# A STUDY OF STRUCTURE, MEANING AND PERFORMANCE IN TSHIVENDA TRADITIONAL SONGS

NEMAPATE, M.A.

(2010)

# A STUDY OF STRUCTURE, MEANING AND PERFORMANCE IN TSHIVENDA TRADITIONAL SONGS

By

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*Submitted in fulfillment of the requirements for the degree of*

**DOCTOR OF PHILOSOPHY**

in the subject

**TSHIVENDA**

in the

**FACULTY OF HUMANITIES**

**(School of Languages and Communication Studies)**

at the

**UNIVERSITY OF LIMPOPO**

[redacted]

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**FEBRUARY 2010**

[redacted]

## DEDICATION

This work is dedicated to my wife Shonisani P. Ṇemapate, my mother Vho-Tshisevhe Ṇemapate and my late father Vho-Itani Ṇemapate.

## ACKNOWLEDGEMENTS

It is a very pleasant duty to express my appreciation to my supervisor, Prof N.A. Milubi for his highly valued positive guidance, commitment and devotion, without which this work would not have been completed.

I am also indebted to Khosi Vho-Ramugondo of Ngudza for helping me with the meaning of *mbila dza madeza* (xylophone); Khosi Vho-Ṋetshiungani of Tshiungani for assisting me with the performance and the meaning of *malombo, davha, mafhuwe* and *tshikona* National dance. Khosi Vho-Bohwana of Tshaulu for helping me with the knowledge about *tshikona*, Khosi Vho-Sumbana of Vhurivhuri who assisted with the performance of *tshikona* concerning the passing away (*u xa ha mativha*) of a young chief and an aged chief, Khosi Vho-Tomboni Tshivhasa of Tshidimbini who helped with the performance and the meaning of *davha* and *tshikona*, Khosi Vho-Tshikhobidzhana Tshivhase of Thononda who assisted with the meaning of *tshikona*, Khosi Vho-Tshikalange of Tshififi who helped with the meaning of *domba* initiation school and also Khosi Vho-Kuvhanganani Mphaphuli of Tshiḓahulu (Mbilwi) who helped with the meaning of *tshikona* song.

A word of thanks goes to Prof V.N. Ralushai for his assistance with the *malombo* songs and the meaning of *mafhuwe* songs.

I would also like to extend my thanks to Vhavenḓa Vho- W.M.R. Sigwavhulimu for his assistance with the performance of *malombo*, percussions (*tshele*), *tshikona* and *davha* songs.

A word of thanks goes to Vho-T.H. Tshivhengwa and Vho- J.J. Maṱoro of Ngudza, Vho-Singo P.M. of Hamavhunda, Vho-Sadiki N.P. of Hamangilasi and Mr Ṋemanashi K.E. of Ṯhohoyanḓou for helping with the structure, meaning and performance of the children's songs.

I would also like to thank Vho-Mundalamo (Mrs), Vho-Ṋekhavhambe (Mrs), Vho-Tseṯha (Mrs) for helping me with the structure, meaning and performance of *musevhetho*, *domba* and *tshikanda* initiation school songs, not forgetting Mr Muṯhavhine the *musevhetho* principal who helped me with the *musevhetho* songs and their meanings together with the songs performance.

My thanks also go to Mr Peter Ṇetshitongwe who took me to Tshiheni at Tshiungani to consult with Chief Ṇetshiungani and Headmen Ailwei Tsaṅwani about songs pertaining to *malombo*, *davha*, *tshikona*, *mafhuwe* and malende songs. I would like to thank him (Ṇetshitongwe) for taking me to Dr Ṇemudzivhaḍi who assisted with the knowledge of the time on which *musununu* for *tshikona* is cut at Tshaulu (Musununu is not cut after 11 O'clock in the morning).

A word of thanks goes to Prof R.N. Maḍadzhe for his continued encouragement and dedicated interests in this study. I would also like to thank Mr D. Ṇephawe for helping me with the structure of performance for most of the songs. I am grateful, too, to Mr Dima for contributing a lot about *malende*, *davha*, *tshifase*, *tshigombela*, *domba*, *malombo* as well as about instrumental songs such as *lugube*, *mbila*, and *tshihwana*.

I wish to thank Mrs C.R. Manaka for her dedication to type this work and not forgetting Mr Rex Jefferies for proofreading this work.

I thank the Almighty God for giving me strength and courage to go on studying even though it was difficult.

## SUMMARY

This study has six chapters based on Tshivenḓa Traditional Songs.

**Chapter One** dealt with the background information to the problem. The aim of the study was also indicated which is to investigate the structure, meaning and performance in Tshivenḓa Traditional Songs. The chapter did outline the research methodology that was used. The chapter also outlined the scope and the significance of the study.

**Chapter Two** dealt with theoretical guidelines regarding structure, meaning and performance in Tshivenḓa traditional songs both instrumental and non-instrumental. The theoretical framework reflected on Tshivenḓa traditional songs in general and it did not commit itself to the specifics of Tshivenḓa traditional as these will be dealt with in the coming chapters.

**Chapter Three** dealt with the survey of performance in Tshivenḓa traditional songs. It investigated the performance in different types of Tshivenḓa traditional songs. It also examined and elucidated the performance in different types of Tshivenḓa traditional songs.

**Chapter Four** investigated the structure of performance in Tshivenḓa traditional songs. It investigated how the structure of performance is revealed in Tshivenḓa traditional songs.

**Chapter Five** dealt with the meaning of performance in Tshivenḓa traditional songs, namely, the meaning of performance when *domba* initiation school songs are sung accompanied by performance of different activities with meanings, *musevhetho* songs performance accompanied by different activities with their own meanings of performance, *vhusha* songs performance with meanings, *tshikanda* songs performance revealing meanings and many others indicated in the chapter.

**Chapter Six**, the last chapter gave the summary of the entire work done in the earlier chapters. It gave the conclusion and recommendations of the whole research.

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# CHAPTER ONE

## 1.1 BACKGROUND INFORMATION TO THE PROBLEM

Tshivenḓa traditional songs were sung and performed for entertainment as well as during various traditional rites. They were of great importance to the Vhavenḓa people. Today, this is no longer the case as more people are interested in watching television. People spend much of their time singing and performing Christian songs whilst ignoring traditional songs.

Neglect of traditional songs is observed among school teachers. The school Curriculum does not provide space for attention to the structure, meaning and performance of Tshivenḓa traditional songs. Instead, the teachers concentrate on other songs such as English songs when they enter music competitions because they are generally deemed prestigious.

Tshivenḓa traditional songs were also sung and performed in the evening by youth in the so-called *tshifase* game. Tshifase is a game performed by boys and girls in the evening before people go to sleep. Ndou (1994:64) indicates that "the time most favoured for the performance of tshifase is late evening prior bed-time for the performers to dance."

The importance of tshifase was to cultivate good relationships among chiefs. A tshifase group from one chief will visit another chief and be catered for very well. An ox would be slaughtered. This process was always reciprocated accordingly. This was a very important way of creating good relationships and neighbourliness.

There was no fear then of youth getting involved in sexual matters that would result in teenage pregnancies. Today, the youth pay attention to the so-called bashes where modern instruments like guitars, organs and pianos are played. These bashes usually end up in excessive drinking and sexual activities sometimes without protection. This ends in teenage pregnancies and sexually-transmitted diseases such as HIV/AIDS.

> Generally, the term is used whenever one wishes to convey the notion that the entire being characterized, taken as a whole, has intrinsic organization and that this organization is, in fact, one of its most salient aspects.

The *structure* of the song Mafhalatombo is as follows:

> *Mafhalatombo* (Stone scraper)
> *Mulovha dzo ṱwa fhi*? (Where did they graze yesterday?)
>
> *Mafhalatombo* (stone scraper).
> *Mulovha dzo ṱwa fhi*? (Where did they graze yesterday?)

The structure is the **repetition** of *Mafhalatombo* and *Mulovha dzo ṱwa fhi*? This repetition was deliberately used to make the culprit feel the pain and guilt for not doing his duty properly.

*Meaning* refers to the message conveyed. In literature, structure and meaning work together. Morgan and Saxton (1991:22) observe:

> However, expression without meaning is a hollow shell, and meaning must have expressive action in order to ratify itself.

The meaning of this action song for boys is that of discipline. Boys who are lazy to look after their cattle properly are punished. The song goes thus:

> *Mafhalatombo* (stone scraper).
> *Mulovha dzo ṱwa fhi*? (Where did they graze yesterday?)

The question "where did they graze yesterday? shows that the boy did not do his work of herding the cattle properly. The question also wants the culprit to feel the pain of not doing the job properly.

**Performance** is when the performers act out to an **audience** through dancing or singing. Fowler and Fowler (1972:601) define performance as:

Single presentation of play.

Tshivenḓa traditional songs were also sung to encourage the boys to excel when they play their games. An example is the song *Nyaludedze tamba-na-gambana* (*Nyaludedze* plays with a big snuff box). This song was sung after a boy had failed to target a ball called thulwi. It is a ball carved out of a shrub called dundu. They carve its tuber and make a ball out of it. The ball would be thrown on the ground for the boys to try and target it with light javelins made from small branches sharpened to have a sharp point at the end. When the ball is thrown on the ground, the boys in turn must strive to hit it as it rolls.

The game played when Nyaludedze is sung has punishment for those who underperform. The boys who passed the test would mock those who failed. Traditional javelins would also be used to beat boys who failed to target the ball. When this process takes place, the song *Nyaludedze tamba-na-gambana* is sung. Even though the boys do not generally get hurt in these beatings, they might cry because of the pain of being mocked. The importance of this song is to encourage the youth to compete and to strive to win. Mavhungu Richard Mukwevho (Personal interview: 2004) maintains:

> The value of this song lies in its encouragement of the competitive spirit. Competitors had to have suitably sharpened sticks to make sure that they hit the target and win. If a young boy continues to lose all the time, his brothers may become angry and beat him up for being a loser. The value of this song was not encouraged.

Due to the relevance of the song to modern life, it can be performed even today when the youth participate in different types of sports. The song could be sung for those who did not succeed in all forms of competitions. The youth would feel the pain of losing in the game and at the same time, they would be preserving their Tshivenḓa traditional songs. The song might become popular among different sporting fraternities such as javelin, soccer, and rugby.

The song referred to above hurts because the prefix *Nya-* is added to the name generally given to a woman. Traditionally, women were considered inferior to men and were regarded as weaker human beings. The implications of the song were that these boys who did not succeed were weaklings like women. To be compared to a woman in the olden days meant that such a boy was weak in whatever job he may try to do.

There were also Tshivenḓa traditional songs that were meant for smaller boys, 7-8 years of age. The importance of these songs was to bring everybody on board to compete in games from a tender age. The song used was, and still is, *Tshihwilili tshanga* (My bullroarer). It is sung when the string holding a piece of wood with two small holes is starched between the hands. The string is wound and unwound by pulling the string taut and letting it loose. The little piece of wood will rotate and whirr. Blacking (1967:38) contends:

> It appears that originally the song accompanied a competitive game. A group of boys would make bullroarers from the stems of drum lilies (volenga). This did not of course survive much playing, and so the object of the game was to sing the song and *whirr* the bullroarer for as long as possible. The last boy left singing and playing was the winner.

This kind of a game can be promoted even today at our lower primary schools to promote Tshivenḓa traditional songs as well as popularizing the *tshihwilili* instrument. It is noteworthy that Vhavenḓa adults have neglected this rich tradition that could be passed on to the young generation.

The relevance of Vhavenḓa songs to contemporary life is worth commenting. It is common that today a boy who stays at home all the time without going out to play with peers is not liked by his parents. There were songs that encouraged boys to go out and play with other boys or herd the cattle even if there were no cattle in their homes. An example is the song called *Mankhaye* (Stay-at-home). *Mankhaye tshiala tshi kha ṱhoho* (Stay-at-home the *tshiala* is on your head). Boys sing this song when they laugh and jeer at one who does not want to go to the fields and look after cattle or goats with

others. The importance of the song was that boys were encouraged to go out and play or herd cattle and goats with others rather than just stay at home. About this song, Vho-Mavhungu Mukwevho (Personal interview: 2004) observes:

> This song encouraged boys to go out and herd cattle with others as well as playing away from home. When boys sing this song away from home ridiculing boys staying at home may even use vulgar language saying Mankhaye (The one who stays at home)'s testis has a big tick hanging on it. This is sung away from home as the boys singing may end up being punished heavily by the adults if they were heard singing at home.

Samson Tshivhenga of Manamani (Personal interview: 2004) concurs with Mukwevho when he indicates that boys were encouraged not to stay at home while others were looking after cattle in the fields. This goes with the proverb that says: "*Wa sa tshimbila u ḓo mala khaladzi*" (If you do not wonder around, you will end up getting married to your own sister).

There were also traditional songs to teach the youth figurative language. An example is the song *Dzi a ṱahula tsheṋe* (They are removing the weeds). This song is meant for a herdboy who was lazy to look after his cattle as a result of which someone's crops were eaten. Boys sang this song when the lazy boy's cattle ate crops in the field. The boys will be singing ironically saying cattle are not eating crops but are taking out weeds. The reality is that cattle are actually eating maize not rooting out weeds. This figure of speech is personification beause cattle are doing the work of a human being. They are now shown as performing a job done by human beings, i.e., that of rooting out weeds.

While the songs described above are morally and culturally valued among the Vhaveṋda people, they have been neglected due to the influence of modern preoccupations such as Christianity. As a consequence, the Vhaveṋda are losing one of their richest traditions embedded in their songs. It is against this background that this study seeks to investigate the structure, meaning and performance in Tshiveṋda traditional songs.

## 1.2 AIM OF THE STUDY

The aim of the study is:

- To investigate the structure, meaning and performance in Tshivenḓa traditional songs.

## 1.3 OBJECTIVES OF THE STUDY

In order to realize the above stated aim, the study seeks to achieve the following objectives:

- To identify the theoretical guidelines with regard to structure, meaning and performance in Tshivenḓa traditional songs and to show the significance of structure, meaning and performance in Tshivenḓa traditional songs.

- To identify the different types of traditional songs and to investigate how structure, meaning and performenace is revealed in Tshivenḓa traditional songs.

## 1.4 RESEARCH METHODS

The researcher will use primary research method through which information about Tshivenḓa traditional songs will be obtained from elderly persons. Primary research method implies the method of interviewing people. The researcher will interview elderly people, educators, and lecturers. Unstructured questions will be used to obtain information from the people indicated above.

The following people have already been spoken to at the conceptual states of this research:

(i) The chiefs consulted were Khosi Ramugondo of the Tshivhase clan, Khosi Tshikalange of the Mphaphuli clan, and Khosi Bohwana (a woman) of the Bohwana clan. They were consulted about the *domba*, *vhusha*, *tshikanda* and *tshikona*.

(ii) The traditional healer Mashudu Dima was also consulted about *malombo* songs. The musevhetho initiation principal Muthavhine was also consulted about *musevhetho*.

(iii) The musician of Tshivenda songs, including Tshivenda raditional songs, Christopher Mukwevho, was also consulted.

(iv) Prof V.N. Ralushai, anthropologist, researcher and scholar, who chaired a Commission of Inquiry on who the authentic traditional leaders are in the Limpopo Province, was also consulted about the importance of *mbila*.

The researcher will also use the secondary research method where information will be obtained from books, visual and audio cassettes from the South African Broadcasting, Phalaphala F.M. Radio Station.

The researcher will also use the textual analysis method to analyse certain aspects, i.e., structure, meaning and performance of printed texts. Without this tool, the researcher will not be able to analyse the Tshivenda traditional songs' structure, meaning and performance make-up.

Ethnomethodology will also be used as a method of research. This is the method whereby the everyday life of a society, places that are common, a community's social activities and how they interact are taken into consideration. It also takes into consideration community skills and what is practised. The researcher will observe different skills that the community has when they perform Tshivenda traditional songs and their practices when they worship their ancestors through *malombo* songs. The researcher will then analyse these skills and practices as explained by Baily (1988:283):

> Ethnomethodology is based on the notion that every common place, or routine social activities and interactions are made possible through the use of a variety of skills, practices and assumptions. These skills, practice and assumptions are what ethnomethodology calls method.

## 1.5 SCOPE OF THE STUDY

The scope of this study will be confined to Tshivenḓa traditional songs. The study will confine itself to the following types of traditional songs catetories:

Initiation ceremony songs (*domba, musevhetho, vhusha, tshikanda*)
Traditional religious songs *malombo* and *tshikona*);
*Davha* songs (songs pertaining to communal group work);
*Mafhuwe* songs (songs pertaining to stamping maize);
*Malende* songs (songs pertaining to beer drinking);
*Tshifase* songs (songs pertaining to *tshifase* dance);
*Tshigombela* songs (songs pertaining to *Tshigombela* dance);
Children's songs (songs pertaining to children games); and
Instrumental songs (songs pertaining to instruments).

## 1.6 SIGNIFICANCE OF THE STUDY

The study will help preserve some aspects of the Tshivenḓa culture that are disappearing in today's multicultural South Africa. The youth will be informed about the value of these songs. The meanings of the songs will be explained for them to understand. It will help to preserve a knowledge of performance of traditional songs for the coming generations. This may be done by encouraging traditional songs competitions at schools with prizes for schools that perform well.

In the olden days, traditional songs were sung and performed on a day-to-day basis. People could even sing and perform these songs when they are working and also in the evening when they are drinking traditional beer.

Revival of Vhavenḓa songs will minimize the amount of time children spend watching T.V. or listening to the radio. It is a common practice that the youth spend time listening to the radio and watch television that often shows images encouraging Muvenḓa youth to get involved in sexual matters. They also watch movies to see people performing modern songs. They do not listen to traditional songs or watch their performance anymore. As a result, they miss the importance of the performance like the performance in *tshikona* dance, which shows respect to the chief (*u luvha*). Today's youth do not show respect to their chiefs.

This study will attempt to show that Tshivenḓa traditional songs and their performance are of as much cultural value as those of any other language. The study will endeavour to show that Tshivenḓa traditional songs and performance are a fully-fledged genre in their own right and that they should be cultivated.

It is hoped that the study will also encourage educators to include Tshivenḓa traditional songs in their school syllabi from primary to tertiary level. At primary level, there are songs that teach learners how to count numbers. At tertiary level, there are songs that teach students about the fact of life. Through the study, the Vhavenḓa culture may hopefully be given exposure both nationally and internationally, especially as their performance is unique. People will be able to perform for foreign tourists.

