believed that a specific geographical area is associated with and is even synonymous with a specific language. This assumption could recreate yet another fictitious notion. All the people who come to live and work in an area as far as possible could switch codes and speak the language associated with that area or with the purpose of being in that area. What finally obtains is that the most people who are capable of switching codes, even without proficiency in the medium, could at some point acquire an acceptable proficiency and intelligibility in that code.

These people, regardless of how many they are, could be inaccurately summed up as a 'tribe', and as a result acquire a name associated with a specific geographical location. They might accept the name so long as they know that what they call themselves individually and what they strive for as individuals in a given place supersedes what they are called collectively. Lyons (1969:19) points out clearly that language, to this end, is arbitrary.

It is somewhat illogical to regard a people as a homogenous whole when the individual parts are heterogeneous. Equally it could prove somewhat impracticable that varied idiolects could properly comprise a language that could be representative of all idiolects. Perhaps even with idiolects, one could say that they should be viewed as contextual discourse rather than an individual speaker's characteristic linguistic signature, as it were.

Within societies, these are usually upwardly mobile groups of people who then form various layers of classes. Like normal members of society, the Bapedi are also prone

to this type of social stratification. They therefore cannot be summed up as a unified speech community.

The research would therefore view the Bapedi as users of the linguistic code that has come to be arbitrarily called Sepedi, whose speech-praise-song and drumming-dance-dramatic way of speaking is African and universal, but unceasingly dynamic. Any community uses a linguistic code and a way of speaking for as long as it works for their individual and collective survival (Roscoe 1987:13–16).

# Chapter 9

## The dynamic nature of culture

### 9 Aim

The aim of this chapter is to reveal the dynamic nature of culture and its ways of representation, and to show that *Kiba* is not an exception to this rule. This has already emerged in chapter 2 where the role of women in *Kiba* performance was explored as part of a changing and dynamic culture. The chapter concludes by looking into how new developments in the arts and culture pose new challenges of ownership and rights, for example the practitioners ownership and rights over their compositions, which include the song texts, dance designs, drumming patterns and arrangement, costume designs, resources of communication, communication systems, styles, melodies and the overall performance theories.

### 9.1 Background

It is a natural that all cultures of the world are dynamic and so are their ways of representation. All the musics of the world started as oral text. However, communities of the world developed certain graphic forms of expressing their music, 'representing' and 'prescribing' their texts.

### 9.1.1 The case of *Kiba*

There is no doubt that *Kiba* evolved from many different cultural practices (see chapter 1 and parts of subsequent chapters). The *Kiba* practitioners' manner of dress evolved from the *Waa!Goa!Sekgapa/Manthegele* manner of dress. For women participants regard the use of the front loinskin, *'mose'*, and the back loinskin, *'thetho'*, together with being bare-breasted as the fundamental cultural dress of *Kiba*. Currently women use the *'di ele'*, made of a fabric from Bangkok.

At first men danced bare-breasted but later started to use vest-like jerseys that they called *'sembaf'*. The word is clearly a corruption of a language they came into contact with when they met lots of Southern African communities in the mines as Ntswane pointed out (interview, Ga-Mphahlele, January 1998). They also replaced the *Ditsiba* with three-quarter-length trousers. These new forms of institutional image branding are the current face of *Kiba*.

It was shown in chapter 1 that the women evolved their drum set from the two small drums they could carry in their hands to the four-drum format of *Kiba/Sekgokolo,* the two *matikwane,* and *Keedišo/Kgalapedi.* The change affected not only the number, but also the sizes of these drums to accommodate the range of tonalities and timbre of sound.

The adaptation of the *Dinaka* from reeds to those made of brass or aluminium was done to give them durability, because the reed flutes were easily broken. However, it remained a principle for the creation of the *Dinaka* textural blend to produce a more

fricative sound than the smooth sound of the largo melody of the Western flute. The *Dinaka* must produce in sequence three values of note in the construction of a melodic sentence: half, quarter, and full note. The half and the long note must be blown to produce a fricative note. This desirable textural blend must be produced in articulating those two values of notes, whether participants use the reed or metal *Dinaka or not.* The emphasis has therefore come to be placed on the texture of the note rather than the fabric used to produce the note. Obviously there will be nuances and subtleties of differences which experts will always discern from the two makes of instrument.

Ideophones include hand shakers and foot rattles. In earlier years, the materials used to make ideophones were the dried shell of silkworm cocoons. Then later the dried inner shells of mango seeds were cut into two to produce two pods that were then strung together. Now plastic pods made from milk bottles are designed to make, approximately, the half size of the original mango seedpods. Again, what became important was the usage of the ideophones in the construction of metre and the textural blend of the *Kiba* melorhythm rather than the material used to make them. Obviously, experts in these sounds would discern certain nuances, which possibly have been compromised, but the instruments will now have greater durability, even though the exchange may not equal the compromise.

The other change that was discussed in chapter 1 was the constant shift in names that represent the genre that the research explores as *Kiba.* These changes revealed only but the points of view from which the genre was defined. Essentially, these

metonymic and synecdochical references to the same genre (that is. the definition of parts of a whole or whole to refer to the constituent parts) has indeed been a recurring feature in defining areas of knowledge of the genres of all people of the world.

Another evidence of cultural development is the notion of the transformation of classical forms of art into neo-classical forms of art. There is evidence that the traces of such development have been discernible for many years. The honourable First Lady of Moletsi, boMmakgosi Moloto 1, related such evidence. She points out that the classical art of Moletši is *Dinaka*, while Mmapadi is neo-classical. She states that the *Dinaka* were handed down from their grandfathers, but that *Mmapadi* is a song-dance behaviour that *came from* elsewhere – *setšo.* Her definition clarifies for the research, the critical distinction between the classical and the neo-classical in Sepedi. She points out humbly:

MmaKgosi: Ke *Dinaka.*

It is the *Dinaka.*

... A se setšo ne!

... Is it not an expression of culture!

...Setšo ke Mmapadi wa go bina ke basadi.

...(Neo-classical) Culture is the Mmapadi song-dance

danced women.

(Interview, Moletši, January 1998)

Her comment is informed by participation, constant observation, and royal patronage of the *Dinaka* over three generations. The First Lady provides the freshest and yet the oldest definition of the term *setšo.* She points out that *setšo,* which means 'derived from elsewhere', is neo-classical and not indigenous. Therefore the idea of women constituting their own dance ensembles is a behaviour that 'comes from elsewhere' and therefore is not indigenous to the tradition. This idea standardises the notion of those women's ensembles as an acculturation, and therefore a pointer to a progressive development of the *Kiba* classics.

Maja, while regretting the development, concedes through a metaphor that women have come to stand alone in the same relation that a *setsiba*a men's loin skin – is juxtaposed with a *lekgeswa*the women's loincloth:

Maja: Ba feletša ba bina ba le tee ka gore lekgeswa, le setsiba,

They ended up dancing alone because, men put on waist skins

setsiba se aparwa ke banna, methepa e aparwa ke basadi, ba

and women put on their loincloth m*ethepa*, and then they give

tla ba reteletša metse ya bo bona mo. Ba thupetša .

vibrance to the song-dance (communicative event). By so doing

they (women) continue to give praise to their own families.

(Interview, Seshego, June 1997)

### 9.1.2 The case of *Free Kiba*

The concept that hit national and international media and the public in recent years concerned the development of classical *Kiba* into a neo-classical form called *Free Kiba*. This concept was introduced by Galane (2000, 2001) and was widely reviewed as 'an innovation' by various newspapers and radio. The concept was introduced as both written text and music packaged on compact disc. An effort was made in the album sleeves to define it as a 'free and modern construct of *Kiba* proper'. *Free Kiba* makes no claim to supplant *Kiba* proper but is introduced as a mere extension of it. It is merely a modern version of the classical form. It uses the metalanguage of *Kiba* and that of other cultures whose learned behaviour it employs. It uses oral poetics and rote to constitute music, like *Kiba* proper, and can reconstitute the texts graphically just as its new cohort of practitioners would. This constitutes the learned behaviour of the modern *Kiba* practitioner who grew up to acquire both forms of initiation: the oral and the graphic.

*Free Kiba* traces its coming into being as an inevitable development that was actually long overdue in the South African arts and culture landscape. The conscious developments of both the discourse and product have become a feature of *Free Kiba*. Through it presentation in written and oral-aural, the nature of *Free Kiba* sustains the oral-aural transcription tradition of *Kiba* by its practitioners, but takes it further by writing the discourse.

Myriad debates about the oral essence of texts and ways of representing them often entangle ethnomusicologists, musicologists, orature scholars, and sociolinguists as well,. Scholars need to be careful of conflating practice theory with critical theory. Practice theory is functional knowledge, and not prescribed theory. Critical theory is descriptive and analytical. Therefore practitioners of a native trade often use functional knowledge, the knowledge of lived experiences.

It is true that the practitioners of *Kiba* proper do not represent their oral-aural texts in graphic form. However, this does not mean that their oral-aural text is not representable through graphic means. The debate that Agawu (2002) raises about the ethics of transcribing graphically the sound qualities of a music is not the issue for this ethnography. This ethnography has shown the natural development of *Kiba* and that this evolution will happen in spite of us. Because music is a learned behaviour, and because all learned behaviour permeates every facet of our lives, consciously and unconsciously, then every evolution happens in spite of us. It is therefore a natural development.