Singing and performing songs will expose the youth to the art of making Tshivenḓa musical instruments like *mbilamutondo*, *ngoma, mirumba* and many more. They will be encouraged to visit places where these instruments are made through educational tours. Their structures and how they are performed will also make the Vhavenḓa youths proud; some, are not aware that these instruments exist today. The youth may be motivated to attend ceremonies, e.g. when a chief is crowned. This is where tshikona is performed through *ngoma* instruments.

## 1.7 LITERATURE REVIEW

### 1.7.1 Mafenya (1988)

Studies have been conducted concerning traditional songs by people such as Mafenya, L.L. (1988) who investigated male and female initiation school songs. Examples hereof are *murundu* songs (for males) and *musevhetho* songs, *vhusha* songs and *domba* songs (for females). However, she did not research the structure, meaning and performance of Tshivenḓa traditional songs.

### 1.7.2 Rabothata (1991)

Rabothata, T.T. investigated Venḓa occasional songs. Examples hereof are love songs, marriage songs,celebration-of-birth songs. Songs that rejoice for rain and songs to celebrate the return of the initiates. As with Mafenya (1988), she also did not investigate the structure, meaning and performance of Tshivenḓa traditional songs.

### 1.7.3 Van Warmelo (1960)

Van Warmelo, N.J. investigated both *tshikanda* and *vhusha* initiation songs but not structure, meaning and performance of these songs.

### 1.7.4 Milubi (1988)

Milubi, N.A. investigated children's rhymes, songs and lullabies while Stayt (1968) did research on musical instrument songs and tribal-dance songs. Neither of the studies investigated the structure, meaning and performance of the songs.

### 1.7.5 Kirby (1967)

Kirby, P.R. investigated the musical instruments of the Native Races of South Africa including the Venḓa *Mbila dza madeza* (Xylophone) and *Mbilamutondo*, and *Phalaphala*. There was no investigation of structure, meaning and performance of Tshivenḓa traditional songs however.

## 1.8 CONCLUSION

The literature review showed that Vhavenḓa traditional songs have received attention in previous studies. These songs include lullabies, initiation, and occasional songs. None of these studies examined the structure, meaning and performance. This study, therefore, seeks to fill in this knowledge gap.

## 1.9 ORGANISATION OF THE STUDY

The study of structure, meaning and performance in Tshivenḓa traditional songs.

The study has six chapters.

**Chapter One** deals with the background information to the problem.

**Chapter Two** deals with the theoretical guidelines of Tshivenḓa traditional songs in general.

**Chapter Three** deals with the survey of performance in Tshivenḓa traditional songs.

**Chapter Four** investigates the structure of performance.

**Chapter Five** deals with the meaning of performance.

**Chapter Six** gives the summary of the whole work.

# CHAPTER TWO

## THEORETICAL GUIDELINES REGARDING STRUCTURE, MEANING AND PERFORMANCE IN TSHIVENḒA TRADITIONAL SONGS, BOTH INSTRUMENTAL AND NON-INSTRUMENTAL

### 2.1 INTRODUCTION

This part deals with the theoretical guidelines regarding the structure, meaning and performance in Tshivenḓa traditional songs, both non-instrumental and instrumental. The theoretical framework will reflect Tshivenḓa songs in general and it will not commit itself to the specifics of Tshivenḓa songs since this will be dealt with in the chapters to come.

### 2.2 THEORETICAL STRUCTURE, MEANING AND PERFORMANCE IN NON-INSTRUMENTAL TSHIVENḒA TRADITINAL SONGS

Non-instrumental Tshivenḓa traditional songs are those that people sing verbally. Even though people use instruments as background to traditional songs, the sound of the voice remains important. The people will pay more attention to structure and meanings and performance of the songs first and then later, to the structure, meanings and performance of the instrument.

Structure, meaning and performance in non-instrumental African traditional songs is as follows:

### 2.3 MELODY

Melody of the song occurs when one starts the song and produces a linear succession of sound. People who will respond will bring about harmony. Melody is a structure in Tshivenḓa traditional songs. Ratner (1990:41) says:

> Melody can be defined as a linear succession of sounds which are rhythmically and harmonically controlled. The human can experience melody as being pleasant or meaningful.

In this case, melody is part and parcel of the structure in Tshivenḓa traditional songs. Melody is also regarded as a series of tunes. These tunes differ concerning the pitch and the time to give the idea of the type of the music being played. To avoid boredom in Tshivenḓa traditional songs, melody has to be taken into consideration very seriously. If sounds are not good or carefully selected, melody will not be obtained.

As the commencement of the song, melody as structure convinces the audience/listeners. It has a beginning as well as an ending. It has the ability to direct the song and makes it what it should be for the listeners to enjoy.

Miller, Taylor and Williams (1991:33) observe:

> Melody is a series of tunes usually varying in pitch and duration, that forms a satisfying musical idea. Just as random words do not form a meaningful sentence, random sounds do not constitute a melody. A convincing melody has a definite beginning and ending and conveys a sense of direction, shape and continuity.

It is therefore significant to note that in Tshivenḓa traditional songs sounds follow each other. Karolyi (1987:59) maintains:

> Melody in the physical scribe is nothing else than a succession of sounds.

Sounds follow one another and bring about structure that will result in the songs having meanings.

When the tones succeed each other, they do it meaningfully. Therefore, it becomes easier for the listeners to remember the music they listened to as well as to determine whether it was good or bad, meaningful or not meaningful.

Melody in Tshivenḓa traditional songs is structured very well to such an extent that it gives out meaning which is very important. Politoske (1974:6) says:

> ... a succession of tunes used in a meaningful way. This is the "tune" that is remembered from a musical work, and is generally the first thing that we listen for.

As structure in Tshivenḓa traditional songs, melody has lines that are noticed by the downward movements. It may also be seen by lines that show upwards and downwards movements. Sometimes there are no upwards or downwards movements. Politoske (1974:6) says:

> Melody lines may be characterised by upward and downward movement, by both or by hardly any movement at all.

Melody as structure in Tshivenḓa traditional songs gives the people the motif of the song. The listeners will give the reason why the singer sings the song. Ratner (1977:32) says:

> Melodic motives are the most important easily-recognised elements of the musical form. Once you hear a motif, you can recognize it later in the piece and this helps you to keep your bearings as far as the form is concerned. A form can be repeated exactly, or it can be varied in many ways and yet retain its similarity to what was heard before.

When the sounds are selected very carefully, the meaning is obtained. Therefore, the performance follows the structure and meaning. The proper performance depends on the well-selected melody and harmony. Performance depends on the strength of an individual, e.g. *Malende* case. If the performer is a man, his performance will show power or strength when he jumps very high and comes down with a thud when stamping the ground. Women do not have this power. Performance on the *Malende* songs is as follows:

### 2.3.1 **Singing**

For a good performance to be rendered, the performer starts his or her own song by giving out a melody as a caller and will get harmony as a response from the audience. Blacking (1973:70) observes:

> The tendency is for the music to become more musical as the performance proceeds. Even in solo vocal music – like children's songs, the form of melodies can be divided into call and response sections, reflecting a social situations in which someone 'saws" ( *u sima*) a song, and others "thunder in response" (- *bvumela*) – a metaphor derived from horticulture.

This indicates that melody and harmony work together.

### 2.3.2 **Moving around to get inspiration**

After giving the melody as structure, the performer listens and moves around listening to the respondents as to whether they are responding well or serious to his melody. If they are not responding well, he or she will motivate them by clapping hands for them to get motivated because the performer likes the song very much and would like to perform it no matter what. He or she also wants to get inspired by the song. After getting the needed response, the performer moves around in preparation for performing. Dima (Personal interview: 2006) says:

> When one enters the *malende* arena, he or she does not just jump up and down or run around. One must show order and discipline by moving around well. This is done at the beginning of the song and in the middle of the song and the performance. This is done to get the right tune from the audience.

This '*u ṱanga'* (moving around in a circle) as performance has reference to certain birds called *Mauvhelwa.* These birds usually move around in circles as if is dancing. They move around in a circle like *Malende* performer when he or she moves around in a

circle. When this happens children who see these birds performing, sing a song called *Mauvhelwa a a ṱanga tshikona* (*Mauvhelwa* are dancing *tshikona* dance). The emphasis here is on '*u ṱanga*' (moving around) in a circle like the *Malende* performer preparing to perform very seriously.

### 2.3.3 **Action**

If a performer is a man, he will jump high so that when he comes down on the ground, the ground must shake a bit. This will be accompanied by self-motivation of shouting words such as *ahee, hee, hai* and others, depending on how the performer is carried away by his or her song. The respondents will respond by singing loudly at the top of their voices. Blacking (1973:70-71) observes:

> If performers substitute for words, various combinations of phonemes such as *ee, ahee, huweḽeḽe, wee, yowee*, and so forth, they give themselves greater freedom of musical expression.

The audience respond well when the performer motivates himself or herself well.

### 2.3.4 **Moving around (repeated) to get inspiration**

After the performer feels that he or she is tired, he or she will move around in order to have a rest a little as well as thinking about other *malende* styles that can be performed at that moment. He or she will be gathering more strength and preparing to dance better that previously. Another reason is to get inspired.

### 2.3.5 **Ululation**

The performance when moving around is repeated, the performance is usually accompanied by ululating from women and old women who are good at performing ululation. This is accompanied by mentioning the performer's *mutupo* (clan name), e.g. *mukhambobvu* or *mukwevho* and others. Ululation is not accorded to a lazy performer.

They can rather give it to a performer who is mentally disturbed. They do this to show him or her that they care. All in all, performers who seem to be serious are accorded ululation.

### 2.3.6 *U sevhedza* (**handing over)**

Before the performer exits the *malende* arena, he or she must sing another song which will be performed briefly. The respondents make sure that he or she performs briefly. Dima (Personal interview: 2006) maintains:

> A performer does not just get out of the arena without preparations to do so. *U sevhedza* (handing over) is a sign of saying I am about to go out of the *malende* arena. *U savhedza* performance is a conclusion.

Handing over is the most important aspect/part of the *malende* songs.

### 2.3.7 *Masha* (**Performance must come to an end)**

When the audience realizes that the performer is exhausted without reaching his or her expectations and decides to continue performing, they say to him or her '*masha*'. This means you have used your chance and we thank you for taking part. It is enough. If the performer continues they will say: '*Tshiṅwe ndi tshanga'* (The other part of time belongs to me) (Dima: Personal interview, 2006).

According to Nethavhanani (Personal interview: 2006), if a person does not want to exit the *malende* arena, the one who has to follow, will enter the arena and show respect to the one who was performing by performing '*u losha'* so that the former performer must see that with due respect, he or she is requested to stop performing.

These linear succession of sounds (melody) as structure, brings about meaning. After the meaning performance comes into existence. Sometimes performance itself gives out meaning.

## 2.4 HARMONY

Harmony is when different sounds are produced by voices going up and down. There are two tones that must end up sounding together at intervals. This is one of the structures that Tshivenḓa traditional songs possesses. Ratner (1977:39) says:

> The differences in sound among intervals is the basic of harmony. Harmony deals with the effect created when two tones are sounded together or arranged in series of (a) and (b), the use of these effects for sound, movement and arrival.

The end result of these two tones that are sounded together is a meaning which is very significant for the Vhavenḓa.

Harmony deals with the formation of chords and how they are used to bring about musical sense. Diamond (1987:58) says:

> Harmony is concerned with the way in which chords are formed and the way in which they are used one after another to make musical sense.

These chords that are formed one after another form the structure of the Tshivenḓa traditional songs. The structure ends having meaning to the song.

The performance of harmony is as follows:

### 2.4.1 Performance by one person without dancing, e.g. *Malende* songs

One person can enjoy harmony after performing melody first. He or she will start a song with the melody of the song. The very same person will respond in the form of harmony to the very same melody of the song that he/she has started. This happens when one is alone performing a certain duty or entertaining oneself. This harmony may be enjoyed when one sings *malende* songs, *davha* songs, children's songs and others.

The reason why there is no dancing performance here is that one does not dance *malende* songs, *davha* songs, *tshifase* songs or *tshigombela* songs alone. If that happens it will mean that that person is mentally disturbed. It is acceptable for one person to perform *malende* harmony only if people are aware that he or she is under the influence of liquor.

### 2.4.2 Performance of harmony by one person, accompanied by action, e.g. in pounding songs (*Mafhuwe)*

A woman performs harmony when pounding maize using pestle and mortar. A woman starts a song with the melody. She then responds by the harmony that will be accompanied by pounding maize by the pestle and mortar.

Another performance of harmony by one person is when a man beats up his wife for her obstinacy or her misbehaviour. She will be called inside the house which will be locked. He will start a song by calling a melody. Then he will respond to his melody which is harmony. This will be accompanied by fists beating her. *Matumba* of *Tshivhulani* (Personal interview; 2006) observes.

> The reason why this harmony is sung when the woman is being beaten is to make it a point that people must not hear what is going on in the hut.

### 2.4.3 Performance of harmony by many people accompanied by action, e.g. *Davha* songs (Communal Group Work)

The respondents perform harmony by responding to the melody started by the caller. This is accompanied by the action of ploughing the land using hoes. The hoes fall on the ground simultaneously accompanied by harmony and melody as well. This performance is done by men and women working together ploughing the fields. What must be borne in mind is that melody, harmony and performance cannot be isolated. They work together. Politoske (1974:15) observes:

> One is aware of enjoying a richer and more satisfying experience because the melody is supported by harmonic materials.

Harmody and melody always work together, and are accompanied by action in the *davha* songs.

### 2.4.4 Performance of harmony by many people for happiness, e.g. *Malende* traditional songs

It is a tradition for men and women to be always together when Tshivenḓa traditional songs are performed. One person will start a *malende* song. The rest will respond in the form of harmony responding to the call made when the song was started with the melody.

### 2.4.5 The clapping of hands

Harmony performance here is accompanied by the clapping of hands. This encourages the person/performer to do better. This may also be accompanied by the *mirumba* (membraphones). Some empty tins may also be played to make as much noise as possible. This is done to make the community realize that there is happiness here.

When it comes to the performance of harmony in Tshivenḓa traditional songs, there are similarities between the European songs and Tshivenḓa traditional songs. The caller performs first in the form of melody. The response will then be in the form of harmony, both in European songs and African Tshivenḓa traditional songs. Politoske (1974:44) says:

> A general similarity between European and Bantu music is the use of harmony. Vertical harmony is common and so in parallelism between voices, usually in thirds, fourths and fifths.

Harmony as structure gives meaning and also an entertaining performance in Tshivenḓa traditional songs.

## 2.5 **RHYTHM**

Rhythm is the movement of the sound of the song. This is the way in which the song moves on. It is also regarded as the most basic element in music. It is the structure of music that takes time into consideration. Sadie and Lothan (1990:17) say:

> The most basic element in music is rhythm; some musical systems, in fact, use rhythm alone. While painting and architecture depend on space, music depends on time. Our perception of time in music is related to first, to the establishment of a regular pulse (for which there are models in nature and everyday life) like a person's heartbeat, breathing or walking, or the ticking of a clock, and second, to the use of accent and duration, by means of which groupings can be constructed.

Rhythm as structure of the Tshivenḓa traditional songs brings life to the song. It is just like a human being's heartbeat that brings about life. The movement of the song brings about what is known as the rhythmical flow of the song. Therefore, rhythm as structure of Tshivenḓa traditional songs deals with the way in which Tshivenḓa traditional songs move, that is, their pace of regularity. Ratner (1977:220 maintains:

> More specifically, rhythm means the manner in which a piece moves: its pace regularity, articulation, and intensity of movement.

Tshivenḓa traditional songs have their way of showing the pattern of movement which is the rhythm. Randel (1993:700) maintains:

> The pattern of movement in time.

When the movement of the song takes place, as structure of Tshivenḓa traditional songs, meaning is also obtained. After the structure and the meaning of the songs, performance comes in. The performance of rhythm is as follows:

### 2.5.1 **Clapping of hands, e.g. *malende* songs**

Rhythm is performed by clapping of hands when *malende* songs are sung. The clapping of hands goes with the rhythm of the song. The response is performed by clapping hands when the performer dances *malende*.

### 2.5.2 **The beat of the membraphones and the drum, e.g. *domba* songs**

Rhythm is performed when the performer plays a membraphone. The beat of the membraphone goes together with the beat of the song. If the rhythm of the song is faster, the sound beat of the membraphone and the drum will also be faster. If the sound beat of the song is slow, then the sound beat of he membraphones and the drum will also be slow. An example is that of girls playing *domba* membraphone and the big drum. This is how rhythm is performed.

### 2.5.3 **Dancing**

When dancing itself is performed, e.g. *tshigombela,* it goes with the rhythm of the song. If the performer of *tshigombela* does not comply with the rhythm of the *tshigombela* song, the performance will be extremely poor.

### 2.5.4 **The sound of the hoes on the ground, e.g. *davha* songs**

Rhythm as structure of Tshivenḓa traditional songs can be performed in the *davha* (communal work group). The caller will start the *davha* song of his or her choice. The respondents will respond together with the caller by singing the song. At the same time, they will perform to the rhythm of the song by making the simultaneous sound by ploughing together on the ground. The rhythm of the song will be in line with the sound of the hoes falling on the ground.

### 2.5.5 **Pestle and mortar sound, e.g. *mafhuwe* songs**

Rhythm can be performed when women pound maize using pestle and mortar. A woman will start a *mafhuwe* song (pounding song). The rhythm of the melody and harmony together with the sound of the pestle and mortar go together. Although the movement of the sound of the *mafhuwe* song will be different, e.g. using short and long sentences to scold the in-laws for ill-treating her, the beat of the sound of pestle and mortar remains the same. The pace and the timing of the performance of pounding the maize will be the same. This resembles the heartbeat of human beings. In this performance of rhythm, there is the accompaniment of sound by the voice of the performer. Here three components work together to give support to the rhythm of the pounding song, viz. the rhythm of the melody, rhythm of harmony and then rhythm of the sound made by the pestle and mortar when pounding takes place.

Sometimes it is only the rhythm of the breath and the rhythm of the pounding sound that will be heard when the performance reaches the climax of pounding maize.

### 2.5.6 **The sound of the master drum (*ngoma khulwane*) e.g. *malombo* songs**

The performance of the rhythm can also be found when *malombo* songs are sung and performed. The sound of the master drum, the sound of the membraphones and that of the hand-rattle are bound together by the rhythm of the *malombo* songs when performed. The performers of *malombo* songs depend on the rhythm of the three components indicated above, viz. the sound of the master drum, the sound of the membraphones and that of the hand rattles. These will also be accompanied by the melody of the caller and the harmony of the respondents.