#### 9.1.2.1 Music resources

*Free Kiba* acknowledges and therefore uses both the modernised instruments of *Kiba* and those that have come to be largely identified with other forms of music. It blends these instruments to create a new textural blend. Aerophones such *Phothwane* can be used with a saxophone and other flutes. Chordophones such *Botsorwane* can be used with guitar, *kora* and other string instruments. Ideophones such as *Matšhokgo* and *Ditlhwantlhwadi* can be used with a high-hat (cymbals in the drum ensemble that are operated by a foot pedal), a rain stick (a bamboo stick with an internal sieve, through which sand particles are sifted. It is held by either end so that the particles run through gently and make the sound of rain) and other ideophones from different cultures of the world. Membranophones such as *Kiba, matikwane* and *Kgalapedi* can be used with a jazz drum kit. Voice may be used to speak, sing, mouth-drum, ululate, hum, lilt and to imitate other natural sounds. This is how the fundamental *Kiba* resources of music are located within their wider family of music and cultural resources in terms of classification, function and use. In this way a conscious effort is being made to free *Kiba* from the unnatural confines of a tribal destiny. The resources of *Kiba* are therefore classifiable within the universal discourse of musical theory.

Inherent elements of music, such as melody, metre, harmony, scales are elements that *Kiba*, in common with all musics of the world, possesses. The *Free Kiba* concept acknowledges the polyrhythmic structure and melorhythms of *Kiba, matikwane* and *Kgalapedi and* the textural blend they create. The Free *Kiba* concept retains this important element of music. The bass guitar is used to enhance the melorhythm of the *Kgalapedi/Keedišo* drum. Therefore the bass line does not merely mark the chord

progression, but creates a generic theme of the song. Therefore a *Free Kiba* baseline can be copyrighted, just like the melody, even if it is not an established tradition within music industry circles.

Polyrhythms constructed through the use of bass and membranophones create cyclical rhythmic structures. The use of ostinati and canon arrangements yields the monody of *Kiba* proper. The responsorial structures of vocal arrangements of *Kiba* proper add to the polyrhythmic structures of the *Free Kiba* concept. The vocal hocket structure created by the melodic segments used to construct melodic sentences is retained in *Free Kiba*. The cumulative structuring of melody through call and response manifests itself into upper and lower mordents melody structure.

The voices in *Free Kiba* may not be restricted to an arrangement in octaves, thirds and fifths. *Free Kiba* explores the harmonic structures used in modern jazz and blends it with the tonal speech, mouth-drumming, *and waa! goa!* praise crepitations and vocal lilting. These observations are based on the compact disks titled *Free Kiba* (2000) and *Free Kiba in concert, Live at the Market Theatre* (2001). (The disks accompany the research.)

A very interesting point is the aural transcription of dance into sound through the use of the *Ditlhwantlhwadi*. This transcription, in the cases where dance is not used, is done through the high-hat which then plays off time. This adds to the textural blend of the polyrhythm. The offs played by the high-hat help in the construction of metre.

The tempo of *Kiba* that ranges from mid-tempo but up-beat is retained in *Free Kiba*. The *Mophaso* ritual monody of solemnity created by the shakers and ritual speech, is an element that *Free Kiba* employs. The track *Motse/Mekgolowane* aptly captures that ritualistic monody.

## 9.2 Tradition and individual talent

*Kiba* is a product of human and social interaction. It is a syncretism of tradition and individual talent, the humanist and the social. It captures both the regular life ways and the creative energies of individual members of the community, as do other forms of cultural communication. Early (1997:60) points out that

> Throughout world history, sacred sounds have served as a medium for human cultures to raise queries, advance beliefs, give praise, and inspire others to join in exploration of mysteries of earthly existence and the universe.

Therefore the dialectic between the human and the spiritual, the secular and the sacred, characterise *Kiba,* thereby making a product of both tradition and individual talent.

At the centre of the inherent elements of the *Kiba* genre are the elementary complementary sub-genres of speech-song and dance-drama, including praise-dance, all happening concurrently. Rosina Molaba (interview, Molaba, January

1997) aptly describes this co-occurrence as *Dipapadi tša baswa*. These sub-genres constitute structural elements that altogether make *Kiba* a complex genre. The sub-genres cannot be divorced from one another because they are a combination of the traditional practices and talents of individual members of the *Kiba* community.

### 9.3 Ownership and rights

This section investigates the question of the ownership and rights of *Kiba* practitioners over the *Kiba* communicative system, resources, melodies, structure, compositional elements, linguistic text, and performance theory used in new adaptations such as *Free Kiba.* The rules of ownership and rights that this section establishes about *Kiba* are applicable to other indigenous forms of cultural art and their adapted forms. Samro (1999) explains in detail issues of musicians' rights.

South Africa is bound by contracts it signs with international copyright institutions. It is important to note that South Africa is a member of the International Convention on Copyright, popularly known as the Berne Convention, which dates back to 1886. South Africa's membership of the Berne Convention has resulted in the creation of South African copyright laws. The South African Copyright Act No 98 of 1978, with its 1984 and 1992 amendments, remains the basis of South African copyright law. In terms of this Act, the composer has three important rights (SARRAL 1998:4):

- The exclusive right to control all recordings and copies made of his/her work
- The exclusive right to control all public performances or broadcasts of his/her work
- Amongst other rights granted to the composer is the exclusive right to control all arrangements or adaptations of his/her work. In practice the permission for arrangements is generally granted automatically where the work is to be used in a way that was originally intended by the composer, eg in cabaret show or similar variety type productions. However, when an arrangement or adaptation is made for such uses as advertising, then specific permission has to be granted.

The South African Copyrights Act of 1978 has legislated ownership and copyright of cultural forms of expression. SARRAL, which administers the recordings of music works and is commonly known as the Mechanical Rights Society of South Africa, states that (1998:4–5):

> All a composer needs to do to ensure recognition of these rights is to write down or record that work in some material or form ... The composers' rights last for 50 years from the end of the year of his death.

SARRAL (1998:1) further explains the notion of copyright as follows:

> The Copyright Act is basically a preventative act. It prevents people from using the works of a composer and puts him in a position to decide on usage and to negotiate a fair royalty for such usage.... It is of utmost importance that the composer is justly rewarded for the great pleasure and enjoyment he gives with the creation of his music.

The major question this section asks is whether the rights explained by the Act are applicable to *Kiba* practitioners, as well as to practitioners of other indigenous cultural art forms.

Generally, a distinction is made between composer, author and publisher. In this case a further question is asked about the category *Kiba* practitioners fall into. Are they composers and arrangers, authors, publishers? The answer is that they are undoubtedly composers and arrangers of their music and lyrical texts. They are certainly not graphic authors of their texts, but does this actually strip them of their entitlement for authorship simply because they do not use a writing convention to represent their work? They use rote learning to teach others their compositions. They preserve them through continuous performance. They do adaptations through spontaneous performance poetics. What the practitioners of the *Kiba* discourse need to do is record them on tape and submit them to recognised publishing companies.

It is obvious that *Kiba* practitioners are not music publishers. SARRAL (1998:22) points out, however, that this does not take anything away from the composers' rights

over their works. SARRALSARRAL says about this, 'It should be noted that a composer does not have to assign his work to a music publisher.'

## 9.4 Ownership

It is important to note that the classical texts of South Africa have their ownership and copyright at stake. Kekana (1998:4) raises the question of ownership and copyright traditions. He maintains that the ownership of the art and culture texts, whether written or oral, is co-owned by the new arranger and the community. The question is 'who is the community?'

The Grahamstown programme (1996:1) raises the question of ownership and copyright too. It says:

> The song (as in *go opelasong* vocal or pipe music) comes from a classical repertoire, especially *Dinaka* (panpipes). None of the group members (or any other *Kiba* male group) lay claim to composing them. But acknowledge that they have been handed down from generation to generation. The vocal songs of the women group, although classical in terms of melodies, and harmonies used, have their lyrics composed by the groups and some taken from the repertoire of other contemporary groups.

James (1997: 6-10) also raises the question of copyright and ownership. She believes that ownership of such indigenous texts is communal.

In terms of the Copyright Act of 1998,the rights of the communal compositions are not protected at all. SARRAL (1998:5) points out:

> At this point, the musical work in its original form falls into public domain or traditional and anyone may freely use it without permission. Modern arrangers can add new ideas to the original work without the permission which was necessary during the lifetime of the copyright. This arrangement would enjoy copyright for as long as the arranger is alive and 50 years thereafter, ie this arrangement is treated as a completely new musical work.
>
> Note: In 1998 SARRAL successfully obtained consensus for a recommendation to government to extend the period of copyright from life plus 50 years to life plus 70 years. This is in line with world trends and amendments to the South African Copyright Act

Dance and drum designs are not protected by any copyright law. They can be used in any way by anyone who desires to use them in their full arrangement or part of it. The communicative system, strategies, texts, melodies, harmonic structures, and resources can be used without a copyright protection because they are still classified as 'traditional'. Anything traditional belongs to no one until claimed by somebody.

*Kiba/Dinaka/Mmapadi* and other forms of classical art and culture are continually being recorded by various radio stations without any form of adaptation and receive national broadcast without any additional arrangement or changes. The royalties accrued on these songs should be paid back to the communities through a foundation or directly to the group that performed the recorded and broadcast text.

## 9.5 Conclusion

To view *Kiba* as a tribal construct rather than an art form that has international intelligibility would be inaccurate. The research has therefore proved that *Kiba*, like any other art form, can be subjected to rigorous scientific analysis and can yield a scientific theory of its own. In this way *Kiba* then finds an equal status, role and function with other forms of art of the people of the world.

*Kiba's* inherent cultural elements and artistic elements cannot be an impediment to the construction of a free discourse, but can only enrich the universal discourse of communication. The capacity for forms of expression, such as purely linguistic forms, to be dynamic lies not in themselves, but in whether we as humans have developed the capacity to decipher them or not. The research has looked at *Kiba* not as just music, but as a part of broad systems of communication, as a syncretism of learned behaviour and a product of cumulative forms of human communication.

The metalanguage of *Kiba* is not exclusive to it but is available to the world of human communication for use, just as other forms of human communication have liberally

benefited from other communities they have came into contact with. The development of *Kiba* from its small beginnings of wanting to communicate immediate family values to its broad articulation of the same messages in the mines of Johannesburg, and its interaction with that native community back home has really expanded its nature, function and role. This interaction with its native community, other cultures in the mines and changed lifestyles back home has created room for continued adaptation and contextualisation. This has brought opportunities for a freer definition and representation of the art form. Women could initiate the discourse themselves into recognisable ensembles that included men. English words crept in to the men's introductory speech acts; bugles began to be used in place of *mapatata,* kudu horns, *mose* le *thetho* were complemented with *ele* and *morina.*

The freedom not only to adapt music resources and costume, but also to represent the discourse differently took root. Johannes Mokgwadi, from Tafelkop in Polokwane, recorded his first album in 1978, called *'Ke swana le mang?'* Later Mathunyane, who was a teacher, made his recordings of *Kiba* music into then modern constructs. These men from Tafelkop could be forerunners of that freer expression of the *Kiba* music that attempts to make it a universal discourse.

The institutional memory of South African rural and urban communities needs to be protected. This includes the rights of children to copyrights of their games, songs and dance forms. The Music Development Foundation will therefore protect at least the institutional memory of the rural and urban communities. The South African Copyright Act of 1978, as amended, can be strengthened if the rights of these communities are

at least copyrighted to individuals or institutions that are South African. The worst thing that can happen to a country is when it cannot own at least its intellectual property through institutions and individuals who are citizens of that country. Members of these communities or institutions based in those communities should preferably spearhead such development. The recommendation of a foundation is a viable option for the development of institutional memory of communities in a wider national context.

# Chapter 10

## The challenges of assessing *Kiba* in the Arts and Culture curriculum

### 10 Aim

The aim of this chapter is to deal with the challenge of scientific analysis of *Kiba* as part of the Arts and Culture learning area in schools. It deals with the issue of setting up rubrics for assessing knowledge, skills and values with regard to studying *Kiba* as a science. The knowledge domain would include the ability to define the genre, describe its structural elements, analyse the communicative elements and strategies used in *Kiba*, and have in-depth knowledge of the performance protocol. Performance skills that need to be demonstrated have been outlined in the rubric mapped out below. The assessment of values would include family values, values of ubuntu, communal democracy values, freedom of speech, critical comment on all societal ills, values of a negotiated consensus on rules of interaction and interpretation of societal maxims of communication.

### 10.1 Background

The South African Revised National Curriculum Statement (RNCS) for General Education and Training (GET)has a broad based Arts and Culture education curriculum for schools. This curriculum foregrounds the African forms of art that should be studied. Among them is *Kiba*. This is a milestone in the development of Arts education to deal with the challenges of redress and equity in South Africa. It is

motivated by the human rights and inclusivity premise of the national Constitution of South Africa. The Arts and Culture curriculum states right from its introduction that:

> Most African art forms and cultural practices are integrated. Song, dance, drama, and /or design are integral parts of:
> some indigenous African genres (*Kiba/Mmapadi, Mtshongolo, Indlamu, Tshikona, Malenede, Domba, Umbhayizelo, Umxhentso*)
> children's activities (for example *Masekitlana, Kgati, Black Mampatile*)
> cultural rituals and festivals (for example weddings,initiations and naming ceremonies).

The new challenge facing South African learners and teachers is to learn how to unbundle the constituent parts of African art forms, including *Kiba*. The test for teachers is to demonstrate the ability to scientifically teach and assess the art forms. The value of this ethnography is to provide the basis for the development of the focus areas for assessment of these art forms because there are currently no guidelines to assist teachers. This chapter will attempt to provide broad principles that could be used to analyse *Kiba* and could be adapted for the assessment of other similar art forms and games.

## 10.2 Broad principles

The broader principles that benchmark competence in analysing African oral art forms are listed below.

### 10.2.1 Definition

The first principle is that learners should be able to gather ideas on the conceptual definition of a given genre as it is intended by its practitioners themselves. The definition should comprise the structural elements that make up the genre. The next step would be to differentiate between what constitutes structures and what constitutes modes or aesthetic elements of the genre. The definition should also tease out aspects of style.

### 10.2.2 Generic classification

Assessment should appraise the learners'/ apprentices' knowledge of the definition of *Kiba*. The definition should cover nuances and the broader framework raised in chapter 1. The definition should take into consideration other related corollaries or variants of *Kiba*. Learners/apprentices should be able to define the essence of the genre in spite of its intricate relationship with other related sub-genres.

### 10.2.3 Artistic elements

It is useful for developers of programmes for learners to be able to identify the artistic elements of the genre they are analysing. For example, it would be necessary for teachers to be able to determine the following integral elements of a genre: song-dance-drama, design and craft. Teachers could further unpack the forms of each of the artistic elements and how they work together. The level of complexity of the analysis would need to be benchmarked per learning grade in the system.

Basic musical elements of tempo, time, timbre, rhythm, melody, harmony, monody, and arrangement should be analysed. It is possible that different elements may be discernible. It would also be important to look out for new elements in case they exist.

Instruments used in the art form should be analysed in terms of their classification. They could be ideophones, chordophones, and /or membranophones. The names of the resources used in the respective classifications could be listed in their indigenous terminology.

If the genre uses voice, look at elements of pitch, tone, timbre, the use of pause and the reasons for them. This could provide access for both insiders and outsiders into understanding the art form.

Repertoire could be could clustered in terms of the performance protocol that is conventionally determinable, that is, according to its purpose, function and role in social discourse.

The themes could be analysed and grouped together in terms of affinity with the repertoire. Lyrics could be analysed for the message, moral, ethical and cultural values that they communicate.

Transcriptions could be made in extenso of the music, the dance elements, or the mere logic of the discourse (cantometrics). Music transcriptions could do more than provide the theme and merely show the structure as it occurs in each song. For

example, the transcription could demonstrate whether hocket, straight melodic arrangement or solo call and chorus response structure are used in the music. Dance transcriptions could either be done in labi notation, or simplified cantometric scale, or by rote. The latter would include a brief step-by-step description of the logical framework of the dance in prose, giving each step alphabetical or even numerical markings. Dramatic elements could be transcribed in terms of the sequence of the plot, use of hand props or other props, facial expression, use of gestures and profile, stage areas and levels of the performance in the village or on stage, and the use of othe- dramatic effects.

If the genre uses drums, the teacher could look for the types of drums used, the names of the drums – their popular and less popular names – the significance of these names, the materials used in making them, their number, the historical development of the names and shapes, and their ent curfunction and use.

If the genre uses games, it would be helpful to investigate whether games are used as a vehicle/strategy for the management of discourse, or whether the use of games is the end (aim)of the activity.

Drumming techniques to be investigated could include the use of techniques like base slap, open slap, muffle, as well as related rhythm and time used in playing. Aspects such as tempo, loudness, timbre, and the dynamics used when playing need to be assessed.

If the genre is mainly represented graphically, then the design elements should be investigated.

### 10.2.4 Discourse competence

Discourse competence includes speech acts, and rules of interaction and interpretation of the communicative event. Teachers and learners would need to understand the difference between adherence to and deviation from the rule of the discourse.

In the Foundation Phase, learners could be exposed to the repertoire, and be given an opportunity to learn by rote and through participation in the performances themselves, just as they learn a home language. Learners need to be exposed to their own games and songs, and should be allowed the freedom to be themselves, to create more and more songs and games, and adapt the texts, the logic, and strategy of managing the discourse as they deem relevant and necessary for their purposes. This is a highly creative level of the development of children and they should be accorded openness of expression and creativity. Therefore any assessment rubric of the learners' activities at this stage should always involve these aspects.

It would be helpful for Senior Phase classes to begin to analyse aspects of the context of each performance, for example the extent to which songs comment on lifestyles, polity, physical environment, animals and plants, self, requests, any other form of moral instruction, greetings and farewell elements.

The literary aspects of metaphor, simile, enjambment, repetition, parallel structure, hyperbole, synecdoche and others should be looked into in songs.

### 10.2.5 Discourse management

In the Intermediate Phase, aspects of discourse management that need to be analysed in most cases would reveal a co-managed discourse.

- Who initiates the game or performance?
- Who manages changes in the progression of the activity and why?
- Who has the prerogative to effect a deviation?
- Elements of on-line discourse management would include:
    - signalling a start or opening
    - managing the execution of dance
    - managing the execution of song, its expression and paralinguistic interpretation
    - communicating with the host
    - communicating with the audience

### 10.2.6 Discourse development

In the Senior Phase aspects of discourse development that need to be looked at would include the continuation of the game or performance in the next session or day. Most aspects of the game or musical performance offer an opportunity to develop personal skills and social skills. These skills would range from gross motor skills to fine motor skills, and would include interpersonal skills, negotiation of

meaning, managing and co-managing space, management of time and regularity of an aspect of arrangement of episodes/intervals of the game or performance, as well as the institutional memory sustained over time in a continued negotiation of contentious social issues. These aspects would go a long way towards assisting learners to access the understanding of the discourse management in a systematic, scientific and authentic manner.