### 2.5.7 **The sound of *tshigombela* membraphones and the drums**

The rhythm can be performed when tshigombela dance is performed. The beat of the membraphones and drums (*mirumba* and *ngoma)* go according to the rhythm of the

song. The sound of the whistle that the performers blow also move with the rhythm of the song, rhythm of the membraphone and that of *tshigombela* song.

The performance of the rhythm also takes into consideration the age of the performers. For the old people, the performance of the rhythm is slow in pace. It considers the energy that the performers have. For the young performers, the rhythm is faster, indicating the energy that they have. The performance of the membraphones is also slow for older people but much faster for the young people.

## 2.6 DYNAMICS

Dynamic is the loudness or the softness of the tonal strength. In Tshivenḓa traditional songs, singers and performers use a tone which is loud and a tone which is soft, i.e., from loud to soft and from soft to loud. Sadie and Lotham (1990:31) observes:

> A tone sounds quite different when played on different instruments or sung by the human voice.

The difference in the tone of the sound is brought about by the loudness and the softness of the voice. Swift (1971:79) says

> Dynamic indicates a steady volume or loudness. Remember, these are loud or soft in varying degree.

In Tshivenḓa traditional songs, dynamics is always considered when traditional dances are performed. It is the one that makes the singers and the performers to be more inspired by the music being sung and performed. Politoske (1974:28) maintains:

> Intensity of sound or dynamics, is the basic to all musical expression. In traditional music, the listeners often first become aware of the impact of dynamic effects from soft to loud or vice versa.

Dynamics as structure of Tshivenda traditional songs, gives us the meanings of songs based on the loudness or softness of the tone. Loudness in *malende* songs means happiness whereas softness in *tshele* (ancestor worship) means sorrow. The structure and the meanings of songs are accompanied by the performance; i.e. structure, meanings of songs and performances work together.

The performance of dynamics is indicated as follows:

### 2.6.1 Performance by young girls, e.g., in *tshigombela* dance

When *tshigombela* traditional dance is performed by young girls, the tonal strength is very high. At the same time, they also dance very fast to be in line with the beat of the *tshigombela* song that is sung. The sound of the wooden drum and the membraphones are also very loud and very fast. This is brought about by the dynamics as structure of Tshivenda traditional songs.

### 2.6.2 Performance of dynamics by women in *tshigombela* dance

When the *tshigombela* dance is performed by older women, the dynamics do not compel the women to dance fast like the dynamics of the sound produced for the younger girls. The sound of the wooden drum and that of the membraphones are not as loud as those performed by the younger girls. This gives the emphasis on the fact that the dynamics is how loud or soft the tonal strength is. Nephawe (Personal interview:2006) says:

> Dynamics is the gradation of loudness in music.

The pace of the anti-clock-wise movement performance by the young girls and by the older women is not the same. The pace of the performance by younger girls is faster than the pace of the performance by older women. Sadie and Lotham (1990:31) observe:

> Composers can, as we have seen, create variety in their music by several different means: by its texture, its rhythmic character, its speed, its key structure. Two other weapons in the composer's arsenal are tone colour and dynamic level. A tone sounds quite different when played on different instrument or sung by a human voice.

Although Sadie and Lotham talk about dynamics in terms of composers of songs, there is no difference between the dynamics in Tshivenḓa traditional songs and songs that are composed by the composers. The loudness and the softness of the songs are the same. The difference lies in the songs sung. Whether the songs sung are composed songs or Tshivenḓa traditional songs, the dynamics is the same.

### 2.6.3 **Performance of dynamics when *malombo* songs are performed**

When dynamics as structure is performed in *malombo* songs, the master drum performed by *matsige* (master drummer), produces the very loud sound. The same happens with the sound produced by the membraphones when performed. The dynamics of the master drum and the membraphones are heard very far away from where *malombo* songs are performed. Those who perform by singing, sing very loudly but the dynamics here does not surpass that of the master drum and the membraphone. Dima (Personal interview:2006) observes:

> The reason why the sounds of the master drum and the membraphone are heard above all others is because Vhavenḓa believe that they are talking to Ńwali their god. They perform so hard that their requests must be accepted. They are also making the other places aware that it is time to worship their ancestors. If other people have not as yet started with their process, they must start because this is very important.

Every sound is very loud when dynamics are performed in *malombo* songs.

### 2.6.4 **Performance of dynamics when *domba* songs are performed**

For the *domba* songs that are performed for its purpose, the dynamics of the big drum is slow but very loud in sound. This applies to the performance of the songs and that of the master drum and membraphones. These are the performances of *domba* songs that carry real meanings of this Tshivenḓa traditional initiation school. This is where mature boys and girls are guided and counseled about life as a whole.

There are *domba* songs that are performed for entertainment. The performance of the dynamics of these songs is always loud and fast. They do not always carry serious meanings. The drum beat is loud and very fast. Dima (Personal interview:2006) says:

> These songs and their performance are meant to entertain the girls as well as to keep them busy.

### 2.6.5 **Performance of dynamics when *musevhetho* songs are performed**

The drum and membraphones of *musevhetho* songs are made to produce a loud sound. The voices of the young girls singing *musevhetho* songs are also very loud. The pace of the dance is also very fast.

Dynamics as structure of Tshivenḓa traditional songs, when performed, gives out the meaning of the songs. This structure produces performance as well.

## 2.7 **THE QUESTION PLOT**

The question plot is the structure of Tshivenḓa traditional songs in which the caller asks a question. The following children's songs serves as an example:

*Kuḽa ndi nnyi ku no nga Rammbuḓa?*
(Who is this person resembling Rammbuḓa?)
*Kwa maḓevhe a no nga a muvhuḓa?*
(With ears like those of a hare?)
*Vhomme anga vha ḓi ri vho mmbeba.*
(My mother thinks she gave birth to a real person.)

*Vho beba ḓula mafema nga khonani.*
(She gave birth to a frog that breathes through its chest.)
*A hu na gota ḽi no luvhela ḽiṅwe.*
(There is no headman who pays homage for another one.)
*Ndi ya nga ndoṱhe musanda thi luvhelwi.*
(I go and pay homage to the chief by myself.)

The purpose of this structure in this lullaby is to make the child stop crying. The child is made to pay attention to the imaginary Rammbuḓa with ears like those of the hare. By closing the eyes not to see this Rammbuḓa, and hearing the song sung softly, the child ends up falling asleep.

Another purpose is that of giving advice to the adults. They are advised to do things on their own and not to send people to perform a duty for them. Mathivha (1972:410) observes:

> We find that this poem gives us that sense of responsibility which Venḓa expects from an adult.

Mathivha (1972) prefers to call Tshivenḓa children songs poetry. That is why he indicated that 'this poem gives us that sense of responsibility. He also indicated that the Tshivenḓa traditional songs are better preserved in poetry. Mathivha (1972:409-410) says:

> The Venḓa traditional songs are better preserved in poetry. The descriptive effect of poems is found in short poems which use associations.

Performance of the question plot is as follows:

### 2.7.1 **Stopping the baby from crying**

This lullaby is performed by girls who are baby-sitters. They perform this song while standing . She sings the song trying to make the baby, who is crying for her mother, sleep. She sings the song moving her body left and right, lulling the baby to fall asleep.

She sings the song standing still also. The reason is that she must not disturb the crying baby until she falls asleep.

### 2.7.2 **Entertainment for adults**

This lullaby can also be performed by the adults singing just for entertainment.

### 2.7.3 **Performance by grandmothers**

The grandmothers may perform this lullaby when teaching young ones what to do when small children are crying. Grandmothers usually teach their grandchildren how to look after babies because they know parents will leave small children with these young ones.

### 2.7.4 **Performance for advising**

Grandmothers may perform this process of making babies fall asleep knowing that they are advising people. An example is the advise indicated by Mathivha, M.E.R. earlier on, viz. for adults to perform duties on their own. The lines of the song are the following:

*Ndi ya nga ndoṱhe musanda thi luvhelwi.*
I go to pay homage to the chief myself.
*A hu na gota ḽi no luvhela ḽiṅwe.*
There is no headman who pays homage for another one.

### 2.7.5 **Entertainment for children**

Children also sing this song for entertainment. They perform it by clapping hands and singing.

The child who is the caller in this song sings by asking a question. She will sing until the child falls asleep. This performance is the same with adults making babies fall asleep. The grandmother will sing until the child falls asleep. It is only for entertainment where children at play will even clap their hands.

### 2.7.6 **Performing a duty**

Adults perform this or sing this lullaby when they perform a duty. They want to complete the work without feeling the pain or without feeling the time that is being wasted.

## 2.8 THE SCENE METHOD

This is the structure for Tshivenḓa traditional songs that brings about the scene. In this case, it brings about the names of places. The audience do benefit a lot out of this structure as it mentions names of real places. Therefore, the meaning of the song is well understood by the audience.

An example of the children song is as follows:

*Kuḽa kwe ndi vhonnyi vhaḽa?*
That small one says who is that one?
*Kuḽa kwe ndi Vho-Muragweni.*
That other small one said it is Vho-Muragweni.
*Kuḽa kwe vha itani ḓhaḽa?*
The small one asked: what is he doing there?
*Kuḽa kwe vha via kholomo yavho.*
The other one said he is slaughtering his ox?
*Kuḽa kwe ḓa ri yo tumbela*
The other one said let us go and beg
*Kuḽa kwe nṋe ndi na ṅwota*
The other one said I have a sore that makes me unable to walk.

This song is also emphasized by Mathivha (1972:384) as follows:

*Kuḽa kwe ndi vhonnyi vhaḽa?*
(That small one said who is that one?)
*Kuḽa kwe ndi Vho-Muragweni*
(That small one said it is Vho-Muragweni.)
*Kuḽa kwe vha itani ḓhaḽa?*
(That small one said what is he doing?)
*Kuḽa kwe vha via kholomo yavho.*
That small one said he is slaughtering his ox.)

To give more emphasis to this song, the scene method, Blacking (1967:113) observes:

> *Kuḽa kwe, Ndi vho-nnyi vhaḽa?*
> (That little one said, who is that?)
> *Kuḽa kwe, Ndi Vho-Muragweni.*
> (And the other little one said, It is Vho-Muragweni.)
> *Kuḽa kwe, vha itani fhaḽa?*
> (That other little one said, What is he doing?)
> *Kuḽa kwe, vha via kholomo yavho.*
> (And the other little one said, He is skinning.)
> *Kuḽa kwe, ḓa ri yo tumbela*
> (That little one said, Come let us squat.)

The scene is created by the little ones when they saw Vho-Muragweni skinning his ox. They also create a scene when they start discussing how to go and beg for meat.

This structure gives out the real meaning by creating a scene. The meaning that is obtained is that of children being inquisitive. The other one wants to find out what Vho-Muragweni is doing. After finding out he is skinning his ox, he decides to go and beg for meat.

## 2.9 PERFORMANCE

### 2.9.1 *Lungano* (folktale)

It is also sung or performed as a *lungano* (folktale). It is sung at night by boys and girls. About this, Blacking (1967:113) says:

> Although the Venḓa insist that it belongs to the class *lungano*, and should therefore be sung by boys and girls at night, it is often sung without a break after *Funguvhu ṱanzwa mulomo* (Song 41), which is classed *luimbo* and should be sung by day.

This song is sung by boys and girls either during the day or even at night.

### 2.9.2 **Recitation**

This song is sometimes performed as a recitation by boys and girls. This happens during the day or even at night in the form of *ngano*. Blacking (1967:113) says:

> This song is very well known, and I have often heard all fourteen lines rattled off without hesitation, sometimes so fast that the melody is indistinct and it becomes more of a recitation than a song.

This is the scene method as structure of Tshivenda traditional songs. It works with names of places and names of real people and what is also happening in real life situation. Performance is also included as Vhavenda sit in the evening and sing *ngano*.

## 2.10 **THE RETURN**

This is when the same words of the song returns again. The caller repeats the same words of the song again and again. An example of the song is the following:

*Ndedee!*
*Ndedee! Ndedee!*
(Little by little! Little by little!)
*Ndedee! Ndedee!*
(Little by little! Little by little!)

The meaning of this structure is to encourage a young child to start learning how to walk. This song means that the child must also start learning the language. When this song is sung, the small child will start trying to walk. Dima (Personal interview: 25-05-2006) says:

> This is when a small child start learning the language because when the song is sung, the child will struggle to walk.

About this Nemanashi (Personal interview:20-06-2006) says:

> The reason why this song is sung for the child is because it is taking too long for that child to start walking and the adults think the time for walking is leaving the child behind. This is seen when the child continues to stand still instead of standing up and walking.

### 2.10.1 **Performance**

#### 2.10.1.1 **Time**

This song is performed anytime when the child is not hungry. He/she must have energy.

#### 2.10.1.2 **Performers, i.e., grandmothers**

Grandmothers of the child usually performs the song because they are the ones looking after babies when the mothers are ploughing in the fields or doing any other jobs.

#### 2.10.1.3 **Performance by *tshixele* (baby sitter)**

The baby sitters also perform this song when realizing that the adults have started the process already. They perform the song when they see that the child can stand on his or her own. It is then that they sing the song for the child to start walking.

#### 2.10.1.4 **Clapping hands**

The caller may clap hands when performing the song to encourage the baby to walk. The clapping of hands by Vhavenda is done by beating the middle of the left hand by the tips of the fingers of the right hand. This is unlike the clapping of hands by the San people who close hands by the middle of both hands. All the fingers of both hands do not touch each other (Nephawe, 2006: Personal communication). The baby in this situation will also perform by starting to walk. The rhythm of the clapping of hands and that of the song encourages the baby to start walking because of this motivation.

#### 2.10.1.5 **Falling (catching the locust)**

When the child is motivated by the performance of the baby-sitter singing and clapping hands, he or she will sometimes try very hard to walk and fall. The performers will tell the child that he or she has caught the locust. This is done to prevent the child from crying. In this case, the child is treated with care in such a way that the efforts are being made to prevent him or her from crying. Again, the child learns the language.

#### 2.10.1.6 **Beating the ground**

If the child falls in the process of the performance of trying to walk, the performer of the song will beat the ground to avenge the hurt that the child incurred when falling. This stops the child from crying (Dima, Personal interview: 2006).

#### 2.10.1.7 **Using an object**

Sometimes when the song is performed the adult will put an object at a reasonable distance for the child to reach. This is an object that will attract the child to go and fetch it. When the song is sung, the child will walk towards that object in order to fetch it.

Singo (Personal interview:21-06-200) says:

> In order to make the child get motivated, adults put an object that will attract the child to go and fetch. The child will walk in order to go and fetch that object. This makes the child learn how to walk easily when the song is sung.

The **return** as structure of Tshivenḓa traditional songs helps to make the child walk when performed as well as teaching the small children their language.

### 2.11 **STRONG START**

This is the structure of Tshivenḓa traditional songs that makes all the listeners pay attention to the song. The song that merits most attention goes like this:

***Tshiṱari!* (leaflet!)**

*Tsho mu sinela!*
(It got rotten for him!)

*Tshiṱari!*
(Leaflet!)

*Tsho mu sinela!*
(It got rotten for him!)

The song begins forcefully so as to attract the attention of the people. The first line must attract the listeners like the first line that says: '*Tshiṱari*' (leaflet). This cannot be ignored by the listeners. Davis (1988:10) says:

> You need a start that: pulls the listeners into the song. Establish the who? when? and where in the first few lines like effective advertising copy, a well-wrought lyric grabs the listener's attention and holds it. Your first objective is to pull the audience right into the centre of action.

This is the structure of Tshivenḓa traditional songs that combines speech and rhythm as follows:

> *Tshiṱari!* (leaflet!) is speech.
> *Tsha mu sinela!* (it got rotten for him/her!) is rhythm.
> Ṋephawe (Personal interview).

Therefore, the structure gives the listeners speech and rhythm. After this structure comes the meaning as the song will be analysed.

### 2.11.1 **Performance**

#### 2.11.1.1 **Performers**

The performers are a group of boys or girls when they look after the goats or cattle.

### 2.11.1.2 **Circle**

The performers - a group of boys or girls seat down in the form of a circle facing inward. One performer will stand outside the circle. Those performers who are seated are not able to see what the performer standing behind them is doing. This performer holds the leaf in his or her hand.

### 2.11.1.3 **The song**

The performer starts moving around the circle formed by these other performers, singing the song '*Tshiṱari*' (leaflet). The performers seated forming the circle will respond by saying '*Tsha mu sinela'* (It gets rotten for him/her).

### 2.11.1.4 **The leaf**

When the performer moves around he or she will be carrying a leaf. Still moving around the circle, the performer will sing the song '*tshiṱari*' loudly so that the respondents will also do likewise by saying '*Tsha mu sinela'* (It gets rotten for him/her). These other performers are aware or they know that he or she is carrying a leaf but they do not know to whom the leaf will be given. The leaf is simply put down behind one of the seated persons.

### 2.11.1.5 **Putting the leaf down**

When the performer moving behind the circle puts the leaf behind his victim, he or she chooses a performer he or she thinks will not outclass him or her when it comes to running. This supports the Tshivenḓa proverb that says '*Tshiḓumbumukwe tshi konela ho swaho*' (The whirlwind performs much better in the burnt place).

### 2.11.1.6 **Running**

As the performer moves around the circle singing *tshiṱari* (leaflet), he or she will stealthily put the leaflet behind one of the respondents and start running very fast clock-

wise or anti-clockwise. The reason why the performer put the leaf behind his or her victim and run very fast is to be able to reach the point where the leaflet was left as soon as possible. If the performer runs around the circle and reaches the point where the leaflet was left behind the victim, it means the performer has gained victory.

### 2.11.1.7 **Competition**

The competition starts when the performer puts the leaflet behind a person who is always vigilant and realises that the leaflet was put behind him or her. If the performer puts the leaflet behind a wide awake person, and run clock-wise, the vigilant performer will run anti-clock-wise. Now, the two performers compete by running very fast for reaching first to the point where the leaflet was left. The performer who reaches to that point first, is the one who is victorious. Most importantly, performers do not run clock-wise or anti clock-wise together. Nemanashi (Personal communication: 2006-12-05) says:

> The performers do not run in the same direction. They run in opposite directions so that they must not disturb each other when running.

It is very much unfortunate for a performer who is unable to detect the leaflet being thrown behind him because such a performer will always be in trouble of loosing this game all the time. This happens when the one who threw the leaflet behind his victim reaches that point first. Even when the song is sung, the performer outside the circle sings very loudly when saying: '*Tshiṱari*'. He wants the respondents to respond so loudly so that when he throws the leaflet behind one of the performers, he or she must not hear it falling. This will help him or her to run ahead of the other competitor and win the same.