### 10.2.7 An example of an assessment rubric for performance

*Kiba* is mainly a oral and therefore performance-based form of cultural expression. It is important that an assessment rubric of it should be presented by this ethnography. Obviously assessment rubrics need to be pegged at different levels of grades. Below are assessment guidelines for a standard *Kiba* performance that could be adapted for various school grades. It shows categories of assessment and indicates elements of assessment. A category of assessment relates to performance or theoretical analysis. Elements of assessment relate to the specific knowledge, skills, attitudes and values to be assessed. These elements appear in bold in the top blocks of the table, while specified knowledge, skills, and values are cited in the blocks below. These elements could be further fleshed out in separate rubrics with those foci. Here is a generic example of a rubric that could be used to assess a *Kiba* performance.

**Category: Performance**

| **Pre-song dance attention - getting speech acts** | **Logic of speech-song-drum-dance entry sequence** | **Appropri-ateness of the Malok-wane's signalling/ cues** | **Logical develop-ment of the song-dance logic to a Waa!Goa! climax and monody** | **Integra-tion of speech, song, dance** | **Age – appropriate -ness of theme and dress** | **Observation of the logic of repertoire and discourse in terms of context relevance.** |
|---|---|---|---|---|---|---|
| The effective use of attention-getting pre-allocated speech exchange acts | Does it follow the logic in the table below? | Uses on-line directions effectively<br><br>Blends speech with melody or rhythm appropri-ately.<br><br>Uses hand props effectively to create grace and relevant body language | Takes audience by the hand<br><br>Eliciting audience praise and participation<br><br>Men and women alike *phepela* – praise-dance on the fringes<br><br>Integrates praise songs of community, chief, mountains, different aspects of the environment.<br><br>Drumming: *Kibo* is on time, *Matikwane* create a counterpoint and *Keediso* transcribes | Shows natural blending of all elements of the discourse: song, dance, drama, craft, use of hand props<br><br>Integra-tion is not forced or mechani-cal | Adults: deals with issues of family, broader community morality, champions *ubuntu*<br>Dance: women face down and show off *sekgoto* – i.e bending forward<br>Men: Show evidence of structure in relation to numbers i.e two rows or two sides<br><br>Evidence of choreo-graphy/ planned movement | Starts with greeting song or powerful overture song/dance making a statement of character and personality of the group, raisesissues, responds to situations, and signs off<br><br>Costume<br>Girls: Are they wearing the *semabejane, thetho le mose*?<br><br>Women:use of *ele, tukwana, morina*<br>Men: *Setsiba, matšobo or sembaf* |

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | dance per accent | | | |

Logic of the *Kiba* discourse to be used to assess column 2

| Speech | Opening melody call | Chorus response | Call | Chorus | Pause | Call | | |
|---|---|---|---|---|---|---|---|---|
| | *Kibo* | | *Kibo* | *Kibo* | *Kibo* | *Kibo* | *Kibo* | |
| | | Dithithimetšo | | Dithithi-metšo | Dithi-thimetšo | Dithi thimetšo | Dithithi-metšo | |
| | | | | Keedišo | | Keedišo | | |
| | | | | Basic dance step | | Thematic dance | | Back to E, & G |

### 10.2.8 Home language and home language culture

Often the notion of home language is differentiated from home language culture. One scholar who attempted to keep the two concepts inseparable is Ngugi wa Thiongo. For Ngugi (1986:15), language is culture and culture is a way of life. Now viewed thus, it is limiting to view language as the linguistic element and not as embedded in culture, and both as learned behaviour.

In the Revised National Curriculum Statement of South Africa, no attempt has been made to synchronise articulation between the learning areas of Languages and Arts and Culture. An attempt has been made to syncronise the hole language and additional language. Their assessment standards are therefore benchmarked against each other but independent of those of Arts and Culture. The idea of a 'home

language culture' is not even mooted in the development of the curricula for the two learning areas. This mechanical division of knowledge will not enable the curriculum to fathom values, attitudes, knowledge and skills holistically, as it claims to do.

If the natural integrity of related aspects of culture and communication had been respected, then in the various phases of learning clusters, progression would have been based on the rule of moving from the known to the unknown more meaningfully. In the Foundation Phase, for example, learners of home language and home language culture would not be expected to learn about language and the games they play as if they were second language and culture phenomena. Children's games and various manifestations of cultural art forms would be learned through direct participation. Rules would be derived from analysis of practice and not vice versa.

In the Intermediate Phase the basic structural names and elements would be looked into as part of developing analytical skills and metacognition.

In the Senior Phase, a higher level of metacognition learning programmes would be developed. This would keep the integrity of knowledge and learning together in the General Education and Training (GET) band.

In the Further Education and Higher Education bands the focus would be on discourse competence and the development of new adaptations of neo-classics. Even at these levels, specialisation in one or two instruments cannot be separated from the 'home language culture' communication. This would take into cognition

issues of the monody and cultural nuances of context, and yet encourage the creation of new forms based on the structural elements of the classical forms. The purpose of the style and the possibility of expansion of those styles to new forms would be looked at. In Higher Education, actual performance and apprenticeship with authentic contexts of performances, and the philosophical, literary, ritual, and the mythological aspects would need to be explored as parts of an itegral system.

## 10.3 Conclusion

This chapter is vital in providing a basis for further development of assessment strategies of the African oral forms of art and culture systems of communication. It also helps to give teeth to the intention of the curriculum to redress and attain equity in education. If the curriculum only makes a statement of intent without a conscious attempt to provide guidelines for implementation through tangible assessment guidelines such as the one above, then redress will go no further than the intention of effecting it. It is in a bid to address the challenges of 'unpacking' the various integral art forms of communication and expression that face South African teachers and learners that makes this example of a guideline grid vital, especially before the curriculum begins to be implemented in 2004.

The provision of these guidelines for assessment is necessary because *Kiba/Mmapadi* is part of the forms of Art and Culture that would be subjected to an unspecified form of unpacking. Since this ethnography has attempted a definition and analysis of *Kiba* and its system of communication, it is only logical to address its pedagogical framework. What would be the good of this research if it could not

rise up to the immediate challenges of pedagogy and just bask in the sunshine of intellectual polemics? Therefore the issues of discourse competence, knowledge of the artistic and the cultural, and their application in pedagogy, are part of an integral discourse that needs to be mediated by pedagogy and methodology.

# CHAPTER 11

## Conclusion

The broader ethnomusicological and musicological scholarship of colonial times has been ridden with suspicion and superstition about the African and his/her music. Problems of decades of analytical criticism have always bordered on the metalanguage of African critical theory, the social, and the analysis of the craft product of the African. The major questions for African literature and music were whether to view African literature as an autonomous form of Western literary tradition or as an extension of it. The post-colonial debates for both literature and music still ponder whether social contexts are necessary for accessing and appreciating literary and musical texts. West and East African ethnomusicology still raises the same questions.

Debates by structuralists that the inherent elements of texts enable texts to hang together on their own without the biographical background contexts that produce them dominated European discourse as it did its neo-colonial African discourse. The debates are therefore not new. The current major question is whether African music (praise-song-dance-drama) is different from other world musics, and whether it requires an autonomous discourse and metalanguage of its own for its instruction. If it has to be liberated from any myth at all, it is from a distorted myth that African music is some museum product that lacks certain sophisticated elements exhibited by

Western music. Merriem (1977), Ward (1924) and Blacking (1928:30–32), are among the many who looked at African music's deficiency in relation to Western music. They investigated whether indeed; African music has antiphony, periodicity, cadence, downbeat, metre, melodic variation, parallel octaves, high-pitched keys, and compositional devices. The broad definition of African music was also called into question. It became a greater part of modern scholarship to investigate whether African music should be viewed and analysed as a product of or part of the social contexts. It became evident in the preceding chapters that lack of understanding of the social behaviour that constitutes the integral discourse of *Kiba* would lead to error in the analysis and classification of the genre.

It is clear from the preceding chapters that *Kiba* can only be properly understood if the social contexts that have given rise to it are traced. The metalanguage of *Kiba* emanates from social practices and is directly linked to the learned social behaviour of the wider society. In this ethnography the African terminology of their poetic or their oral discourse has been used and compared with those that are used generally in the sociolinguistics and ethmusicological fields. The research has therefore made it its object to dispel the suspicion whether African music l ..s form, metre, melody, triple time, duple time, harmony, bridge, tone, ostinato, scale, cadence, and other elements of Western and Eastern music. Chapter 7 has laid bare the text and used directions to point out aspects of metre, three-part vocal arrangement plus praise text as the fourth voice part of arrangement, call and response, dance statements, use of crepitations, ululations, mouth-drumming, metaphor, simile, drumming orchestration. Chapter 3 has demonstrated the intricacies of scales used in the *Dinaka* harmonic

arrangement. The construction of melody through ostinato made up of the *tša pele/tša go thabolla or mathaswana* counterpoised with the *maboba* has been discussed in this ethnography. The answer to the question on elements on African music has been given through the description of various elements of the discourse, and what constitutes discourse competence, without being paranoid about addressing it. The purpose of this ethnography has not been to prove any point about the European and African ideological polemics, but to analyse the discourse of *Kiba* in its own right. This has enabled it to deal with issues that are broader and more necessary than those that have plagued Western and African polemics.

The research has shown that African praise-song-dance-drama is in essence a distillation of human behaviour and is an integral aspect of human communication. It has artistic elements, and cultural as well as ethical value and function. The frankest commentary of *Kiba* communicators on their society is found in the lyrical and dance texts and therefore gives *Kiba* ethical value. The purposeful choice of rhythmic syllables and sentences from learned behaviour of rituals has enshrined *Kiba* with the near-sacredness of the melorhythms that define the grammar of the *Kiba* monody. This is what makes it a classical form of expression.

*Kiba* dance can construct melorhythmic statements. Viewed as art, this will simply be called metre. Melorhythmic statements explain the use of rhythm in time to construct an ostinato. The artistic view of the *Kiba* song can be analysable in terms of key, pitch, tempo, loudness, and use of monosyllabic metre. This obviously explains the apparent lack of any form of melisma in singing.

In terms of culture, *Kiba* incorporates artistic elements plus expressiveness, tonality, mouth-drumming in praise-singing, ululation and crepitation. Therefore structural elements and aesthetic features are inseparable. An ethnography that looks at one view is not necessarily longitudinal but may be partial. Integral forms of art and cultural expression such as *Kiba* require investigation of the artistic and the cultural elements together.

This ethnography of *Kiba* makes the observation that world music requires introspection. The balance between the product and social context in viewing music applies not only to *Kiba* but also to all the communal musics of the world. All sociolinguists, musicologists and ethnomusicologists owe it to their countries and people to do longitudinal studies of the origins and approaches of the first users of their classics. If there has not been a need or the opportunity to analyse the social context and function of their musics, it is now necessary for them to do so.

The musicological world need to focus not only on the metalanguage of their individual art forms and cultural genres, but to link them with those of other communities of the world to create a world discourse and its integrated metalanguage. The research makes this plea because musical practice has outraced analytical discourse. Musics of the world for years now have borrowed resources, techniques, styles and rituals from other communities of the world. To argue about the metalanguage of African, Western or Eastern music is inconsequential at this point. It is now time to develop the metalanguage of the music of the world, because

surely common traits do exist. Those traits that are not common should be viewed as resources of style that may enrich the music of the individual communities of the world even more.

Critical theory can never presuppose practice. By its very nature and definition, it is critical of something and not of itself. Therefore *Kiba* and other art and culture forms of expression cannot be limited and discounted on the basis of what theory says musical practice is. The existing theories are based on the inherent elements of a product as if they are devoid of an integrated learned behaviour of a people. To insist on graphic representation of oral forms disregards the authenticity and legitimacy of the oral poetics of oral art forms. If an oral art form is ameliorative and generative in nature in a manner that integrates theory and practice, graphic poetics should not be used as an instrument to measure the success or adequacy of oral art forms. Practice, when described, is theory. Theory is therefore an approximation and aggregation of practice. Practice expands borders of theory. Theory tries at all times to keep up with the pace of practice in that it can only describe it after it has happened. Hypotheses can make projections, but they still need to be tested by practice in order to be recognised as theory.

The humanities and the sciences cannot afford to exist exclusively of each other while they are respectively aimed at describing and analysing the state of being and the level of development of the same human species. The distillation of the various synchronic studies must yield a diachronic synergy if new knowledge is to have value to human kind at all. Sociolinguistics, discourse analysis, structuralism,

deconstruction, feminism, ethnomusicology, musicology, and ethnography of speaking, to name but a few of the humanities, should negotiate a broader signification with one another for the benefit of humankind. Interdisciplinary scholarship such as this ethnography attempts is indispensable, to say the least. It is time to recognise that it is possible for sociolinguistics to analyse aspects of music as a form of communication in society without ethnomusicology or musicology making a superior claim to that area of knowledge. *Kiba* is therefore a distillation of human behaviour that any discipline can describe and analyse. This thesis has analysed *Kiba* from such a multidisciplinary perspective.

## Glossary

**aerophone** — a genre of wind instruments in African music (eg *Dinaka, Tshikona* single-note flutes), wind sounders (eg flutelike, lip-blown, reed-blown)

***Botsorwane*** — a one-stringed music instrument classified under chordophones

**cantometrics** — the method of transcribing dance and movement

**chordophones** — African stringed instruments like the lyre and kora

***Dinaka*** — single-note flutes ranging from 6 to 13, each with a name that accounts for the sequence in ascending order and not for the note

***Ditlabakelo*** — a description of a work characterised by embellishment in musical performance

***ele*** — a top worn by married women who dance *Mmapadi*

**ethnomusicology** — the study of people's music and culture

**Free *Kiba*** — a free and modern form of the classical music of the Bapedi called *Kiba*. It uses the classical drumming structure comprising *Kibo*, *matikwane*, and *Keedišo* to produce a typical textural blend *Kiba* drumming melorhythm. It complements the melorhythmic structures through the use of bass, guitar, piano, jazz drums, and contemporary vocal harmonic structures, but maintains a free time vocal structure

| | |
|---|---|
| ***go phepela*** **or *go thekela*** | to dance while ululating in a slow and staggered movement |
| **ideophones** | one-tone musical instruments (self-sounders) that combine in one element the properties of vibrator and resonator. *Mbira*, shells, rattles, gourds, castanets, etc, are examples of ideophones |
| ***Keedišo*** | a drum used in *Kiba* to transcribe a dance |
| ***Kgalapedi*** | another name for *Keedišo* |
| ***Kgantla*** | the name of a song sung by men in Ga-Mphahlele when returning from the initiation ritual session |
| ***Kgetse*** | the name of one of the most popular name of song, an equivalent of the song called *Kiba*, in Moletši |
| ***kgomo*** | the name of a *naka* in a set of *Dinaka* |
| ***kgongwana*** | the name of a *naka* in a set of *Dinaka* |
| ***Kiba*** | a genre of song-dance of the Ndebeles and the Bapedi. The name of a genre using the *Dinaka, Kibo, matikwane*, and *Keedišo* |
| ***Kibo*** | the name used to describe the thudding sound of a *Sekgokolo* drum, synonym for *Kiba* |

***Koma*** the name used to describe the thudding sound of a *Sekgokolo* drum, synonym for *Kiba*

***koša ya dikhuru*** a descriptive name of *Kiba* used differently by communities of Ga-Matlala

***Koša ya mathumaša*** a youth version of *Kiba* song-dance repertoire

***Kuane*** literally means a head cloth, but used to define the genre of women-initiated ensembles of *Kiba*

**Lebowa** refers literally to the former Lebowa homeland, but has also come to refer to *Kiba*, because *Kiba* featured as a grand finale in the Lebowa homeland's cultural festivals and competitions

***lempo*** one of the bass clef range of *Dinaka*

***maboba*** the lower range of the *Dinaka*

***Makgakgasa*** the name given to women ensembles of *Kiba* because of the many frills hanging from their costume. It made them look rugged – *makgakgasa*

***makokwane*** the name of the small twin drums used as part of the drum resources

***malokwane*** the *Kiba* discourse manager who works as an on-line musical director

***malopo*** spirits that possess people as visitations

***mamogolo'a*** one of the big range of the *Dinaka*

***kgomo***

***mamogolo'a lempo*** one of the big range of the *Dinaka*

***Mantshegele*** a genre of the repertoire sung by *masoboro*, the uninitiated

***maraka*** dried fruit with sand or dried seed inside used as shakers

***Marašia*** a cultural institution used to pass on good marriage etiquette to young women. Mothers sing it to their children on their wedding day or day of the dowry ritual

***mathaswana*** the treble clef section of the *Dinaka*

***mathumaša*** young and uninitiated girls

***matikwane*** another name for the two small drums used in *Kiba*. The name is popular in Ga-Mphahlele

**membranophones** a family of drums that use hide to cr‹ ate resonating sound

***metulutulu*** another name for the two small drums of *Kiba*

***Mmapadi*** one of the popular names used to describe women-initiated *Kiba* ensembles. Literally meaning a game or a play

***Mmino wa setšo*** cultural music and not traditional music as it is normally assumed

***Megobo*** a style of a cappella singing done by a huge crowd; sung during work session when men tanned skins

***Monti*** a popular war song, now a favourite repertoire of *Kiba*

***morina*** a black waist-cloth with multi-coloured embroidery at the seam, used as costume by women *Kiba* ensembles

***mothabal mothabo*** a complete set of the *Dinaka*

**musicology** the study of music and its cultural milieu

***naka*** one single-note flute (singular version of *Dinaka*)

***ngwana o wele*** a coded phrase announcing that somebody has committed a taboo. This could range from making an unsubstantiated allegation about an elderly person to a young man making a pass at someone's wife. The culprit has to pay a monetary fine and/or finance a party where those affected can come to eat and drink

***pekudi*** one of the treble clef set of the *Dinaka*

***phalola*** one of the treble clef set of the *Dinaka* used to start a song, a key note to all the *Dinaka*

***phalolana*** a small *phalola* with the octave note of a *phalola*

***phoisele*** a name given to the *Keedišo* drum because it was made from oil or petrol tins, which are poisonous to children. The name is derived from the English word' poison'

***Sekgokolol*** literally meaning round, the name given to the biggest and round *Kiba* drum

***Sekgapa*** a name used in the Ga-Dikgale area to refer to women-initiated ensembles of *Kiba*

***Sekomoti*** a synonym for *Kiba* in Moletši

***sembaf*** woollen vests worn by men when performing *Kiba*. This costume was brought to the villages by men from the mines. The name is a corruption of a non-Pedi word

***setšo*** practices acquired from other cultures into one's own. All cultures are not indigenous

**sociolinguistics** a study of language usage within a lived social context

***taolo*** (singular) the soothsayer's magic bones

***tatedi*** meaning 'following something', the name of the *naka* played after the *phalola*

***tatetšana*** a small *tatedi*, the name of a *naka*

***tatetšana ye*** an even smaller *tatetšana*

***nnyane***

***Tšhotšho*** another name for the *Marašia* institution

***Tšhumamabone*** the name of a women-initiated *Kiba* ensemble, also used to refer to the *Kiba* genre

***tulo*** another name of the *Kiba* drum. The word is used in Ga-Matlala

***Tumpu*** one of the most popular repertoire used in the *Marašia* institution, synonymous with the *Marašia/Tšhotšho*

***Vesa*** a type of *Kiba* used in Ga-Ramokgopa, in the Matoks area, north of Polokwane. In the accompanying footage it is used by the honourable Kgoši Ramokgopa at an official visit to Kgoši Moloto in Moletši, near Polokwane

***Waa!Goa!*** an act of praise-singing, used as by the most experienced and elderly members of African communities among the Bapedi, used to pass on moral values, chronicle history and exhort people to collective pride and identity. Today it is a synonym of *Marašia/Tšh ɔtšho* in Ga-Mphahlele

# Bibliography

Agawu, V Kofi 2002. *African music: post-colonial notes, queries, positions.* Harvard: Routledge.