Sometimes when the song '*Tshiṱari*' is sung, performers do not compete running around the circle. The circle is formed for putting the leaflet (*tshiṱari*) behind the victim but an object is put some distance away from the circle. After the performer has put the leaflet behind his or her culprit, he or she runs very fast to go and make a u-turn from the

object. If the culprit becomes aware that the leaflet was left behind him or her, he or she runs very fast in order to surpass the performer on the way in order to become victorious.

### 2.11.1.8 **The loser**

The one who fails to reach the point where the leaflet (*tshiṱari*) was left first, will be the loser. The song says *Tshiṱari tsha mu sinela* (The leaflet is rotten for him/her). This means the culprit has something smelling in his or her hand. This performer will continue to start with the song *Tshiṱari* (leaflet). Ṋemanashi (Personal interview:2007) says:

> The one who fails to reach a point where '*Tshiṱari*' was thrown is the one who must continue to start with the song '*Tshiṱari*' until he or she gets a weak performer who will be unable to run very faster than the former victim.

The performers become very excited or happy when they see a person who cannot transfer the leaflet to someone else. It becomes painful to the looser because he or she will run around being laughed at by the entire group of performers. Maṱoro of Ngudza (Personal interview:2007) says:

> The one who is not vigilant enough to detect what is going on behind him or her, will get tired of running because each time he or she realises that there is a leaflet behind him, the one who threw it will always win and become very happy.

Some young people do not use a leaflet when this song is performed. They use a short stick of a shrub peeled of its bark or stripped. This is to make it very light so that the victim does not hear it when it is thrown behind on the ground behind him. Ṋemanashi (Personal interview:2007) observes:

> Performers do not always use a leaflet. They use a peeled short stick of any shrub to make it a point that it must not be heard when it falls behind a person. When they perform they always sing '*tshitanda tsha mu sinela*' (the short stick

gets rotten on him). They do not sing *tshiṱari tsha mu sinela*
(the stock is rotten for him).

There are performers who use little stones to throw behind the culprits. They choose little stone that could not be heard by the victims when thrown on the ground (Ṋemanashi: Personal interview:2007).

## 2.12 **FORESHADOWING**

This is the structure of Tshivenḓa traditional songs that makes the listeners predict what is going to take place before they are given a clue. That is why Davis (1988:14) says:

> This technique suggests a plot development before it occurs.

An example of the song is the following:

*Shavha mbevha!*
(Run mouse!)
*Tshimange tshi a luma!*
(The cat bites!)

In this structure, it is obvious that the listeners expect the mouse to run for its dear life because the cat will always wants to bite it until it dies.

The meaning is that of advising people who are obvious victims to be always vigilant.

### 2.12.1 **PERFORMANCE**

#### 2.12.1.1 **Performers**

Children perform this song when they are playing together.

#### 2.12.1.2 **Circle**

Children form a circle. They select one boy or a girl to represent a cat. They will also select a boy or a girl to represent a mouse.

#### 2.12.1.3 **Running**

The performer representing a mouse will run very fast running away from the one representing the cat. The mouse runs in the form of a zig-zag. In other words, it runs through the openings of the hands that are left when the performers are standing singing the song '*Shavha mbevha'* (run mouse) '*tshimange tshi a luma'* (the cat bites), holding hands leaving an opening when holding these hands. They sing like this holding their hands. The performers representing the mouse runs very fast around the hips of the other performers who are singing holding their hands. The performer representing the cat must follow exactly where the one representing the mouse has gone through. The one representing the mouse must be tricky when running through the openings left by the performers singing the song. Running around the hips of other performers in the form of a zig-zag, the mouse must always be tricky.

#### 2.12.1.4 **Losing**

If the performer representing the mouse is caught, then he or she is the loser. He or she becomes the cat to chase the mouse. The one representing the mouse must show his or her skills to trick the one representing the cat.

#### 2.12.1.5 **The winner**

If the performer representing the mouse cannot be caught by the one representing the cat, then he or she is the winner. The winner is declared after being given enough chance to prove himself or herself that he can run for a considerable period of time. Most importantly, the mouse must run very fast to confuse the cat. It must not be easy for the cat to follow where the mouse has gone through. Tshivhengwa of Ngudza (Personal interview:2007) says:

> The one representing the mouse must run very fast in order to frustrate the one representing the cat. If the performer representing the cat gets lost by not following exactly where the one representing the mouse had gone through, he or she becomes a mouse to be chased. He or she is the looser.

This structure gives the hints of what the song is all about and then the meaning comes into existence accompanied by the performance when the song is sung.

## 2.13 **CONFLICT**

This is the structure of Tshivenḓa traditional song in which a singer is not free with herself or himself. The singer sees things that make him or her blame the society or another person. The words that have been selected bring about the conflict. Out of these words, the structure comes into existence and at the end, the listeners get the meaning of the song. Davis (1988:15) says:

> Often the conflict is between the singer and the singee such as "What Are We Doing in Love"? Occasionally, the singer is at odds with society as in "Society's Child."

In this case, the singer is not happy at all. An example of the song to cement 'conflict' as structure of Tshivenḓa traditional songs is the following:

*Gulukuṅwe!*
(The beast!)

*Gulukuṅwe!*
(The beast!)

*Ḽi a ḓhedza vhana!*
(It is wiping of its children!)

*Vhana vhaḽo!*
(Its children!)

*Ḽi a ḓhedza vhana!*
(It is wiping of its children!)

*Gulukuṅwe!*
(The beast!)

*Ḽi a ḟhedza vhana!*
(It is wiping of its children!)

*Vhana vhaḽo!*
(Its children!)

*Ḽi a ḟhedza vhana!*
(It is wiping of its children!)

The meaning of this song is that the beast is finishing off its children. Because the song is sung by the youth competing about strength, the song is saying that the weaker are being defeated by the strong ones. The meaning of the song also indicates that amongst the society there are people who end up destroying or harming other members of the society. Therefore, people must not be surprised when such things happen. It is normal. Some people destroy even their family members. It is a children's song but with a very important meaning.

### 2.13.1 **PERFORMANCE**

#### 2.13.1.1 **Performers**

Performers are boys and girls. Boys and girls divide themselves into two groups. Their numbers must also be the same. They also make it a point that those that are physically fit must be distributed to these two groups. Sadiki of Hamangilasi (Personal interview:2007) says:

> If there are people who seem not to know the game very well, those who know the game choose strong boys and girls who will be able to pull the opponent to be defeated.

The above quotation confirms that the performers are boys and girls playing together.

#### 2.13.1.2 **Rope**

There is a rope that must be pulled by both two groups.

#### 2.13.1.3 **Line of demarcation**

There is a line of demarcation drawn between the two groups. Each group stands behind the other holding the rope.

#### 2.13.1.4 **Pulling**

The instructor gives instruction for both groups to pull the rope. Each group must see to it that its members must not cross the demarcation line to the members of that other group. When the pulling is taking place, the process of singing of the song *Gulukuṅwe* (beast) is on.

#### 2.13.1.5 **Winning and losing**

The group that loses all its members because they were pulled and crossed the demarcation line, loses the game. That is where the song says: '*Gulukuṅwe ḽi a fhedza vhana* (*Gulukuṅwe* is finishing off its children). The strongest group is the one that is destroying all its children. This is the group that remains with more performers because if one person crosses the line, he or she never goes back to its group members. Even if they cross the line in number, they are captured and will no longer join their group again. The stronger group is the winner. Mphanamana of Maṱangari (Personal interview: 6-06-2006) says:

> In order to defeat our opponents we used to make sure that the stout boys and girls must be in our group. This makes it easier to win because stout boys and girls are put in front. They will resist the pulling from the opponent group because they are stronger.

This structure brings about the unhappiness of the singer towards the society because of what is happening. The singer also blames another person for what is happening. The meaning is that of not being happy at all and this is accompanied by performance as indicated above. Performance also reflects meanings, i.e., in this case that of winning and that of defeat (To be discussed in the chapters to come).

## 2.14 **IRONIC TENSION**

This is the structure of Tshivenḓa traditional songs that surprises the listeners making them pay attention to the song. About this Mugovhani (Personal interview:2006) says:

> This is the most dominating trait of Venḓa traditional culture which is found in the song as well.

An example of the song is the following:

*O ima nkawe!*
(He or she stands firm)

*O ima nkawe!*
(He or she stands upright!)

*Tendele a sa wi!*
(Upright and not falling!)

*O ima nkawe!.*
(She/he not falling!)

The meaning of the song is to encourage the small child to start learning how to stand up. The song is sung for the children when adults have realised that the child has crawled enough. They sing the song for him/her to start learning how to stand on his or her own.

### 2.14.1 **PERFORMANCE**

#### 2.14.1.1 **Performers**

The performers are the grandma or a young girl who baby sits the child.

#### 2.14.1.2 **The grandma**

Grandma will make the child stand up on his or her own. She will then start singing the song '*O ima nkawe* (He or she stood firm without falling). '*Tendele a sa wi*' (He or she is not falling down). The baby-sitter who is a girl performs like the grandma.

#### 2.14.1.3 **Performance by the child**

When hearing this song, the child makes it a point that he/she does not fall. He/she stands firm making sure not to disappoint grandma who is singing the song. The child stands on his or her own sometimes looking into the eyes of the singer. The child will look into the eyes of the singer because sometimes the singer claps her hands to encourage the child to stand on his or her own. The baby also learns the language during this process.

This structure of Tshivenḓa traditional songs surprises the listeners, especially young ones, and makes them pay attention to what is being sung. The meaning will be obtained even when the song is performed. When the song is sung, the baby knows what the singer wants. He or she will stand up and try by all means not to fall.

### 2.15 **GO SOMEWHERE**

This is the structure of Tshivenḓa traditional songs in which there is a sequence of events in the song. Words forming the song follow each other bringing about meaning. Words must be well arranged. Davis (1988:12) says:

> But you don't just keep saying hello, hello, hello. After hello, comes the brief exchange: How's –the- family – are-you-still-living-in-Sarsdale?'. And then comes wrap-up: "It's-been-good-to-see-you – Let's-have-lunch."

An example is that of Vhusha song. It is as follows:

*Murahu ha khomba!*
(Behind the mature girl!)
*Murahu ha khomba!*
(Behind the mature girl!)
*A hu sendelwi nga ṅwana!*
(No child must (not) go nearer!)
*Hu na dada!*
(There is danger!)
*Hu na dada hone!*
(There is danger there!)

The meaning is that men must not have sexual intercourse with women when they are menstruating.

### 2.15.1 **PERFORMANCE**

#### 2.15.1.1 **Performers**

Performers are girls who have already reached puberty. Ṋethengwe (2001:65) observes:

> When a girl has reached puberty, her parents will send a word to the chief's royal family '*musanda*' to a particular woman called Ṋematei who orders the girls who have already attended *vhusha* called *midabe* to visit all the villagers to inform people that there will be a *vhusha* ceremony. This process is called *u ramba vhusha* in Tshivenḓa.

The old woman and *midabe* (the veterans) will set a fire on a log that will continue burning.

#### 2.15.1.2 **Single file**

Girls will stand in a single file facing the burning log.

#### 2.15.1.3 **Jumping the burning log**

Girls one by one will start singing the song *murahu ha khomba* (behind the matured girl there should be no boys going nearer). When singing she jumps the burning log in a squatting position. She jumps to and fro until she completes the process. She will be followed by all the girls each getting her turn. This process goes on when the song is in progress.

#### 2.15.1.4 **Beatings**

If a girl fails to jump in a squatting position, she gets beaten by the old women and *midabe*. Mphephu (Personal interview:2006) says:

> A girl who fails to jump the burning log is beaten.

This structure shows sequence of events as indicated above because the song says behind the matured girl's back, boys must not go nearer. The reason is that there is danger of getting sick if a man has sexual intercourse with women who are menstruating.

### 2.16 **GENUINE IDEA**

This is the structure of Tshivenḓa traditional song that takes into consideration real people in real life situations. In this structure, songs must have ideas. This is the case in Tshivenḓa traditional songs as revealed in their structure such as this. Because of this structure, songs express the emotions of the listeners. The emotions are expressed and people therefore get the meaning of the song. In this structure, the structure talks about genuine people. Davis (1988:2) says:

> Your genuine idea should be, about believable people in recognisable situations. Express a clear attitude or emotions.

An example of the song is that of the song called *Tshiḓula tsha Musingaḓi* and it is as follows:

*Tshiḓula tsha Musingaḓi!*
(The frog of Musingadi!)
*Vhakoma vha tshi ya Dzaṱa!*
(When headman goes to Dzaṱa!)
*Vha rangisa muḓinda phanḓa!*
(A messenger walks infront!)
*Muḓinda wa u fhunga ṅwando!*
(To make the dew fall!)

The meaning of this structure and the song is that of the headman going to see a chief at *Dzaṱa*. He does not go there alone. He is accompanied by the messenger who is sent first to clear his way (the headman).

The messenger is then forced to perform the song *Tshiḓula tsha Musingaḓi* (The frog of *Musingaḓi)*. This is done at the first gate of the chief's kraal (Dima, Personal interview:2006).

### 2.16.1 **PERFORMANCE**

#### 2.16.1.1 **The performer**

The messenger is the one who performs *Tshiḓula tsha Musingaḓi*.

#### 2.16.1.2 **At the first gate**

The messenger is instructed to perform *Tshiḓula tsha Musingaḓi* at the first gate. The reason is to find out whether he did not come to see the chief with the intention of assassinating him/her. He is forced to go to a steep place and be forced to jump ascending that steep place in a squatting position. The way he or she jumps is believed to imitate the frog, hence the name *Tshiḓula tsha Musingaḓi*. The purpose of this jumping is to make things fall if he had anything that would be used to assassinate or bewitch the chief. Dima (Personal interview: 18 June 2006) says:

In the olden days, people had their way of searching a person. They did not do it in such a way that one will feel humiliated. They humbly requested the messenger to go to a steep place to jump *Tshiḓula tsha Musingaḓi*. This is done to make things fall that this person had before he is permitted to see the chief.

### 2.16.1.3 **The second gate**

At this gate, the performance of the messenger is to walk alone towards the third gate. The performance here is to make the dew fall so that when the chief comes he or she must not get wet.

### 2.16.1.4 **The third gate**

This is where the messenger performs by the proper way of paying homage to the chief. This is performed as follows:

*Ndau ya nduna.*
(The male lion.)
*Tshivhala tsha shango.*
(The leader of the entire country.)
*Maila u sumbwa.*
(The one at whom a finger cannot be pointed.)
*Dada ḽa mavhalavhala.*
(The most feared with many colours.)
*Muthombeni wa Dzaṱa.*
(The respected one of *Dzaṱa*.)
*Marunga dzi nndevhelaho.*
(The one who hurt those who offend him.)
*Maila u sumbwa.*
(The one, one cannot point a finger at.)

When the messenger is performing like this, the guards next to the chief will also be doing the same. The messenger will then give the reason for his coming. He will indicate that he has accompanied the headman who will be arriving soon.

### 2.16.1.5 **Performance by children for entertainment**

Children squatter together forming a line. They receive instruction from a leader who will tell them to start frog jumping, at the same time, singing the song *Tshiḓula tsha Musingaḓi*. They jump towards a certain point. The one who reaches the point first, is the winner. After winning the performer stands aside. The rest of the performers will continue until they all perform.

This structure takes into consideration genuine people. The listeners therefore get the meaning of the song when genuine people are involved together with real life situations like the one indicated above. This is accompanied by the performance that makes the structure more realistic.

### 2.16.1.6 **Watch your "You"**

In this structure of Tshivenḓa traditional songs, the singer talks with a person who is present or absent. The person being referred to is 'You' of the song being sung. The entire song is based on "You". Davis (1988:50) says:

> ... the emphasis is on you.

An example is the song as follows:

*Fhano ho ḓa nnyi-vho*?
(Who came here?)
*Mueni, mueni ihi*!
(The visitor, the visitor ihi!)

*Na mu bikelani-vho*?
(What did you cook for him/her?)
*Manyimba, Manyimba ihi*!
(Nuts, nuts, *ihi*!)

*Anga no a vheafhi-vho*?
(Where did you put mine?)
*Patala, patala ihi*!
(On top, on top *ihi!*)

*Fhahulula ri vhone.*
(Take them down let us see.)
*Thi swiki, thi swiki ihi.*
(I cannot reach where they are.)

The meaning of the structure of the song is to make children look after the visitors. They (visitors) must get good foods like *manyimba* (nuts) *phonḓa*.

### 2.16.1.7 **Performance**

#### 2.16.1.7.1 Performers

Performers are children. They just sing the song by way of singing together. The caller will just start the song and the rest of the children will respond. He or she will start by saying *Fhano ho ḓa nnyi-vho*? (Who came here?). The respondents will respond by saying *Mueni, mueni ihi*! (The visitor, the visitor *ihi*!) What did 'You' cook for him/her? *Na mu bikelani-vho*? The most emphasis here is that children just sing. They do not act, but most importantly, the structure of the song is 'You'.

## 2.17 **AMBIGUOUS MEANING**

This is the structure in which double meanings are obtained from the song. It is not only one meaning obtained by the listeners from the song. They get more than one meaning. Davis (1988:17) observes:

> In "Blowing in the Wind" Bob Dylan pricked our conscience on the question of racial discrimination and war. The plot is clear. My quizzing of students on what "Blowing in the Wind" meant to them has promoted such responses as "The wind is blowing seeds of meaning", "I can harness the wind", "The wind has blown the answers away", "The answers are illusive: If we tune into nature, we will find that answers often, what has

> not been spelled out can be made more evocative by being unstated.

An example of the song is the *vhusha* song as follows:

> *Ri a tona mbiḓi mavhala.*
> (We are decorating the zebra.)
> *Ri vhidzelela Ṋematei.*
> (We call the initiation teacher.)
> *Ri tona mbiḓi mavhala.*
> (We decorate the zebra.)
> *Ri ri khomba dzoṱhe vhuyani.*
> (We say all mature girls come.)
> *Ri a tona mbiḓi mavhala.*
> (We decorate a zebra.)

The meaning is that we are drawing the colours of a zebra to a human being. Another interpretation of the song is that we are drawing the colours of a zebra.

The interpretation of the song depends on the type of the ambiguous meaning as there are two types of ambiguity – viz., desirable ambiguity and undesirable ambiguity.