Algeo, John 1991. A mediation on the varieties of English. *English Today*, 7(3) (July).

Arom, S 1962. *A prologue to the study of the African Arts*. Yellow Springs, Ohio: Antioch Press, Founders Day Lectures, 7.

Barber, K 1989. Interpreting Oriki as history and as literature. In Barber et al, *Discourse and its disguises, the interpretation of oral texts*. Centre of West African Studies, Birmingham: University of Birmingham.

Biber, D 1975. *Variation across speech and writing*. New York: Cambridge University Press.

Blacking, John 1969. The identification of different musical styles and their historical and sociological foundations, with special reference to the music of the Venda. In *Music and history in Asia and Africa*. London: Royal Anthropological Institute.

Cook, G 1989. *Language teaching. a scheme for teacher education: discourse*. Oxford: Oxford University Press.

Grice, H P 1975. Logic and conversation. In P Cole & J L Morgan(eds). *Syntax and semantics: speech acts*. Volume 3:41–58. New York: Academic Press.

Hymes, D H 1964. Discovering oral performance and measured verse in American Indian narrative. *New Literary History: A Journal of Theory and Interpretation*.

Hymes, D H 1970. *The ethnography of speaking.* Philadelphia: University of Pennsylvania Press.

Hymes, D H 1971. On communicative competence. Excerpts from D H Hymes. *On communicative competence.* Philadelphia: University of Pennsylvania Press.

James, D 1997. 'Music of origin': class, social category and the performers and audience of *Kiba*, a South African migrant genre. Article. Johannesburg: University of Witwatersrand.

Kekana, T Steve.1998. 'Infringement of copyright in musical works in South Africa: the songwriter's perspective' Submitted in partial fulfilment of the degree Bachelor of Laws (LLB), Faculty of Law, Department of Private Law. University of the North.

Lomax, A 1976. *Cantometrics: an approach to the anthropology of music.* New York: The University of California.

Lyons, J 1969. *Language and linguistics. An introduction.* London: Cambridge University Press.

McAllister, PA 1985. 'The ethnography of speaking and the speaking of ethnography: questions of method and evidence'. Paper delivered at the Conference of South African Anthropologists, University of South Africa, September 1985.

Merriem, A P 1882. *African music in perspective.* New York: Garland.

Nketia, K H Kwebana 1986. *The music of Africa.* London: Victor Gollancz.

Nzewi, M 1997. African music: theoretical content and creative continuum, the culture-exponent's definitions. Olderhausen: Institut fur Didaktik populerer Musik.

Nzewi, M 2000. 'African music: managing uniqueness within techno-deculturation'. Colloquium paper, University of Harvard. 23 April 2000.

Nzewi, M 1980. Some reflections on research methodology in ethnomusicology. *Ikenga*, 4 (2):55–70.

Nzewi, M 1983. The psycho-dramatic limits of music and dance in role acting. In M Nzewunwa (ed). *The masquerade in Nigerian history and culture*. Port Harcourt: Port Harcourt University Press.

Nzewi, M 1990. *Ese music: notation and modern concert presentation*. IWALEWA-Hause.

Roescoe, A 1987. Literature: a problem of definition. *An introduction to English studies. Study guide 1*. 39.101. New Zealand: Massey University.

Sacks, H, Schegloff, E A & Jefferson, G 1974. A simplest systematics for the organization of turn-taking for conversation. *Language*, 50(4):696735.

Samro 1999. *Documentation of musical works*. Johannesburg: Samro.

Samro 1999. *Distribution of income*. Johannesburg: Samro.

Samro 1999. *Rights administered by Samro*. Johannesburg: Samro.

Samro 1999. *Summary of Samro's rules and regulations*. Johannesburg: Samro.

Sarral 1999. *Administration of recordings of musical works*. Johannesburg: Sarral.

Saville-Troike, M 1989. *The ethnography of communication, an introduction*. Oxford: Blackwell.

Seidman, J 1990. *In our own image. A cultural studies textbook for Southern Africa*. Gaborone: Foundation for Education with Production.

Yai, O 1989. Issues in oral poetry: criticism, teaching and translation. In Barber et al (eds). *Discourse and its disguises, the interpretation of oral texts*. Centre of West African Studies. Birmingham: University of Birmingham.

## Recorded Interviews

Hunadi, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 18 January 1997.

Kgasago Maputle, of Kiba ya Morakaneng, recorded discussion with Sello Galane, Morakaneng, Ga-Mphahlele, 12 January 1997.

Kgolo, M, recorded discussion with Sello Galane, Seshego, Polokwane, 15 June 1997.

Lotoka, Johannes, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 11 January 1997.

Mabitsela, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Mahlaela, mentor of the Seshlopha sa Moepeng, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 18 January 1997.

Maja, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Makgai, recorded discussion with Sello Galane, Seleteng, Ga-Mphahlele, 26 January 1997.

Manamela, recorded discussion with Sello Galane, Seshego, Polokwane, July 1997.

Maredi, Marry, of Sehlopha sa Ditolaneng, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Mma'go Marothi, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 18 January 1997.

MmaKgoši Moloto I. Grandmother of Kgosi Moloto III, the longest living royal voice on *Kiba* in the Moloto Dynasty, recorded discussion with Sello Galane, 1 January 1998.

Mmowa Ramakgahlela, of the Mathumasha a Phoshiri, recorded discussion with Sello Galane, Phoširi, Ga-Mphahlele, 8 February 1998.

Molaba, R, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Molomo, recorded discussion with Sello Galane, Seshego, Plokwane, 15 June 1997.

Moloto, Midlus, recorded discussion with Sello Galane, Mmotong wa Perekisi, Moletsi, 2 August 1996.

Monama, recorded discussion with Sello Galane, Ga-Mphahlele, Seleteng, 12 January 1997.

Montjane, Ramoraswu, of the Mathumasha a Phoshiri, recorded discussion with Sello Galane, Phoshiri, Ga-Mphahlele, 8 February 1998.

Montjane, Rosina, recorded discussion with Sello Galane, Ga-Mphahlele, 8 February 1998.

Morwoaswi, Ngwato Lawrence, recorded discussion with Sello Gallane and Mampedi Ntswane, Ga-Mphahlele, 8 February 1998.

Moyo, L, recorded discussion with Sello Galane, Seshego, Polokwane, July 1997.

Moyo, L, recorded discussion with Sello Galane, Seshego, Polokwane, July 1997.

Mphahlele, Justice, of Mogodi no Jealous, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 11 January 1997.

Mphahlele Lesiba Jan, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 18 January 1997.

Mphahlele , recorded discussion with Sello Galane, Seleteng (Ka ga Makgai), Ga-Mphahlele, 26 January 1997.

Nkwana, of Kiba ya Mashobotlheng Ga-Nkwana, recorded discussion with Sello Galane, Moletsi Moshate, Moletsi, Ga-Mphahlele, 1 January 1998.

Ntsoane, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 19 January 1997.

Ntswane, recorded discussion with Sello Galane, Mogodi, Ga-Mphahlele, 11January 1997.

Ntswane, Mampedi, the oldest precursor of *Kiba* in Ga-Mphahlele, passed away shortly after the interview with Sello Galane, Ga-Mphahlele, 8 February 1998.

Ntswane, Ramatsobane Francina, of the Mathumasha a Phoshiri, recorded discussion with Sello Galane, Phoshiri, Ga-Mphahlele, 8 February 1998.

Pheme, of *Kiba* ya Mashobotlheng Ga-Nkwana, recorded discussion with Sello Galane, Moletsi Moshate, Moletsi, Ga-Mphahlele, 1 January 1998.

Phogole, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Phogole Rosina, recorded discussion with Sello Galane, Morakaneng, Ga-Mphahlele, 12 January 1997.

Phoku Ramaredi, recorded discussion with Sello Galane, Morakaneng Ga-Mphahlele, 12 January 1997.

Phoku, recorded discussion with Sello Galane, Ga-Mphahlele, 12 January 1997.

Ramatsimela, recorded discussion with Sello Galane, Ga-Mphahlele, 11 January 1997.

Ramokhufi, of *Kiba* ya Ditenteng, recorded discussion with Sello Galane, Moletsi Moshate, Molestsi, 1 January 1998

Ratšhwene Ramatsimela, of Ba Mphato, recorded discussion with Sello Galane, Madilaneng, Ga-Mphahlele, 19 January 1997.

Sekwaila, recorded discussion with Sello Galane, Ga-Mphahlele,

Thantsha, of *Kiba* ya Mashobotlheng Ga-Nkwana, recorded discussion with Sello Galane, Moletsi Moshate, Moletsi, Ga-Mphahlele, 1 January 1998.

**MUSIC COMPACT DISCS**

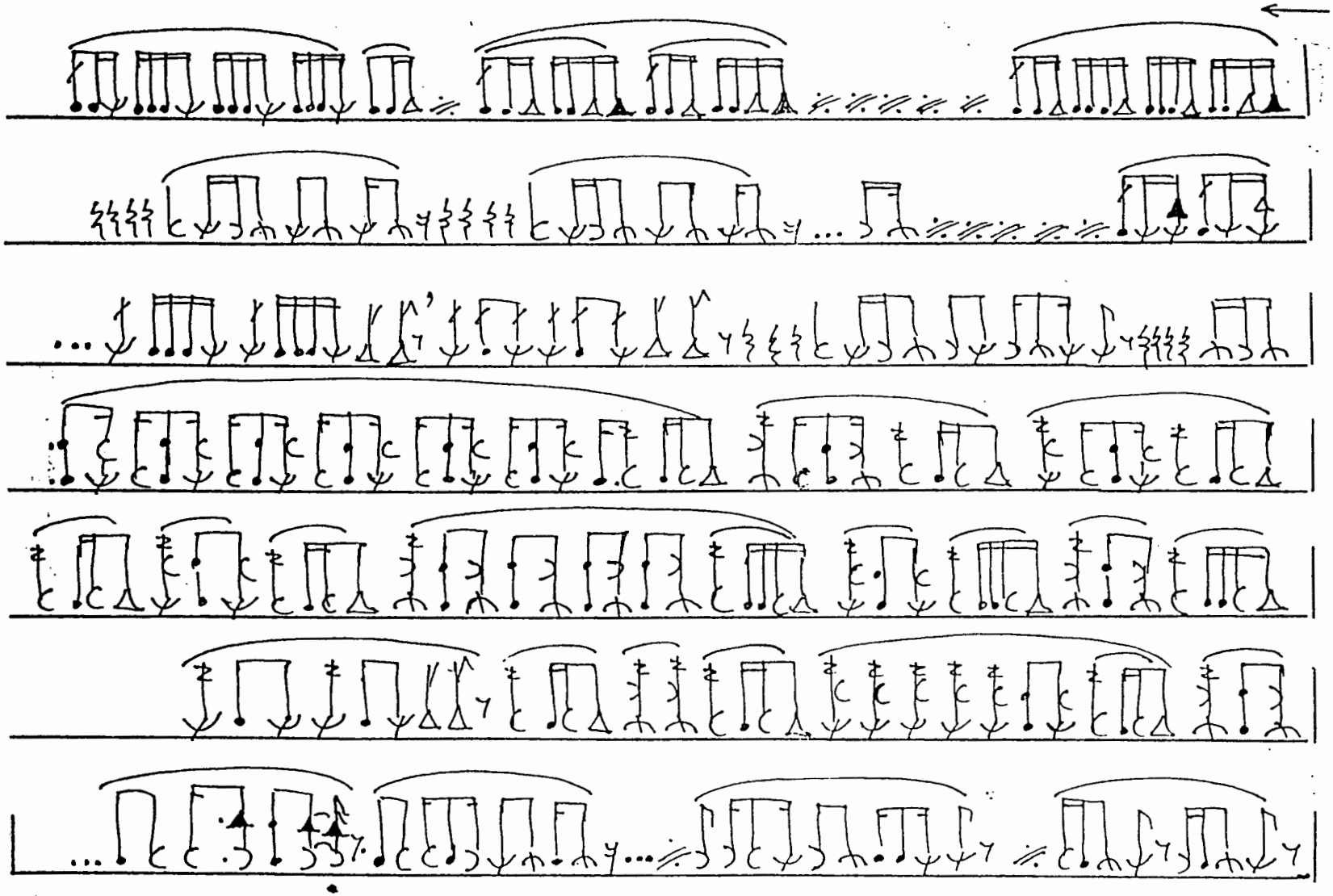
Galane, Sello, 2000. *Free Kiba. What is Free Kiba?* Johannesburg: Kgapana African Music Records.

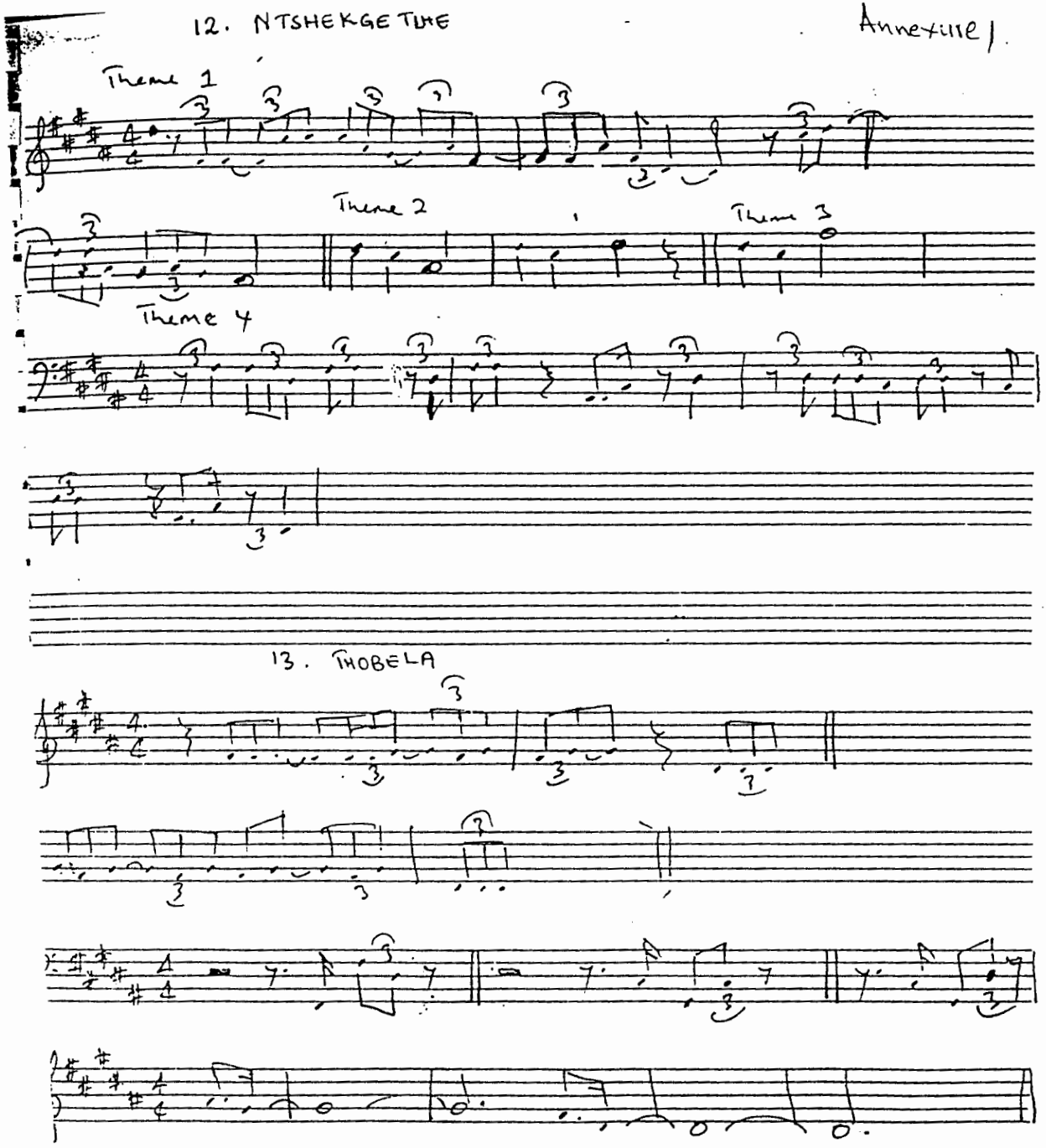
Galane, Sello, 2001. *Free Kiba* in concert, live at the Market Theatre: *What is Free Kiba?* Johannesburg: Kgapana African Music Records.

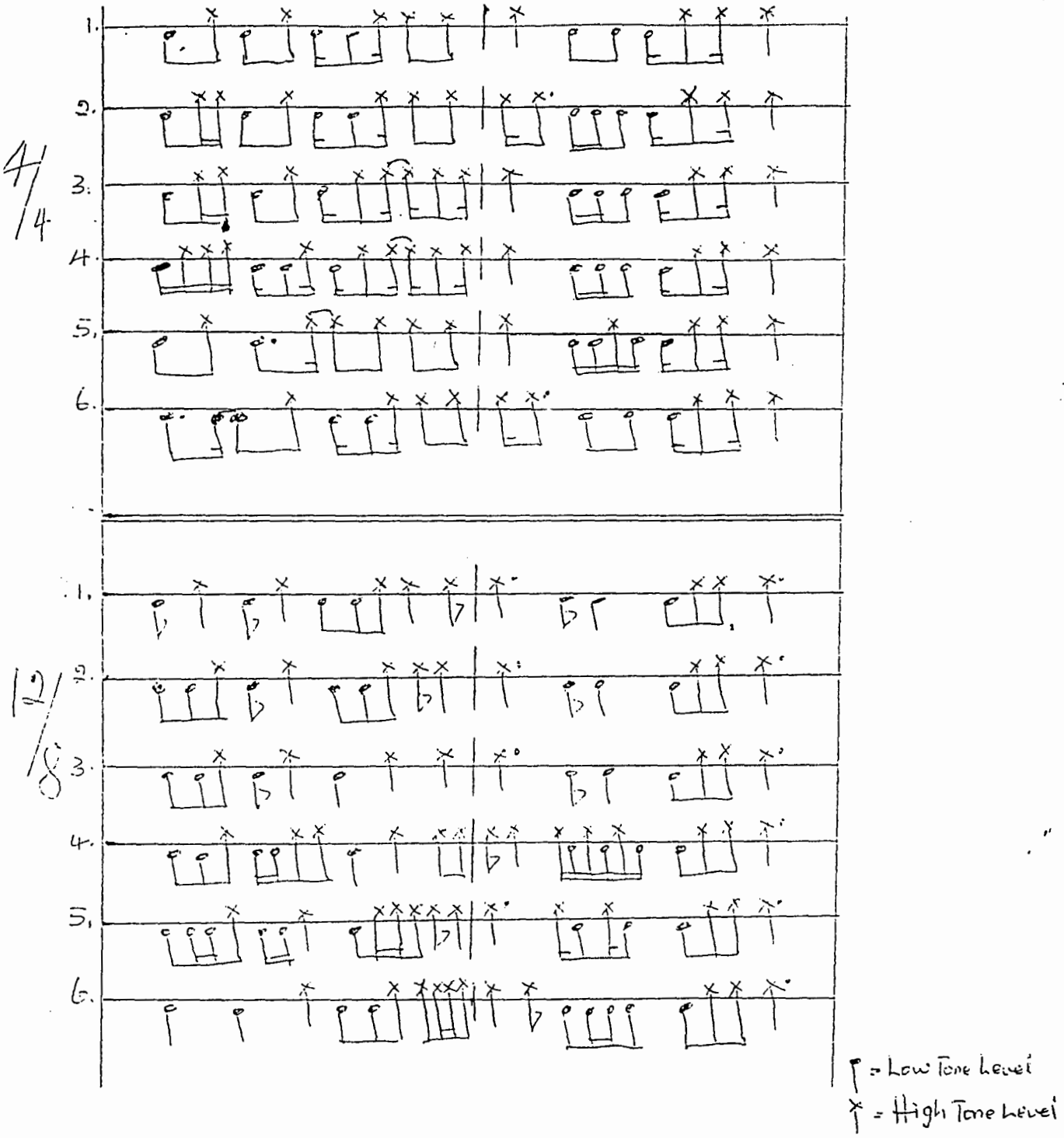
Mokgwadi, Johannes, 1978. *Ke swana le Mang?* Johannesburg: Gallo Record Company.