Desirable ambiguity is when the listener enjoys interpreting the song into meanings that he likes. The listener is sure about the meaning of the song.

There is also undesirable ambiguity. In this ambiguity, there is no proper answer. Davis (1988:18) says:

> … there are two kinds: desirable ambiguity and undesirable ambiguity. As just discussed, leaving the meaning of your lyric open to interpretation can enrich the listener's enjoyment. That is desirable ambiguity conversely, the plot of your lyric – its attitude, or situation, or story, should be clear.
>
> "In who will answer" for example, I presented clear vignettes on divorce, suicide, war, drugs, and the bomb. Similarly to "Blowing in the Wind", the meaning of who Will Answer" was left to the listeners to interpret.: God will Answer", no one will answer, we each must answer, there is no answer.

In the *vhusha* song indicated above, the meaning becomes desirable ambiguity when saying say: "We are decorating or drawing colours like those of a zebra. When saying "We are decorating or drawing colours of a zebra to girls, it is undesirable ambiguity because there is no mention of girls. The interpretation is difficult here. The decoration is not done to the zebra. It is done to girls who are the centre of the entire *vhusha* initiation school. It is imperative to take girls into consideration because everything evolves around girls.

### 2.17.1 PERFORMANCE

#### 2.17.1.1 Smearing *luvhundi* (brown powder) to girls

When *midabe* sing this song, they perform the act of smearing *luvhundi* (brown powder) on the novice (*vhatei*) attending this school (*vhusha* school). The song will continue until each of the girls has been smeared with *luvhundi* powder.

Ambiguous meaning as structure of Tshivenḓa traditional songs gives us the meaning of songs and it is also accompanied by the performance that makes the song more meaningful.

## 2.18 CONCLUSION AS STRUCTURE OF TSHIVENḒA TRADITIONAL SONGS

This is the structure in which the meaning of the song is mentioned. After mentioning the meaning of the song, it means that a conclusion is reached. Davis (1988: ) says:

> There are three ways to produce a lyric with a satisfying emotional experience. You can state the meaning, or you can leave its interpretation to your listeners.

In this structure of Tshivenḓa traditional songs, even if a satisfying emotional experience has been reached, there is no conclusion in Tshivenḓa traditional songs. Even if the

meaning has been reached, there is no conclusion. The message or meaning is implied. The listeners will figure out what is meant by the song.

An example of the *Tshifase* song follows:

*Gukulume*!
(Cock!)
*Huwe̱le̱le ahee haa!*
*Huwe̱le̱le ahee haa!*
*Khuhu ya phambo*
(A hen, chicken!)
*I a lila ahee haa*!
(It cries *ahee haa*!)
*I khou ṱo̱dou kekeshela ahee haa!*
(It wants a cock for laying eggs!)

The meaning of the structure of the song is that the cock (*gukulume*) has the responsibility to make the hen lay eggs. Therefore, when the cock hears the hen cry, it must not take the hen for granted because it wants a cock in order to lay eggs that will result in chickens.

### 2.18.1 **PERFORMANCE**

#### 2.18.1.1 **Performers**

Performers are boys and girls. Boys will stand aside by themselves and girls will also stand aside by themselves facing the boys. Boys also face the girls. They leave a dancing space in-between for them to dance.

#### 2.18.1.2 **Dancing**

Two boys will start dancing from their line to the middle of the ground and go to the line of the girls. They will choose girls that they want to dance with. They will then dance with the girls going to the line of the boys. They will leave the girls there. Girls will choose boys that they want to dance with. They will dance with them until they reach

the girls' line. Boys will then choose the girls that they want to dance with. This process will go on until the song is changed that needs a different type of performance.

#### 2.18.1.3 **The time of the performance**

Boys and girls sing and perform these *tshifase* songs in the evening before people go to sleep.

In as far as conclusion as structure is concerned, there is no conclusion in Tshivenḓa traditional songs. The meaning of the song will be obtained but the song will go on. The performance will also go on. The meaning of the song will be obtained after the structure has been indicated. The performance will then take place. The performance is also not conclusive. It can go on until the performer gets tired.

## 2.19 STRUCTURE, MEANING AND PERFORMANCE IN TSHIVENḒA INSTRUMENTAL TRADITIONAL SONGS

The structure, meaning and performance can also be displayed by means of instruments played and performed by the Vhavenḓa people. This will be shown as follows:

### 2.19.1 **Wind instruments**

These are the instruments in which one or the performer blows in the wind that end up giving out musical tone when skills are applied. Sadie and Latham (1990:41) say:

> The basic principle of any wind instrument is that an air column in a tube is made to vibrate to produce a musical tone.

The structures of these instruments can be made out of horns of animals, either domestic animals or wild animals. These wind instruments can also be made of any other materials. Air is blown inside the instruments by the performers. This gives out a musical tone.

Kirby (1968:73) says:

> Musical instruments made from the horns of animals and occasionally from other materials and sounded, as European 'brass' instruments are sounded by causing the vibrating lips to make the air-column in the tube vibrate, are, or have been, common among the Bantu peoples of South Africa, but not among the Bushmen or Hottentots.

These wind instruments have their structures meaning and performance as follows:

### 2.19.2 *Tshiṋangana* (Instrument played by Vhavenḓa)

Its structure is made up of the horn of a buck. It is small in size, that is why it is called *tshiṋangana*. The prefix *tshi-* in Tshivenḓa indicates the diminutive of *ṋanga*. *Tshiṋangana* (small wind pipe) is a diminutive of *ṋanga*.

The meaning of this instrument when played is to call back a person who has gone to the urban areas and does not come back home. The reason is that when they are in the urban areas, men get married to other women and forget about their wives and children back in Venḓa. A traditional healer will be called to do things that will make that man come back home. This will be possible after *tshiṋangana* was used.

Another meaning of *tshiṋangana* is to make a troublesome person disappear. A traditional healer will be consulted to make that person go away to other parts of the country by using this instrument. He or she must go away and never come back. Dima (Personal interview:2006) says:

> *Tshiṋangana* (small windpipe) makes a person disappear and also makes a person come back home.

Another meaning of *tshiṋangana* is to make a man come home to his wife even if he does not work in the urban areas or far away from home. This happens when the wife feels that the husband is cheating on her with other women. After consulting with the traditional healer, she will be given this instrument (*tshiṋangana*) to blow and make him

think of her all the time and come back home. That is why men crack a joke when they are together and then one of them tells them that he is going home. They will crack a joke and say he is going home *tshiṋangana* (small windpipe) has been blown for him by his wife. Usually men do not get angry with each other because they know that this joke emanated from the use of this instrument *tshiṋangana*.

### 2.19.2.1 **Performance**

#### 2.19.2.1.1 **Performance for a man who does not come home from the urban areas**

It may be performed by a traditional healer or a man's wife calling him back from the urban areas. The performer puts his or her lips on the opening of the instrument and blows in the air. If it is blown for a person who is in the urban areas and does not want to come back home, the performer will blow the instrument first and this in music will give us rhythm and speech as follows:

*Tzee! Tzee! Tzeee! Tzee*! (rhythm)
*Vhuyani hayani.*
(Come back home!) (speech)
*Tzee! Tzee! Tzee! Tzeee*! (rhythm)
*Ho tshinyalani ni sa vhuyi*? (speech)
(What makes you not to come back home?)
*Tzee! Tzee! Tzee! Tzee*! (rhythm)
*Ndi ri vhuyani hayani!* (speech)
(I say come back home!)

#### 2.19.2.1.2 **Performance for a troublesome person**

When the performance is for someone who is causing trouble to a certain family, the instrument will be performed. The performer will blow in the air and the traditional music produced will be rhythm and speech as follows:

*Tzee! Tzeee*! (rhythm)
*Kha vha ye naḽo!* (speech)
(Go astray and never come back!)

Rhythm comes first, followed by speech.

2.19.2.1.3 **Performance for a philanderer**

For a man who is a philanderer, the process of the performance will go taking into consideration rhythm and speech process by the woman as follows:

*Fhee! fhee*! (rhythm)
(Vhuyani hayani! (speech)
Come home!

*Fhee! fhee*! (rhythm)
Vhuyani hayani! (speech)
Come home!

In this last process of performance, it is now left in the hands of a woman who must make it a point that her husband comes back home by using this instrument. The traditional healer gives this task to her as the owner of the family.

When this instrument is performed, taking its structure into consideration, small as it is, the meaning is obtained when *tshiṋangana* has been blown. The performer put his or her lips on the instrument, blows in the air, and then give out the meaning of what is causing him or her to blow it, namely:

*Tzee! Tzee!*
*Vhuyani hayani.*
(Come back home!)

Performance comes first and then the meaning comes later.

2.19.3 ***Ṋanga ya ḓanga***

Its structure is made up from a wing bone of a vulture (*ḓanga* in Tshivenḓa). Kirby (1968:101) says:

> The Venḓa doctors make a similar whistle called *ṋanga ya ḓanga* from a wing-bone of a vulture.

The meaning of *ṋanga ya ḓanga* and its structure is that of notifying the community that a wizard has been found guilty. This happens after the traditional healer has found out about a person who is bewitching other people.

### 2.19.3.1 **Performance by the wizard or witch**

The traditional healer will give a person who has been identified as a witch or a wizard *ṋanga ya ḓanga* to blow.

The witch or a wizard will blow this instrument to show the people that he is a wizard or a witch. He or she does this by placing the mouth on the opening of the instrument and blowing in the air.

### 2.19.3.2 **Performing with half shaved head (*bemu*)**

Before a person who is believed to be a wizard or a witch is given this instrument, his or her head will be half-shaved (*u phula bemu* in Tshivenḓa). When he or she performs by blowing in the air the people become aware that a witch or a wizard has arrived and they run away from him or her. Kirby (1968:101) says:

> This whistle is given by a doctor to a *muloi,* or wizard, after he has been discovered by the regular processes of 'smelling out' and 'Bone throwing': The *muloi*, who is frequently rendered conspicuous by having half the hair of his head shaved off, is ordered to blow the whistle so that the people may be warned of the approach of the wrong-doer and avoid him.

This performance indicates that a witch or wizard has arrived.

### 2.19.4 ***Tshiṱiringo***

The structure of *tshiṱiringo* is that it is stopped at both ends by the natural knodes. It is made up of a *musengele* reed another kind of reed that resembles *musununu*. A big hole

is made near the knode on the left hand and three holes are made towards the knode on the right hand side.

When played, the meaning is that of boys looking after cattle signaling to each other. Kirby (1968:123) says:

> It is generally played by boys when herding cattle, although occasionally older men, particularly when they are experts performers, will use it.

The instrument is usually played by boys.

#### 2.19.4.1 **Performance**

##### 2.19.4.1.1 Performers

The instrument is performed by boys and older men. The performer places his mouth on the bing opening of the instrument on the left hand side. He then places his three fingers from the thumb on the three holes on the right hand side. He blows in air, closes and opens those three holes on the right hand side depending on which song he is performing. The three holes indicated above towards the right hand side will be controlling the sound coming from this reed instrument, giving out the desired sound.

The *tshiṱiringo* instrument when performed gives out the meaning of boys signaling to each other. This instrument is performed first then the meaning is obtained, i.e., the structure making the instrument is performed and then the meaning of the song is obtained.

### 2.19.5 ***Phalaphala***

*Phalaphala* is a wind instrument which is used to summon the chief's subjects to the royal kraal to be informed about what needs to be done or to perform certain duties.

Its structure is made up of a horn of antelopes. Ox-horns can also be used especially when wild animals become scarce. Kirby (1968:73) observes:

> The first are of large size, being made from the horns of the larger antelopes, or from substitute materials. The favourite horns used for the first type are those of the sable antelope (*Hippotragus niger*) and koodoo (*strepsiceros capensis*).

When this instrument is performed, it means that the chief has something to discuss with his subjects.

#### 2.19.5.1 **Performance**

##### 2.19.5.1.1 **Performers**

*Phalaphala* is performed by old men, especially headmen (*vhakoma*) as follows:

##### 2.19.5.1.2 **Work to be performed**

When there is work to be done for the chief, the performer will take the instrument and go to a hillock usually in the evening when everybody is at home. He will then put his mouth on the opening made to blow in the air. He will then blow in the air and get the sound desired. The song obtained here is rhythm and speech. The performer will perform *phalaphala* that will give out rhythm. He will then give out the message from the chief verbally, e.g., 'everybody must be in the royal kraal tomorrow morning'. This is the speech that accompanies the *phalaphala* sound. After the message, the performer will again play the *phalaphala* instrument. It will give out its song until the messenger is satisfied that everybody has heard the message from the chief. Kirby (1968:74) says:

> For official purposes, the instrument is played by men. A chief has his official signaler or envoy, who is deputed to summon his subjects to work for him on occasions when co-operative work is necessary.

When performing this instrument for he purpose indicated above, the performer stands still. He does not move for the purpose of making the message filter through to everybody in the community.

#### 2.19.5.1.3 **National dance**

The *phalaphala* instrument is also played when the national dance called *Tshikona* is performed. The performer does not join a single file formed by those who are dancing *tshikona* dance. He dances alongside the *tshikona* dancers performing this instrument. Sometimes he walks in front of a single file formed by the *tshikona* dancers, playing the instrument. The sound produced by this instrument will be according to the sound produced by the reed pipes being played. When *phalaphala* is played during the *tshikona p*erformance, sometimes it is accompanied by ululating. *Ululation* is performed by women.

#### 2.19.5.1.4 **War times**

When there is war looming, *phalaphala* instrument was played. The performance is not like when the chief informs his subjects to perform certain duties. The sound is faster because the performer must reach different places and the people must prepare themselves for the war, i.e., soldiers. Women must prepare themselves to run to the hills where they will hide. Kirby (1968:75) says:

> In former days *phalaphala* sounded the call to army, and on hearing it, the warriors would seize their weapons and make for the chief's kraal.

#### 2.19.5.1.5 **Reporting Sirius star**

'Sirius' is the morning star that rises early in the winter mornings. Its rising meant that it is time for harvesting. The man who first sees it took *phalaphala* and performed it. This performance was done on the top of the hill where the performer climbed and blew *phalaphala* instrument. Kirby (1968:75) observes:

> When the star Sirius appeared as the morning star, rising early in the winter mornings, they called it *ŋanga* (horn). Its appearance as *ŋanga* was the signal for the commencement of harvesting, and the first man to notice it climbed up a high hill and blew the *phalaphala* horn to spread the news, and the chief rewarded him with the present of a cow.

#### 2.19.5.1.6 **Performance for victory**

*Phalaphala* instrument was also performed for victory. The performer would perform it while at the same time the warriors sing the songs. The meaning here was to announce victory. If a very important man had been killed on the battle field, *phalaphala* would not be performed and warriors would also not perform singing. Kirby (1968:78) says:

> If a man of importance, such as a chief or headman, should be killed in the battle, the *phalaphala* would be silent on the return of the troops, even if they had been victorious. But if no one of importance had been slain, the *phalaphala* would be blown to announce the victory. Under the latter circumstances, the warriors would also sing, but under the former they would maintain silence.

*Phalaphala* instrument was played when enemies had been defeated.

#### 2.19.5.1.7 **Performance for challenge to start war**

In times of war, the *phalaphala* would be taken onto the battle field. The performer was the headmen who performed it at the first rays of the rising sun. The foes would respond by performing their own *phalaphala* instrument. The war would start between the two enemies. Again, the music is rhythm and speech.

This is the structure of *phalaphala* instrument and its meaning. After the meaning, the performance comes into existence such as wars, rewards, in case of spotting Sirius Star in the morning.

### 2.19.6 *Tshifhoṱolio*

The structure of this instrument is made up of *shamba* from the *muramba* tree. *Shamba* is a fruit from the *muramba* tree. It has three openings made, a bigger one at the top and two small ones on the sides.

The meaning is that of self-entertainment by boys when they look after cattle. Adults do enjoy playing *tshifhoṱolio*. Tshikunde (Personal interview:2006) says:

> ***Tshifhoṱolio*** made me board the plane to Grahamstown where I performed for the audience.

#### 2.19.6.1 **Performance**

##### 2.19.6.1.1 Performers

It is performed by boys when looking after cattle as follows:

The performer closes two openings and puts his lower lip of the mouth on the third opening on top of the *shamba* instrument. He will then blow in the air to produce the desired sound, depending on the song that he wants to perform. The thumb and the second finger from the thumb play an important role in producing the sound of the song needed.

The structure of *tshifhoṱolio* reflects the meaning of self-entertainment and signaling by boys to each other when they look after cattle.

##### 2.19.6.1.2 **Going home signal**

*Tshifhoṱolio* is also performed to signal to the parents that the cattle are coming home as it is evening.

## 2.20 STRINGED INSTRUMENTS

### 2.20.1 *Lugube*

This is an instrument played by women. Its structure is made up of a hollow bamboo. A string made from tail hairs (*vhulidzhi*) of a wild-beast is attached at the ends. Stayt (1968:318) says:

> *Lugube* is played by women. It is made from a hollow bamboo about 2 feet long, the ends being connected by a tightly-drawn string made either from the tail hairs of a wild-beast or from a fine sinew.

This instrument is played by women to entertain themselves.

#### 2.20.1.1 **Performance**

##### 2.20.1.1.1 **Performers**

Performers are women. A woman performer holds one end of this instrument between her lips. In order to get the sound that she needs, she will open her mouth and close it depending on the type of song that she is performing. The mouth is therefore of great importance in producing the sound required. Stayt (1968:318)) writes:

> The player holds one end between her lips, her mouth which is opened and closed to vary the sound, acting as resonator.

The players on this instrument are women.

##### 2.20.1.1.2 **The role of the fingers**

The left fore finger plays an important role in this regard. It is used to strike the string at the end working with the fore finger in a to-and-fro movement. At this time, that other

end is held in between the thumb and the right forefinger. In order to bring about the variety of tones, the backs of the other three fingers of the right hand press the string a little bit up from below. Stayt (1968:318) says:

> The other end is held between the thumb and right forefinger, the backs of the other three fingers of the right hand pressing the string up slightly from below, and so varying the note.

The structure gives this stringed instrument *lugube* the listeners the meaning which is that of self entertainment by women. But, women should not always play this instrument because if it is over-played, it sounds a warning that a woman wants to elope with another man. Ḽivhebe (Personal interview: 2005) says:

> If a woman continues to play *lugube* instrument and does not pay attention to work in the household, it means that she wants to elope.

If a woman over-plays *lugube*, it shows that she is not happy where she is.

### 2.20.2 ***Tshihwana***

This is a stringed instrument played by men only. Its structure is made up of a curved branch of the following trees: *muṋadzi*, *muluwa*, and a *muṱangaoma*. It has two curved sides that are not the same. In the middle the part of the stick is left uncurved. This part serves as a position where the two curved sides join each other. These two curved sides are called *ṱhulo*. One is longer than the other. The reason for that is to bring about different sounds. The two *ṱhulos* are curved in such a way that they become very thin. This makes it easier to form a bow. This happens when a wire is strung to both ends.

This instrument is played by young men who are not yet married. Stayt (1968:319) says:

> It is played by the young unmarried men. It is a one-piece bow, about 28 inches from point to point made from a piece of wood 1 inch in diameter; the curved ends are cut to quite a thin strip, leaving a solid belt in the back of the bow, with thin tapering

> ends; at either end the bow is pointed to form a shoulder, to which a wire is strung; the cross-wire is made taut, by being pulled down to the bow by means of a small piece of string.

The meaning of the structure of this instrument is for self-amusement.

#### 2.20.2.1 **Performance**

##### 2.20.2.1.1 **Performers**

Performers are young men who are not yet married.

##### 2.20.2.1.2 **The role of the mouth**

The mouth is put at the back of one of the *ṱhulo*. It is used by the performer as a resonator.

##### 2.20.2.1.3 **The role of the finger**

The finger is used by the performer to pluck both sides of the *tshihwana* instrument in order to get the desired notes to produce a song. Stayt (1968:319) observes:

> The instrument is plucked with the finger on either side of the string, giving two notes; the mouth is used as a resonator, and the notes may be changed by moving the string towards either end of the points of the bow.

For the performance, some performers use a well prepared piece of stick to beat both sides of the instrument to get the desired sound that they want.

The structure of *tshihwana* instrument gives the listeners the meaning of self-entertainment by young men. The performer feels happy when playing this instrument.

### 2.20.3 *Dende* instrument

The structure of this instrument is made up of a piece of wood. It has two curved sides, the same as those of a *tshihwana* instrument. In the middle there is a part of wood from which the two sides (*ṱhulo)* join each other. A wire is strung from one end to the next. There is a string in-between the curved sides. This string is tied to the middle of the wire. This is done to make the performer get the sound that he needs. The meaning is that of self-entertainment.

The only difference from *Tshihwana* is that *dende* has a calabash attached to it at the back that acts as a resonator.

#### 2.20.3.1 **Performance**

##### 2.20.3.1.1 **Performers**

*Dende* instrument is played by young men who are not yet married. Kirby (1968:207) observes:

> The *dende* of the Venḓa is only played by males, and generally by young boys singly, as an accompaniment to their songs.

This is for self-entertainment by these young unmarried boys. About the performers Blacking (1973:48) says:

> A third type of bow (*dende*) is most commonly played by semiprofessional musicians who are notoriously popular with women.

In his work, Blacking did a wonderful work but the researcher begs to differ with him when he says *dende* instrument is played by musicians who are notoriously popular with women. Boys who perform this instrument are of different ages. Some of them have not as yet reached the age of getting married. There are men who play *dende* for self-

entertainment and who are not popular with women. Mr Tshikunde of *Tshapasha phanḓa ha Pile* is a very good *dende* player. He is not even popular with women.

The performer uses a small stick to beat both sides of the wire divided by a piece of string. He does not use his mouth as a resonator because there is a calabash at the back of the instrument that is meant for that purpose.

#### 2.20.3.1.2 **Word of mouth**

He can sing verbally to back up this instrument. Usually the song sung is as follows:

*Dendezane musenene!*
*Ulululu!*
*Dendezane musenene, dendezane!*

*Ulululu!*
*Dendezane musenene, dendezane!*

*Zwa ṅwana wa vhathu!*
(For the poor child!)
*Dendezane musenene, dendezane!*

*A tshi pfi ndi phele!*
(When it is said she is a hyena!)
*Dendezane musenene, dendezane!*

*Phele ni nayo!*
(When you have the hyena, with you!)
*Dendezane musenene, dendezane!*

The structure of this instrument in Tshivenḓa traditional songs gives out the meaning of self-entertainment. The performance also provides this entertainment.

### 2.21 **Xylophones**

Xylophones are Tshivenḓa traditional instruments that are performed for entertainment as well as worshipping the ancestors. They have their structures, meaning, and performance. They are classified as follows:

### 2.21.1 *Mbilamutondo* (Xylophone)

This instrument is made up of slats made of wood. They are usually decorated by being curved. Leather thongs are used to tie the slates together. Long calabashes are also tied to the instrument to work as resonator. Stayt (1968:320) says:

> It consists of wooden slats, 3 or 4 inches wide, often decorated with carving, and very carefully tuned, these slats are tied together with leather thongs, over long bottle-shaped calabashes, which are open at one end and at the narrow end have a small hole pierced and closed with a thin, spider's web membrane, to form a tympanum; these calabashes make the resonator.

Long calabashes are tied together in order to produce the desired sound.

#### 2.21.1.1 **Performance**

##### 2.21.1.1.1 **Performers**

Performers are men and sometimes women.

##### 2.21.1.1.2 **Number of people performing**

They are played by two performers who perform together.

##### 2.21.1.1.3 **Wooden instruments**

The performers use two wooden instruments.

##### 2.21.1.1.4 **Place where they were performed**

In the olden days, they were played in the royal kraal for the entertainment of the chief and his guests. This would take place in the evening or during the day.

This instrument provides entertainment for the listeners. The meaning is also to remind the people of their royal kraals because they are found and performed in the royal kraal. The performance also entertains the listeners.

### 2.21.2 *Mbila dza madeza*

*Mbila dza madeza* are xylophones that are played for entertainment and for purposes of ancestor worship.

Their structure is made up of the twelve metal keys of different lengths and breadth. These key metals are clamped down to a wooden well curved slate which is used as a resonator, by an iron band with traces of wire. Stayt (1968:320) observes:

> It has about twelve metal keys, varying in length and breadth and carefully tuned, all clamped down to a wooden resonator by an iron band strengthened with traces of wire. The wooden resonator is 12 by 18 inches and 2 inches in depth. The wood is partially hollowed out, and the iron slots rest on another iron bar fixed across the breadth of the wood about 1½ inches from the clamp.

The meaning that is obtained from the structure of this instrument is that of worshiping the ancestors as well as entertainment for the performers and the listeners. This is an instrument that given out a soft and sweet sound. Stayt (1968:320).

#### 2.21.2.1 **Performance**

##### 2.21.2.1.1 **Performers**

Performers are males.

#### 2.21.2.1.2 **Performance by boys**

Boys perform this instrument when they are playing bare knuckles fights. This instrument is performed to motivate those who are good at the game. They also play this instrument for self-entertainment. When they perform *mbila dza madeza*, they hold the wooden resonator with both hands. The thumbs will contact each and every key metal. This depends on which song the performer intend performing. They may be three performers each with his own instrument.

#### 2.21.2.1.3 **Performance by men**

Men play this instrument when they worship the ancestral spirits. The method of performance is the same as the performance by boys. The wooden resonator is held with both hands. The thumbs play all the key metals needed to produce the relevant songs for the occasion. Some experts can even perform the instrument using thumbs and second fingers of both hands. Men also play this instrument for entertainment. This is also accompanied by singing by the performer and the listeners.

## 2.22 **DRUM AND MEMBRAPHONES (*NGOMA* AND *MIRUMBA*)**

### 2.22.1 **Drum (*ngoma*)**

Drum (*ngoma*) is a big wooden drum. It is used when *domba*, *malombo* and tshikona are performed. Van Warmelo (1937:175) says:

> Very large pot-shaped wooden drum which is beaten on all important occasions … It is big in size.

Stayt (1968:34) says:

> Drum of much larger size, and quite different. In construction and in use from all those hitherto described is found only among the Venda of the Northern Transvaal and their immediate neighbours, who have manifestly borrowed it from them. This is

> *ngoma*, a single-headed drum with a hemispheral resonator curved out of solid wood. In constructing these instruments, a suitable soft-wooded tree (*movambangoma, mofula, mukonde* or *marula*) is felled, and a piece of the trunk of the requisite size cut off.

The structure of this instrument is made up of big trunks of *mufula* or *marula* trees. A hollow is made. The opening will be covered with ox-skin. The *ngoma* instrument has four handles.

#### 2.22.1.1 **Performance**

##### 2.22.1.1.1 **Performance by master drummer (*matsige*)**

When *malombo* ancestor worship songs are performed, the master drummer (*matsige*) performs *ngoma* instrument. He uses his elbow and drumstick made up of wood to beat the drum to produce the required sound.

##### 2.22.1.1.2 **Performance by men or women when *tshikona is* performed**

When *tshikona* is performed, experts of performing this instrument are tasked to play it. They also use drumsticks called *zwiombo* to beat the drum when reed pipes are played. Both drumsticks are used skillfully to make the *tshikona* national dance be of a proper standard.

##### 2.22.1.1.3 **Performance of *ngoma* (drum) by girls when *domba* initiation school is in progress**

When a *domba* initiation school is in progress, a drum is used. It is played by a girl expert who knows how to make this traditional school a success. She uses two drum sticks in line with the song sung, especially the rhythm of the song. She beats this drum with drumsticks so hard that the instrument can be heard many kilometers away from where this initiation school is.

#### 2.22.1.1.4 **Performance by women when *tshigombela* is performed**

When a *tshigombela* dance is performed, a woman plays *ngoma* instrument. She uses drum sticks (two) to beat the instrument very hard to motivate the performers to perform extremely well. The instrument sound goes with the pattern of the dance being performed.

#### 2.22.1.1.5 **Performance by girls when *musevhetho* initiation school is performed**

Drum (*ngoma*) is performed when *musevhetho* initiation school is in progress. A girl who knows how to play this instrument uses two drumsticks to beat this instrument very hard to motivate performers to perform much better. The pace of the performers is of great importance as it controls the beat of the drum instrument.

### 2.23 ***Mirumba* (membraphones)**

*Murumba* (membraphone) is a small drum. It is smaller than the *ngoma khulwane* (drum).

The structure of this instrument is made up of wood like *ngoma* (big drum). The same trunks of trees such as *mufula* and *mukonde* are used to make *murumba*.

#### 2.23.1 ***Tshikona***

In the case of *tshikona*, this small drum is called *thungwa*. Kirby (1973:37) says:

> During the *tshikona*, two ngoma are used, one being larger than the other. The larger is called *ngoma nkulu*, or the great *ngoma*, and the smaller is named *thungwa*.

When this instrument is played, the listeners get the meaning of the *tshikona* national dance. It may mean the installation of a chief or even the passing away (*u dzama*) of a chief.

#### 2.23.1.1 **Performance**

##### 2.23.1.1.1 **Performers**

A performer may be a girl or a man. He or she uses a *tshiombo* (drumstick) to beat the *thungwa*. The pace of performing is steady. Kirby (1968:37) says:

> The *thungwa* player keeps a steady beat through out, while a *ngoma nkulu* player executes rhythmical variations.

A good performer is always needed to play the instrument.

### 2.23.2 ***Murumba* in *musevhetho***

The structure of *murumba* (small drum) in *musevhetho* is made up of the trunks of trees indicated earlier on, i.e., *mukonde*, or *mufula*. In the case of *musevhetho*, *murumba* is called *khedebu* while *ngoma* is known as *thungwa*. Kirby (1968:263) observes:

> During the ceremony 'the people' form a circle and the ngoma drum is placed in the centre together with a long *murumba*-drum which is here called *khedebu*. The *ngoma* here is a *thungwa* [that is to say, the real big *ngoma* of the Venda, which may only be beaten in ceremonies of true Venda origin, is not used here, its place being taken by the *thungwa*, which has the same shape but is smaller in size.

The structure of this *khedebu* instrument gives out the meaning of *musevhetho* or *sungwi* initiation school. The performance also completes the *musevhetho* initiation school.

#### 2.23.2.1 **Performance**

##### 2.23.2.1.1 **Performers**

The performers are girls. When *khedebu* is played, girls dance and sing, even clapping their hands. Kirby (1968:263) observes:

> They *tshina*, that is they mark time by clapping their hands and singing.

### 2.23.3 *Mirumba* in *malombo* (ancestor worship)

In the *malombo* (ancestor worship) dance the structure of *murumba* is also made up of the same tree, i.e. *mukonde* and *mufula*. It is also long in shape. In *malombo* in which ill-person is to be cured, small drums used are *mirumba* and *thungwa*. Kirby (1968:264) observes:

> Van Warmelo's informants also give an account of the *malombo*, or exorcism of spirits which are supposed to cause illness (Vide pp.9 and 43). "The *malombo* dance, which lasts about a week, commences ... *mirumba* and *thungwa* are the drums used, 'Treatment consists in singing for all night to the accompaniment of *tshele* (rattles made of calabashes filled with seeds). Another important reference introduces an alternative name for the *thungwa*, when used in the *malombo* dance. 'The drums got ready outside, two *mirumba* and the other *thungwa*, here called *tshilala-maḓini*, which is the most important drum of *malombo* dance.

When this instrument is played, the meaning obtained is that of worshipping the ancestors. The performance also cement the worshipping of the ancestors.

#### 2.23.3.1 Performance

##### 2.23.3.1.1 Performers are men and women

*Thungwa* and *mirumba* are beaten with the palms of the hands with the accompaniment of singing.

2.23.3.1.3 **Percussion (*tshele*)**

When these instruments *thungwa* and *mirumba* are played, *tshele* will also be played. The ill person to be cured sits and is surrounded by those who are playing *tshele*. Dima (Personal interview: 26-08-2006) says:

> A person who is to be cured sits surrounded by the *tshele* performers called *malombe*.

*Thungwa*, *mirumba* and *tshele* are played together on this occasion.

2.23.4 ***Mirumba* in *tshigombela***

For the *tshigombela* traditional dance, the structure of *mirumba* is the same as structures of *tshikona*, *musevhetho* and others. They are made up of the trunks of the trees indicated above, i.e., *mufula* and *mukonde*. The upper part on which is beaten by the *zwiombo* (drumsticks, which are covered with ox-skin).

The meaning obtained from the structure of this instrument when played is that of the youth, i.e., young girls enjoying their music and also entertaining the audience in that vicinity.

2.23.4.1 **Performance**

2.23.4.1.1 **Performers are young girls**

When young girls play this *murumba* instrument when playing *tshigombela*, they perform very fast. The *murumba* is beaten very fast in accordance with the way the girls dance. This denotes that they are still very energetic. Stayt (1968:316) says:

> The small drum, *marimba*, is held between the legs at an angle, with the tympanum away from the body: it is beaten by being vigorously struck with the lower part of the palm of the hand and the fingers, giving a fairly high sharp note.

The performance takes place fast because young girls are still energetic.

#### 2.23.4.1.2 **Performance by old women**

When older women perform the *tshigombela* dance, the *murumba* is not performed very fast. It is performed according to the pace at which older women perform.

### 2.23.5 ***Murumba* (Membraphone) in *domba***

The structure of *murumba* (membraphone) in the *domba* initiation school is made from the same trees as indicated earlier on, i.e., *mufula* and *mukonde*. The top part is covered with skin of an ox.

When this instrument is played, the meaning conveyed is that of *domba* initiation school that gives advice to youth about sexual matters and how to take care of their families.

#### 2.23.5.1 **Performance**

#### 2.23.5.1.1 **Performers**

Performers are girls. In the serious songs of *domba* initiation school, the rhythm pace is not fast. It goes according to the beat of the big drum which is also slow.

#### 2.23.5.1.2 **Position of the *mirumba***

Girls put them between their legs and beat them with the palms of their hands. They also sway their bodies from side to side keeping the rhythm of the beat of the *mirumba* with that of the movements of the body. Blacking (1973:20) says:

> They sway their bodies from side to side, keeping a steady rhythm so that the drumbeat is part of a total body movement.

This is the method used by girls to play *mirumba*.

## 2.24 CONCLUSION

This chapter gave the significance of the following structures, meanings and performance of non-instrumental Tshivenḓa traditional songs, namely, harmony, melody, dynamics, rhythm, the question plot, the return, foreshadowing, conflict, ironic tension, ambiguous meaning, watch your "You", surprise, strong start, genuine idea, go somewhere, and the conclusion.

The chapter also emphasised that structure, meaning and performance work together, i.e., they are not disjointed. Performance also emphasises the importance of meaning. They are not disjointed. They work together. When the structure of a song has been indicated, the meaning will follow. After the meaning comes the performance. The performance will also put more emphasis on the meaning of the song.

In this chapter, the structure, meaning and performance in Tshivenḓa instrumental traditional songs have been indicated as follows:

Wind instruments, viz. *tshiṋangana* (small wind pipe), *ṋanga ya ḓanga* (wing bone of a valture), *tshiṱiringo* (reed flute), *phalaphala* (ox-horn instrument or antelope), *tshifhoṱolio* (*shamba* fruit instrument), and the performance.

The chapter showed how the xylophones, viz. *mbilamutondo* and *mbila dza madeza* are played. The chapter also indicated the drum and membraphone, i.e., membraphone in *tshikona, musevhetho*, *malombo*, *tshigombela, domba*, and the performance as well.

All the instruments indicated above and their structures, meaning and performance have shown that they do not work in isolation. They work together to protect the Vhavenḓa traditional songs.

# CHAPTER THREE

# A SURVEY OF PERFORMANCE IN TSHIVENḐA TRADITIONAL SONGS

## 3.1 INTRODUCTION

The chapter investigates performance in different types of Tshivenḓa traditional songs. It will also examine and explain the performance in different types of Tshivenḓa traditional songs.

## 3.2 INITIATION CEREMONY SONGS

These are songs that are sung in the initiation schools where children are taught how to take care of their families. They are also taught how to respect their parents as well as other older members of the community. Songs in these schools are accompanied by formulae (*milayo*).

The initiation schools where those songs are found are as follows:

### 3.2.1 *Domba* initiation school

#### 3.2.1.1 Introduction

*Domba* is the initiation school for girls although boys also participate in this school. It is a final initiation school to be performed before marriage.. This is where girls perform and are taught how to take good care of their families and the community at large. Ratshiṱanga (The Video Cassette, *The Two Rivers*) says:

> It is the initiation school for girls leading them to marriage. They are taught the laws of the people and their duties to their husbands and community.