**Annexure 2:** Transcriptions of African Music using African Symbols by Meki Nzewi

Ọsọ nkwa




12. NTSHEKGE TIME
Annexure 1
Theme 1
Theme 2
Theme 3
Theme 4
13. THOBELA




Ex. 1 Examples of rhythmic fission and accretion in Common time and Compound time

# Annexure 3: Cantometric Scales

THE CANTOMETRIC CODING SYSTEM - THE SCALES

Line 1) The Social Organization of the Vocal Group
(1)no singers Ø (2)solo L (3)solo + solo -L (4)social unison, dominant leader L/N
(5)social unison, group dominant N/L (6)discoordinated //
(7)alternation:ldr-grp L+N (8)alternation:grp-grp N+N (9)overlap:ldr-grp L(N
(10)overlap:grp-ldr N(L (11)overlap:grp-grp N(N (12)interlock W

Line 2) The Rhythmic Relation of the Vocal Group to the Orchestra
(1)no orchestra Ø (2)heterophony Rh (3)unison Ru (4)accompanying Ra (5)counterpoint Rc
(6)polyrhythm Rp

Line 3) The Social Organization of the Orchestra
(1) Ø (2)solo L (3)solo+solo -L (4)simple grp N/L (5)discoordinated // (6)simple alternation.ldr-grp L+N (7)sim alt:grp-grp N+N (8)Ovlp:ldr-grp L(N (9)ovlp:2+ grps N(N

Line 4) Musical Organization of the Vocal Part
(1)monophony M (2)unison U (3)heterophony H (4)polyphony P

Line 5) Tonal Blend of the Vocal Group
(1)solo Ø (2)very individualized b (3)rather indiv b (4)unified B (5)very unified B

Line 6) Rhythmic Coordination of the Vocal Group
(1)solo Ø (2)little or none r (3)minimal r (4)moderate r (5)unified R (6)maximal R

Line 7) Musical Organization of the Orchestra
(1)no orch. Ø (2)monophony M (3)unison U (4)heterophony H (5)polyphony P

Line 9) The Rhythmic Coordination of the Orchestra
(1)no orch. or solo Ø (2)little or none -r (3)minimal r (4)moderate r
(5)unison R (6)maximal R

Line 10) Repetition of Text
(1)little or no WO (2)some(about 1/4) WO-re (3)about 1/2 wo-re (4)quite(about 3/3)wo-RE
(5)extreme repetition RE

Line 11) Overall Rhythm-Vocal
(1)free Rpa (2)irregular Ri (3)one beat R1 (4)simple R-v (5)complex R*v

Line 12) The Rhythmic Relationship Within the Vocal Group
(1)non-patterned Ø (2)heterophony Rh (3)unison Ru (4)accompanying Ra (5)Counterpoint Rc
(6)polyrhythm Rp (7)complex polyrhythm Rpm

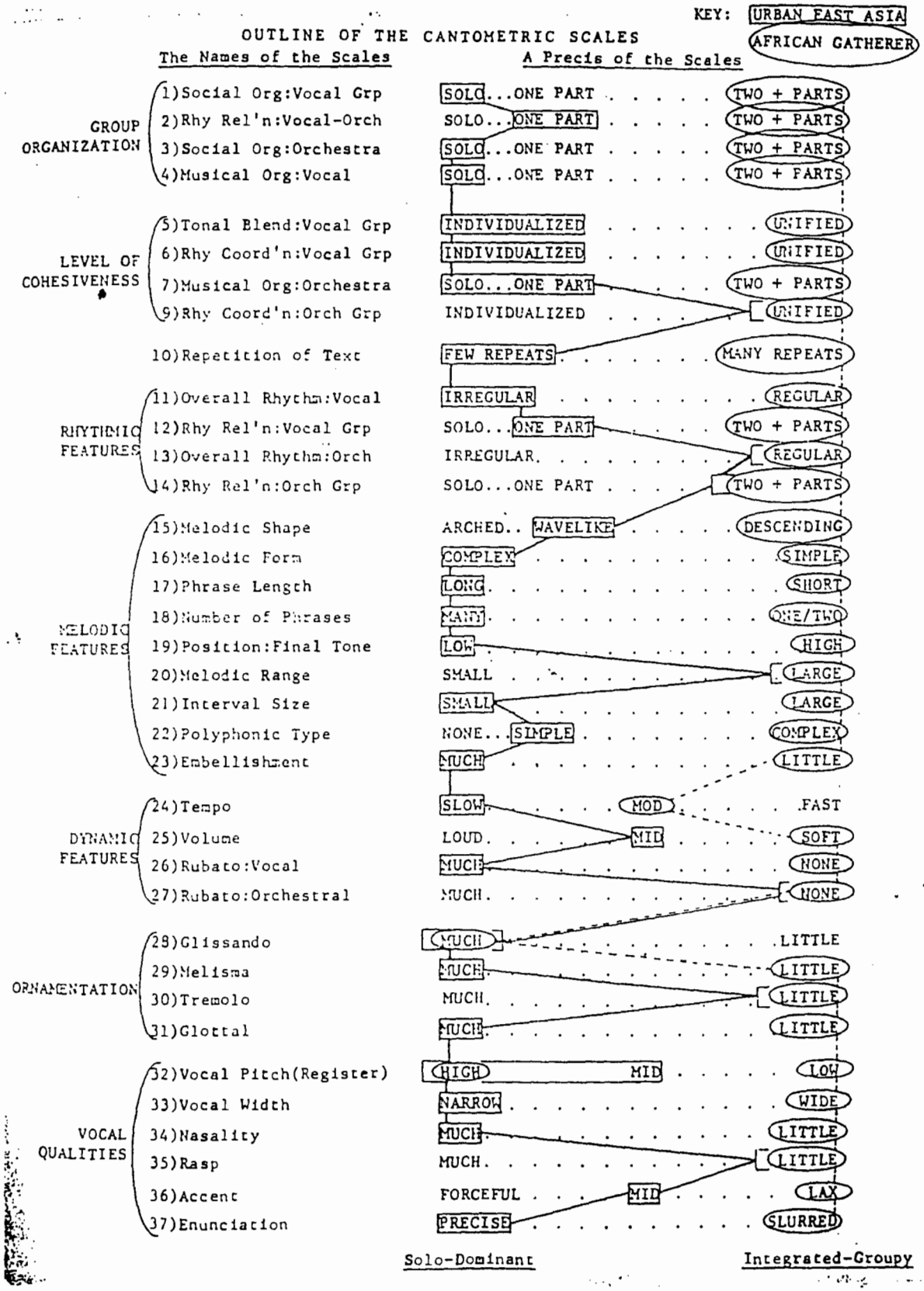
Line 13) Overall Rhythm-Orchestra
(1)no orch. Ø (2)free Rpa (3)irregular Ri (4)one beat R1 (5)simple R-v (6)complex R*v

Line 14) The Rhythmic Relationship Within the Orchestra
(1)no orch. Ø (2)heterophony Rh (3)unison Ru (4)accompanying Ra (5)counterpoint Rc
(6)simple polyrhythm Rp (7)complex polyrhythm Rpm

Line 15) Melodic Shape
(1)arched A (2)terraced T (3)undulating U (4)descending D

Line 16) Melodic Form
(1)cc (2)St*v (3)St* (4)StV (5)Stv (6)St (7)L*V (8)L*v (9)L* (10)LV (11)Lv (12)L (13)C

Line 17) Phrase Length
(1)very long PP (2)long P (3)medium P (4)short p (5)very short p

Line 18) Number of Phrases
(1)6+ (2)5/7 (3)4A (4)4S (5)3A (6)3S (7)2A (8)1/2S

# Annexure 3: Cantometric Scales