This school teaches mature girls about child-birth and warns them about the dangers of life that may catch up with them if they are not careful. Stayt (1968:112) says:

> The school is a general preparation for marriage, where boys and girls, who are usually separated, are brought together, and by means of symbols and metaphors, are together taught to understand the true significance of marriage and child-birth, and by the same means are warned of the pitfalls and dangers that they are likely to encounter during the course of their lives.

In this initiation school, girls are taught about marriage as well as about rules of behaviour and demonstrations to make them understand this initiation school much better. Mathivha (2004:40) observes:

> According to Van Warmelo (1931:31), *domba* "is a group of rites as preliminary to marriage in the main for girls, held at intervals of some years in the villages of chiefs and headmen only. *Domba* is the dance accompanied by song and the drum, the number of rules of behaviour (*milayo*) and demonstrations to drive the message home.

#### 3.2.1.2 **The performance of *domba* initiation ceremony songs**

*Domba* initiation school has its own performance and songs different from other initiation schools. This performance and the songs start as follows:

#### 3.2.1.3 **The commencement of *Tshikanda* initiation school as an introduction**

Before *domba* initiation school is performed, together with its songs, *tshikanda* initiation school is started and performed. *Tshikanda* is an initiation school that is performed to teach girls to be secretive. They are also taught that if they are married, they must allow their husbands to have sexual intercourse with them if they want to. Girls are the performers of this initiation school.

For the performance of d*omba* and its songs to start taking place, *tshikanda* is an introduction. It is started (*Tshikanda tshi a tshoṱa*). It lasts for seven days and comes to an end (*tsha swa*). By this time, all the *domba* preparations for the performance are ready. Dima, the *domba* initiation principal (Personal interview: 2006) says:

> Before *domba* and its songs are performed, *tshikanda* initiation school is started (*U imiswa*). It lasts for seven days. This is the preamble for *domba* initiation school and its performance together with its songs.

'*Tshikanda*' is an introduction for the '*domba*' to get started.

### 3.2.1.4 **The breaking of the big calabash (*U pwasha gumbu*)**

The week after *tshikanda* initiation school has come to an end, the big calabash full of Tshivenḓa traditional beer (*mahaſhe)* will be prepared. Thereafter it will be taken to the **khuluṋoni** where the chief sits (*u thukha*) when he watches *tshikona* dance, *domba* and other ceremonies). This big calabash will be bashed against the stones that make up the *khuluṋoni*. The beer will flow all over the *khuluṋoni*. This is the first *domba* performance and its songs (Dima: Personal interview).

### 3.2.1.5 **The performer of the breaking of the calabash**

This task is performed by the *makhadzi*. The song will be started as follows:

> *Ahee muhololi ṋowa ya thavha wee vhakololo*!
> (*Ahee* penis the snake of the mountain you princes and princesses!)
>
> *Sinngwele nnḓu ya Dzaṱa*!
> (*Dzaṱa* house must not fall over us when we make love!)
>
> *Madunana ṱavha mukosi hee vhakololo.*
> (Young men shout loudly you princes and princesses.)

### 3.2.1.6 **Moving around the *khuluṋoni* and breaking the calabash**

When the song is in progress, the next performance by the *makhadzi* is to move around the *khuluṋoni* slowly according to the beat of the sound of the big drum. She will move twice or three times depending on her decision but she will not move around the *khuluṋoni* more than three times. When the song and the beat of the big drum is in progress, the *makhadzi* will bash the calabash full of *mahafhe* beer against the *khuluṋoni* stones. The beer will be splashed all over the *khuluṋoni*. This is called '*domba ḽo pwasha gumbu*' (*Domba* has broken the big calabash). Dima (Personal interview:2008) says:

> When we say *domba* has broken the calabash, it means that *domba* has started (*Domba ḽo ima*).

After the completion of the introduction process indicated above, viz. the *tshikanda* process, and the breaking of the calabash has taken place, the real *domba* songs and its performance then commences in earnest.

## 3.3 ***DOMBA* SONGS PERFORMED WHEN A NEW CHIEF IS INSTALLED (*DOMBA ḼA TSHIFARO*)**

*Domba ḽa tshifaro* (the *domba* for catching or receiving) is the one performed when the new chief is installed. Dima (Personal interview:2007) says:

> When the chief has passed away, another chief is installed. The *domba* that is performed is known as *domba ḽa tshifaro* (the *domba* for the new chief to receive the chieftainship powers). In this *domba*, the chief does not choose a wife (*muṱanuni*).

This is the '*domba*' that gives a new chief all his power.

### 3.3.1 **The performers**

The performers of this *domba s*ongs are the following:

The performers are called initiates (*vhatei*). These are mature girls who are ready to get married. These initiates are well looked after by those girls who were initiates during the previous *domba*. Stayt (1968:111) observes:

> The initiates "*vhatei*" (sing. *Mutei*), are particularly supervised and instructed by the young people who were initiates at the previous *domba* and who are now the *midabe* (sing. *Mudabe)*.

The other performers of *domba* initiation songs are *madunana. Madunana* (little men) are mature boys (*vho lumaho luṱanga*) who must have gone through *thondo* initiation school. *Thondo* is an initiation school where mature boys are checked to see or find out whether they have got sperms that can make children. Ṋethengwe (2001:67) says:

> Boys who attend the *domba* are called *madunana*. They help the girls in gathering the wood.

The other performers of *domba* initiation school songs are those called *tsumbewa*. These are women who could not get the chance to perform domba and its songs when they were still young. They perform *domba* when they are married and have children. They come and perform with young girls. They do not wear *maredo* (clothes). They wear *miṅwenda* on their waists or towels. They are not allowed to cover breasts which are no longer in good shape like those of the girls. These women do not go through the process of inspection where girls are checked to see whether their maidenhood had been taken away from them by young men. Dima (Personal interview:2008) says:

> Even when *domba* songs are performed, these women do not stand in front, they stand at the back of all the girls. They are also not inspected by the old women because they have children already. Even when they have to wash themselves on the day when *domba* has ended (*ḽo swa*), they wash separately, not with the young girls.

'*Tsumbewa*' initiates are not always treated like young girls.

### 3.3.2 The place where *domba* songs are performed

*Domba* is performed at the chief's kraal at the place called *khoro*. Stayt (1968:111) maintains:

> It is held in the *khoro* of the village. Everybody, men and women, may attend this very important function.

It also takes place when there is sufficient food to eat. Stayt (1968:111) says:

> Its occurrance depends largely on the number of girls ready to participate and on the result of the harvest. It is essential that there should be plenty of food to enable the members of the school to have the necessary leisure.

*Domba* cannot take place if there are not enough girls to partipate in the process.

### 3.3.3 The management when *domba* songs are performed

#### 3.3.3.1 *Nyamungozwa*

*Nyamungozwa* is a man who looks after *vhatei* and *madunana*, i.e. girls and boys. He is chosen because of his ability to sing very well. Dima (Personal interview:2007) says:

> He takes care of the girls and boys in this institution. He even looks after the girls when they go to sleep after performing *domba* songs.

*Nyamungozwa* has to be a good singer who also looks after the initiates well.

### 3.3.3.2 *Ṋematei/Nyamatei*

She is a woman who assists *nyamungozwa* when *domba* songs are performed. She is an older woman (*mufumakadzi – tshikegulu*). When girls have menstruations, they report to *nyamatei* or *ṉematei*. She must know if there are problems that will disturb performance. *Nyamungozwa* and *ṉematei* work together helping boys and girls to know what to do when performance is in progress. Stayt (1968:112) observes:

> These two persons are masters of ceremonies and are responsible for the arrival of adequate supplies of food and beer and the regular attendance of the participants and their proper instruction, as well as for the general supervision of the whole institution.

*Nyamungozwa* works together with *ṉematei*.

### 3.3.3.3 *Nyamuthenga*

This is the girl who conveys the messages to *nyamatei* when girls are menstruating. It is then that girls will be permitted to wear towels or *miṅwenda* around their waists. Because of this condition of menstruating, such girls will be requested to stand behind other girls in a single file when *domba* songs are in progress (Dima,(Personal interview:2006).

### 3.3.3.4 *Godzwana*

*Godzwana* is a girl who is under *nyamuthenga* (*ndumi ya nyamuthenga*). When *domba* songs are performed *godzwana* and *nyamuthenga* are usually seated on the mat prepared for them to watch when boys and girls perform these *domba* songs. They only perform if they want to. The day they take part in the performance, there will be ululation all over the place and it denotes the highest peak of the *domba* (songs) performance.

When all the people indicated above are doing their best concerning the performance of these songs, *domba* initiation school becomes more enjoyable. Early in the morning at about 5h00 in the winter, a drum is sounded. This is called *tshilondo*. This sound of the drum calls the initiates to assemble at the *khoro*. Dima (Personal interview:2008) says:

> *The ngoma* sound for ***tshilondo*** says: *Gi, gi, gi!*
> *Gi, gi, gi, gi, gi, gi, gi!*
> It says wake up and come this way.

When they have arrived, the big and the well known *domba* song is started as follows:

> *Madunana ṱavha mukosi wee vhakololo*
> (Little big men cry out wee princess and princesses)
> *Muololi ṋowa ya thavha wee vhakololo*
> (Penis the snake of the mountain you princess)
> *Sinngwele nndu ya Dzaṱa wee vhakololo*
> (My house must not fall over us because of fornication caused by the penis.)

or

> My family must not get broken because of the unmarried men
> who may propose to my wife.
> *Hu a tivhiwa khulo* (mixed voices are heard).

Songs such as the following are performed (Luvhone, *Journal Volume 2*, No. 1: 1992:16):

> *Tshi mukuloni wa khomba*
> *(Vhe tshithu tshi mukuloni*
> (They say it is on the neck)
> *Tsho ḓa tsho ṱanama hani*?
> (Why is it upside down?
> *Tshi mukuloni wa khomba.*
> (It is on the novice's neck.)

When this *domba* song is performed, older women inspect the girls to ascertain whether they are still virgins. That is performed during the first days of the *domba* commencement. The song will also be performed on the last days of the initiation period. The meaning contained in this song is that girls must not allow any man or a

mature boy to deflower her during the period of *domba* initiation school. *Luvhone Journal*, Volume 2, No. 1 (1992:16) observes:

> The moral contained in this song is that a girl should not permit the deflowering of her womanhood during the initiation period. Lyric is sung as elder women ascertain the virginity of the girls in their charge – a practice that is followed on the first and last days of the initiation period.

This shows that girls must have good morals in this initiation school.

### 3.3.4 **Instruments**

When the above *domba* song is sung and performed, it is accompanied by the sound of the big drum (*ngoma*), membraphone (*murumba*) and *thungwa*. Maumela (Personal interview:2006) says:

> *Domba* has only three instruments. They are ngoma the big drum (*ngoma khulwane*, *murumba* (membraphone) and *thungwa* (smaller drum)).

These three instruments are played by girls who are good at this task because perfection is what the community is after. According to Dima (Personal interview:2006), there maybe the big drum and two or three membraphones. The smallest membraphone is used for *u tengela* (giving out the highest pitch sound).

### 3.3.5 **A place where performance takes place**

*Domba* and its songs are performed at the chief's kraal gate (*khoroni*). *Khoro* or *khoroni* is the place which the chief gave to his people. Whenever there is something to be discussed, this is the place where they sit together and discuss issues. This place is also given to the *domb*a performers to carry on their work.

### 3.3.6 **Duration**

In the olden days, *domba* and its songs lasted for four years. The reason was to establish whether the Venḓa boys and girls can spend such a long time without breaking the law of no sex before marriage. The period was reduced to three years. Again, the period was reduced to two years. It was then reduced to one year. These days, the period of *domba* performance is three months (Dima, Personal interview:2006). *Domba* and its songs are not performed regularly. It depends on the number of girls who become mature on that year because they will be the performers of this initiation school. Sufficient food is also a factor. Stayt (1968:111) says:

> The *domba* does not take place regularly. Its occurrence depends largely on the number of girls ready to participate and on the result of the harvest. It is essential that there should be plenty of food to enable the members of the school to have the necessary leisure.

If there is not enough food *domba* cannot take place.

### 3.3.7 **The attire when *domba* initiation songs are performed**

#### 3.3.7.1 **Attire for the initiates (*vhatei)***

The initiates wear *mareḓo* and wear plenty of *vhukunda* on their feet and on their hands. They also wear *thuthu* on their waists. *Mareḓo* are tied above the *thuthu*. *Thuthu* is the belt made of pieces of the broken shell of an ostrich egg. They also wear *mapala* (*vhulungu*). This is white in colour. They indicate that the girls are mature. They may now get married and give birth to children that will make the Venḓa nation continue to exist. Old women do not wear *mapala* because they cannot give birth to children any longer. In the olden days *vhatei* performed *domba* songs naked.

Van Warmelo (1960:63) says:

> In the day time anyone would go as a spectator and everything is most becoming and descent. But when night comes, they drive away the men, both old and young, and all the young folk dance by themselves quite naked. However, that is only at night time, and is done on an account of the spirits of the ancestors, of those who had died long ago.

This is an indication that there are times when men are not needed at all.

### 3.3.7.2 The attire of the *madunana* when *domba* songs are performed

In the olden days they use to wear *tsindi* only. Nowadays they wear a pair of trouser, be it long or short (Dima, Personal interview:2008).

### 3.3.7.3 The attire of *Nyamuthenga* when *domba* songs are performed

*Nyamuthenga* sticks the feather of the ostrich over her head. She also wears *vhukunda* that make a cross over her head. She also wears *Palu*. *Palu* is the cloth for the ancestors. In the olden days, she used to wear the skin of a leopard (Dima, Personal interview:2007).

### 3.3.7.4 The attire of *godzwane* when *domba* songs are performed

*Godzwana* wears *palu*. She is always behind *nyamuthenga* who also wears *palu* together with other attire indicated above.

### 3.3.7.5 The attire of *ṋematei* when *domba* traditional songs are performed

*Ṋematei* wears her *miṅwenda* only. She is a woman nearing her old age (*mufumakadzi-tshikegulu*).

### 3.3.7.6 Attire of *tsumbewa* (those who got married before attending *domba*)

They wear towels or *miṅwenda* around their waists. The reason is that they do not have breasts that are still firm. They also do not wear *maredo*.

### 3.3.7.7 The attire for *nyamungozwa*

*Nyamungozwa* is a man who wears his pair of trousers and whatever shirt he has. He also wear a *ṅwenda* when *domba* songs are performed.

## 3.4 SONGS TO BE SUNG WHEN *DOMBA* SONGS ARE PERFORMED

*Domba* songs are performed to discourage girls from rushing into marriage. The song is as follows:

*I yee! I yee!* (Chorus)
*Mme a domba a imba maipfi.*
(Mother of the *domba* sings the words.)

The drum is resounded to summon the girls to come together. This sound of the drum is called *tshilondo*. Boys and girls will stand in a single file holding hands. A woman will start the song. The big drum and the membraphones will be played. The big drum is performed by a middle-aged woman or a girl while the membraphones will be performed by the girls.

A girl in front of the line, listens to the sound of the big drum, the sound of the membraphones and the voice of the girl or a woman starting the song. She will then shove her hands thrust her right hand upwards. She will then push her right hand forward twice. The rest of the performers will imitate her. The chain formed by the holding of hands will move imitating the movement of the snake, viz. a python. The movement of the hands forming the chain moves simultaneously with the feet of the right hand side.

She will then thrust her left hand upwards. She will then shove the left hand forward twice. The rest of the file imitates her, imitating the movement of the python. The movement of the chain formed by the left hands moves simultaneously with the feet of the left hand side. This process is accompanied by singing (Mukumbani, *Domba* Initiation School, 2003:MCT 821 Section 2, Video 1, Part 2).

*Nyamuthenga* and *nematei* will join in front of the line. They may be accompanied by three to four old women dancing earnestly in line with the rhythm of the big drum and the membraphones, in the song as follows:

*Nyamungozwa mme a ṅwana*
*Nyamungozwa* mother of the child
*Musidzana a songo tamba*
When a girl has not played?
*U mona na nndu a lila*
She goes behind the hut and cries.
*A tshi elelwa zwiita vhaṅwe.*
Thinking of what was done by others.

This song discourages girls from rushing into marriages because marriage is not child's play. The performance is as follows:

(i) Boys and girls stand in a single file holding hands.
(ii) The feet and the hands of right hand move together imitating the movement of a python.
(iii) The feet and the hands of the left hand also move together imitating the movement of the python.

In the serious song such as this, the girls dance slowly being controlled by the sound of the drums and the rhythm of the song itself. The steps indicated above, are made possible because of the following:

- The melody and the harmony of the song sung.
- The dynamics of the big drum *murumba* (membraphone) and *thungwa* (the smallest membraphone).

It is believed that the rhythm of the sound of the big drum and the membraphones have their own song as follows:

*Ri toda bonndo dza vhathu*!
(We want pounds from the people!)
*Ri toda bonndo dza vhathu*!
(We want pounds from the people!)

The sound is interpreted as saying we want pounds from the people due to the economic influence of the Western world. To take a girl to the *domba* initiation school one has to pay one pound (R2.00). The British pound (money) was used for a very long time in South Africa as the country was under British rule. Therefore, it is not surprising to find Vhavenda in this initiation school singing about pounds.

### 3.4.1 **Performance of the song to advise a young woman to avoid her husband when he wants to make love to her when she has a young child**

The song is as follows as Mafenya (1988:40) puts it:

*Nyamudzadze ha na maano.*
*A tshi vhidzwa a de na nwana.*
*Tshivhidzelwa a sa tshi divhi.*
*U fhima a tshi yo u swa dzina.*
*Mathina u yo swa munna.*
*Vhasidzana tivhani khulo.*
*Vhabvana vha huvhe mihuvho.*

(Woman recently confined has no sense.
When she is called she should bring along the child.
With her not knowing why she is called.
She thought she was going to get a new name.
Whereas she was called to lie with a man.
Girls intone *khulo*.
Young woman sing *mihuvho*.)

The performance of the song is the same as the performance of the song advising girls not to get married soon when they are still very young.

The song recommend the importance of sexual intercourse to make the Vhavenḓa nation continue to exist. This is the biggest song (Luimbo luhulwane), Dima (Personal interview: 2006).

The song is as follows:

*Ahee muhololi ṋowa ya thavha wee vhakololo.*
*Ahee* the penis the snake of the mountain, you princes and princesses.
*Sinngwele nnḓu ya Dzaṱa.*
The house of *Dzaṱa* must not fall over us when having sexual intercourse to increase the nation.

*Madunana ṱavha mukosi hee vhakololo.*
Young men sing loudly *hee* princes and princesses.

This song indicated above is the most important song in the *domba* initiation school.

### 3.4.1.1 **Performance**

The performance of this song is the same as the performance of the song advising young girls not to rush into marriages. The difference is that this song is performed for a very long time. Everybody is inspired by the song and its performance. Old people end up in ululating. They also praise the chief of the area where this initiation school is being performed.

#### 3.4.1.1.1 **Performance of the song to lament having no fiancé**

The song of lamentation is the following:

*Munna a thina*!
(I have got no spouse!)
*Tshimbilani ṅwananga ni ḓo malwa matshelo!*
(Go, you will get married tomorrow.!
*Munna a thina*!
(I have no spouse!)
*Tshimbilani ṅwananga ni ḓo malwa matshelo!*
(Go you will get married tomorrow!)

*Eee! Eee!*
*Eee! Eee*!
*Tshimbilani ṅwananga ni ḓo malwa matshelo*!
(Go you will get married tomorrow!)
*Eee! Eee!*
*Eee! Eee*!
*Tshimbilani ṅwananga ni ḓo malwa matshelo*!
(Go you will get married tomorrow!)

3.4.1.2 **Performance**

The performance of this song is also serious. They perform it very slowly like the two songs indicated already. It is a painful song for those who do not have spouses because after this school, one has to get married. Those who do not have a spouse can be noticed by the kind of clothes they wear, i.e., good *miṅwenda* and *tshalana* and others. That is why there is a proverb that says: "*Mmbwa i re na muṉe i vhonala nga tshiangaladzi*" (The dog which has an owner is seen by the belt around its neck). The sound and the rhythm of the song, big drum and that of the membraphones are very slow.

3.4.1.2.1 **The performance of the song to mark the importance of the snake with regard to bearing children**

This song is not about the snake which is being referred to the penis. It is about a snake found in the women's womb. This is the snake it is believed may allow the woman to fall pregnant or not. It is the belief that if a woman becomes pregnant, her snake is functioning well. The song is as follows: Stayt (1968:116) says:

*Ṋowa yanga i a lila u beba ha vhasadzi huṅwe.*
(The snake cries that which is born of woman is always the same.)

The snake is meant to refer to the small snake that is believed to live inside every woman and it is the chief agent in building up the foetus.

### 3.4.1.3 **Performance**

The performance of this song is the same as the performance of the songs indicated above. The rhythm of the song is also very slow. This is due to the sound of the big drum together with the sound of the membraphones. The performance is also accompanied by ululation.

#### 3.4.1.3.1 **The performance of the song to advise girls not to rejoice when one is in trouble**

The song is the following: Mafenya (1968:11) says:

*Ahee! Ahee*! (chorus)
*Nyawaisedza phungo mulanda matshelo i ela iwe.*
*Nyampapa tshiwandimo vha tshi vhuya vha nga nyeni.*
*Gangalele kovha mulenzhe vhana vha musanda.*
*Vho-Mudzimba vha na mini?*
*Ahee! Ahee!* (chorus)

### 3.4.1.4 **Performance**

When the song is performed, the action is slow as in all those serious songs indicated earlier on. The performance is slow, resembling the message being sent to the performers (*vhatei*) and the audience as a whole. The rhythm of the song is slow in accordance with the beat and sound of the big drum and the membraphones.

The song and its performance advises the girls that in life, if another person is in trouble, one must not laugh because one never knows what happens tomorrow. It may be that it is one's own turn tomorrow.

#### 3.4.1.4.1 **The performance of the song to appreciate the beauty of the girls performing *domba* initiation school**

An example of the song is as follows (Mafenya, 1988:50):

*O – O - O*
*Ri pfa hu tshi imbelwa Mashau.*
*Ha Mashau yo na nga lini?*
*Ri tshi kanda ra redzemuwa?*
*U shavha u tswuka mulenzhe.*
*Mafhumulele Mugivhi.*
*A fhumula zwa ḓi tshinyala.*
*Madzanga a khomba ndi manzhi wee.*

(We hear that *Domba* has begun at Mashau.
When did it rain in Mashau's country?
She fears to soil her feet
*Mafhumulele Mugivhi*
Through this silence much come to harm
I shall die if I do not see the attractions
The attractions of the girls
The attractions of the girls are many oh my.)

In this song, people are being encouraged to appreciate the beauty of the girls in the domba initiation school.

3.4.1.5 **Performance**

The performance of the song is also slow. The sound of the master drum and the membraphones are slow. The performance of the right legs and the left legs are also slow together with the deu (chain formed by the hands of the initiates (*vhatei*)).

### 3.4.2 The performance of the song to mock at women who give birth to the second child before the first one has grown up

An example of the song is the following (Mafenya, 1988:37):

*Ahee! Ṅwana ha lili.*
*Ahee! Ṅwana ha lili a dovha.*
*He ndi khomba thi vhingwi.*
*Ndi khomba thi vhingwi ndo lindela muswahana.*
*Mathina zwi a dina, zwi a dina zwa musadzi.*
*wa thovhela a dovha.*

(Oh! The child does not cry.
The child does not cry.
I am a novice who does not get married.
I am waiting for the young man.
Oh! It irritates for a woman who get pregnant.
Oh! It irritates for a woman who get pregnant.)

This song has double advice. Another advice is that of mocking at girls who do not have fiancés already. By the time girls attend *domba* initiation school, they usually have fiancés already. The man who is going to marry a girl sometimes helps with things that are needed in this initiation school.

#### 3.4.2.1 **Performance**

The master drum is performed very slowly. The membraphones are also played slowly. The feet and the *deu* (chain formed by the hands of the initiates) move slowly in accordance with the sound of the instruments indicated above and the voices of the singers. The pace of performance is the same as the pace of the instrument and that of the song.

### 3.4.3 **The performance of the song asking for supper**

The song is as follows (Dima (Personal interview:2006):

*Ri na khofhe ri yo lala*!
(We need to sleep we must go and sleep!)
*Ri humbela tshilalelo!*
(We are asking for supper!)
*Ri yo lala.*
(We want to go to sleep.)
*Ri humbela tshilalelo.*
(We are asking for supper.)
*Tshilalelo ri yo lala.*
(Supper we want to sleep.)
*Ri humbela tshilalelo.*
(We are asking for supper.)

### 3.4.3.1 **Performance**

The pace of this song is also slow because the initiates are pleading for food. The performer of the big drum beats is slowly. The performers of the membraphones do the same, i.e., beating the membraphones also slowly. The *vhatei* (initiates) sing very slowly.

When the managers hear this song, they provide the initiates with food. After eating, the initiates go to sleep at *tshivhamboni*. *Tshivhamboni* is a house with two or three doors.

## 3.5 ***DOMBA* SONGS FOR PLAYING**

These are *domba* songs that are meant for playing when performed by the initiates. When they are performed, the old people do not participate. They go and have a rest. Dima (Personal interview:2005) says:

> These are *domba* songs that are performed for fun. When they (the initiates) perform, they can divide themselves into so many lines performing that particular song. The old people like Ṋematei have a rest at this moment.

This is the moment when the initiates take control of the performance.

### 3.5.1 **An example of the song for performance**

This is the example of a song that the initiates predict what their parents would say if they (initiates) had asked for a pound to pay to be absent from attending *domba*. One could pay a pound (R2-00) to be absent from attending this initiation school. But in this case, parents would not agree because they know that it is not about money but their culture which must not be missed by any youth in Venḍa. Therefore, the initiates sing what they predict their parents would say. Dima (Personal interview:2006) says:

*A thi nayo bonndo!*
(I do not have a pound!)
*A thi nayo ya u lifha domba!*
(I do not have it to pay for the *domba!*)
*Kondelela ṅwananga ḽi ḓo swa.*
(Be tolerant, it will come to an end.)
*A thina.*
(I do not have.)
*Hee, a thi na ya u lifha domba.*
(Hee! I do not have it to pay for *domba.*
*Kondelela ṅwananga ḽi ḓo swa.*
(Be tolerant, it will come to an end.)
*A thina!*
(I do not have!)

This song indicates that parents will not pay a pound for a girl who is lazy to attend *domba* with her age group. They will rather tell her that she must attend until it comes to an end (*u swa a u tiba*).

### 3.5.1.1 **Performance**

In this playing song, the performance is very fast. The beat of the big drum and the membraphones are very fast. The chain (*deu*) is still the same as when serious songs are performed. The difference is that in this situation, the performance is fast.
The right hands forming the chain go with the right legs. The left hands forming the chain also go with the left legs. The chain (*deu*) still resembles the movement of the phython. The girls also split the *deu* (chain) into two or more lines performing this playing song.

They also perform not moving forward or backwards but standing. They will then resume walking again (Mukumbani, *Domba* Initiation School, 2003. MCT 821 Section 2, Video 1, Part 2). *Tsumbewa (*those who perform *domba* after being married) stand together one after another performing. They wear towels on their waists (Mukumbani, *Domba* Initiation School, 2003. MCT 821, Section 2, Video 1, Part 2).

When they are tired, they sit down and then sleep on their side and show their respect by performing *u losha*. In this instance, they are having a rest. *Ṋematei* will then praise

these girls (*vhatei)* saying they belong to the chief as follows (Mukumbani, *Domba* Initiation School, 2003. MCT 821 Section 2, Video 1, Part 2):

*Ahee magombagomba a Vho-Ṱhohoyandou.*
(You lass of Ṱhohoyandou).
*Nyamudzadze mamisa ṅwana.*
(The woman who has just given birth, must breastfeed the infant.)

*Ndi ṅwana wa nyi-ha zwiḽa*?
(Whose child is he?)

The meaning of the song is that of saying girls must be tolerant. They must not think their mothers will protect them against going to perform *domba* with others by paying a pound (R2-00). They must perform *domba* until it comes to an end.

### 3.5.2 **Performance of the playing song to ridicule the chief for enjoying life while doing nothing**

An example of the song is as follows: Dima (Personal interview):

*Vhamusanda vho vhuya lini Durban*?
(Chief, when did you come back from Durban?)
*Ndematei no vhuya lini Durban*?
(*Ndematei*, when did you come back from Durban?)
*Ahee vho vhuya lini Durban*?
(*Ahee*, when did you come back from Durban?)
*Vhakoma haee vho vhuya lini Durban*?
(Headman, when did you come back from Durban?)
*Vhavenḓa vho vhuya lini Durban*?
(Elder brother to the chief, when did you come back from Durban?)

#### 3.5.2.1 **Performance**

In this playing song, there is chain (*deu*) imitating the movement of the snake but it is very fast.

### 3.5.2.2 **Movement of feet**

The feet move very fast. They go according to the movement of the hands.

### 3.5.2.3 **The beat of the drums (membraphones) and the big drum**

The drums played are *mirumba* (membraphones) and the master drum. The initiates perform standing on the same spot and imitate the movement of the snake.

### 3.5.2.4 **Singing**

They perform whilst singing the playing song. Girls are ridiculing the chief for enjoying life without going to work for all the luxuries he enjoys. For example, he does not go to the urban areas to work like other men. Instead he enjoys life as if he travelled as far as Durban by the sea to get money to enjoy these luxuries, e.g., choosing beautiful girls in this institution, getting a lot of money and other luxuries. He also get credit for having this institution going on well even though he is not the organizer. This is the meaning of that playing song.

## 3.5.3 **Performance of the playing song is to ridicule the chief for remaining alone while the initiates and their parents have gone home**

An example of the song is the following:

*Vho-Mańena vha ḓo sala zwavho.*
(Mr Mańena will remain behind.)
*Nne ri ya haya.*
(We are going home.)
*Vhamusanda vha ḓo sala vha tshi shona.*
(The chief will remain ashamed.)
*Vho-Mańena vha ḓo sala zwavho.*
(Mr. Mańena will remain behind.)
*Nṋe ri ya haya.*
(We are going home.)
*Vhamusanda vha ḓo sala vha tshi shona.*
(The chief will remain ashamed.)

This song indicates that the chief and his headmen must not think that attending *domba* is an easy task. Now that the process has come to an end for this period, people are going home. The chief will remain with few individuals or people around him, e.g., Vho-Manena. It is not going to be like when everybody was in the royal kraal.

### 3.5.3.1 **Performance**

#### 3.5.3.1.1 Chain (*deu*)

The *deu* is there, imitating the movement of the snake.

### *3.5.3.2* **The movement of *deu***

The *deu* moves very fast. It goes according to the beat of the big drum and the membraphones. The big drum beat is not the same as the beat performed when the *domba* serious song is performed. When the big drum is performed for the main *domba* song, it is performed as follows:

- It is beaten in the middle;
- It is beaten on the upper sides once;
- It is also beaten on the lower side once.

### 3.5.3.3 **The beat of the membraphones**

The beat of the membraphones is very fast. This goes with the movement of the *deu* and the movement of the legs.

When this type of playing song is in progress, the old women do not get involved. They allow the initiates to enjoy themselves. They just keep a close watch to see whether the performance is going according to the norms and regulation of this initiation school. They will only ullulate to affirm that the initiates are on the right track.

### 3.5.4 **Performance of the playing song to preserve *domba* initiation school**

An example of the song is as follows: (Mukumbani, *Domba* Initiation School, 2003. MCT 821 Section 2, Video 1, Part 1-2)

*Nṋe ro tevhela.*
(We have followed.)
*Hee! Ahee! Nṋe ro tevhela wee*!
Hee! Ahee! We have followed suit.
*Nṋe ri tshina domba!*
(We are performing *domba*!)
*Hee! Ahee! Nṋe ro tevhela.*
(Hee, ahee! We followed suit.)

The song is saying that we are following the foot steps of our forefathers by performing *domba* initiation school.

#### 3.5.4.1 **Performance**

The performance is very fast in this playing song as follows:

- The right hand and the left feet go together. This happens when they thrust their hands from the downward position to the upward position.

- The left hands and the left feet go together. They (hands) are then shoved from the downward position to the upward position. They are then (hands) thrust forward twice.

- The *deu* (single file) is split into many short lines. Girls continue performing as indicated above. The thrusting of hands and the movement of the hands are the same but the action is very fast.

- The beat of the drum and that of the membraphones are also very fast. They are performed by girls and a woman who is still very energetic. They do this while walking faster as well.

- They stop and perform standing at the same place. Here they do not thrust their hands from the downward position to the upward position. They just sing moving their hands forward and backward (Mukumbani, *Domba* Initiation School, 2003. MCT 821 Section 2, Video 1, Part 1-2).

- They then perform going forward thrusting their hands from the downward position to the upward position. The right hands movement goes with the movement of the right feet. The left hands and feet will also move together.

- Those who are performing *domba* after having children (*tsumbewa*) perform standing in the middle or at the back wearing towels around their waists.

- When they (*vhatei*) are tired, they sit down and sleep on the right hand side of their bodies. This means that they have come to an end of the performance of the song at that moment. This performance also shows respect to the chief and all the old people who are involved in the *domba* performance.

- *Nametei* will then praise the girls and then the name of the chief of the area. An example is the one done for the girls and the chief of Mukumbani, Chief Kennedy Midiyavhathu Tshivhase, as follows:

*Ahee magombakomba a Vho-Ṱhohoyandou.*
(Ahee, grown up girls of Ṱhohoyandou.)
*Tshivhase miḓiyavhathu,*
(*Tshivhase miḓiyavhathu.*)
*Ndi ṅwana wa nnyi-ha zwiḽa*
(Whose child is this?)

### 3.5.5 **Performance of the playing song to encourage people to work and not to just sit**

An example is of the song called *Tsimu ya ṅwana* (The field of the child). The song is as follows:

*Tsimu yawe*!
(His/her field!)
*Ahee! Heee! Tsimu yawe*!
(*Ahee! Heee*! his/her field!)
Tsimu ya ṅwana!
(His/her field!)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula, vho dzula vhomakhadzi.*
(You are just seated, seated vhomakhadzi.)
*I ḓo fhela*!
(It will get finished!)
*Ahee, heee! Tsimu yawe*!
(*Ahee, heee*! his/her field.)
*Tsimu ya ṅwana.*
(The field of the child.)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula vhomakhadzi.*
(You are just seated, seated *vhomakhadzi.*)

The song means that people must not just sit and not perform their chores, especially old people like *vhomakhadzi* (Mukumbani, *Domba* Initiation School, 2003. MCT 821 Section 2, Video 1, Part 1-2).

#### 3.5.5.1 **Performance**

The performance is as follows:

- The beat of the big drum and the membraphones is very fast.

- The rhythm of the song indicated above is fast. Girls sing while their *deu* (holding hands) is in place without thrusting their hands from the downward position to the upward position.

- As the song is in progress, the initiates will start thrusting their hands from the downward position to the upward position. The right hands and the right feet go together whereas the hands on the left hand side also go together.

- The performance goes on until the initiates are exhausted.

### 3.5.6 **The performance of the playing song to make a vow not to part with their culture and their tradition**

An example of the song is as follows:

*Sheleni yanga* (My shilling)

*Heḽi sialala*!
(This culture!)
*Heḽi sialala! Heḽi sialala! Ndi ḓo fa naḽo*
(This culture! This culture! I will die with it.)
*Sheleni yanga*!
(My shilling!)
*Sheleni yanga! Sheleni yanga! Ndi ḓo fa nayo.*
(My shilling! My shilling! I will die with it.)
Heḽi Sialala!
(This culture!)
*Heḽi sialala! Heḽi sialala, ndi ḓo fa naḽo.*
(This culture! This culture! I will die with it.)

The song above indicates that the culture of the Vhavenḓa people is so important that the youth will never ever part with it. It is so important that it is compared to money (e.g., shilling) which people cannot do without today.

#### 3.5.6.1 **Performance**

The song has a fast rhythm. The beat of the big drum and the membraphones is also fast.

The initiates thrust their hands from the downward position to the upward position. The right hands move with the right feet. The left hands also move with the left feet.

The performance goes on until the initiates get tired.

The performance of the *domba* playing songs is not always to be performed around in the very same area where *domba* is being performed but not moving around a tree.

## 3.6 PERFORMANCE OF CEREMONIAL CODES (*NGOMA*) WHEN *DOMBA* AND ITS SONGS ARE IN PROGRESS

*Ngoma* (ceremonial codes) in this situation is singular to be taught and shown to the initiate when *domba* is in progress. It is no longer a wooden drum performed when *domba*, *tshikona* or *malombo* are performed. These ceremonial codes are like rules (*milayo*) to be taught to the initiates so that they learn different kinds of things in life. Stayt (1968:116) says:

> At intervals during months that the *domba* is in progress instruction is given to the initiates, on the subjects of sex, marriage, child-birth, and other more mundane matters, with the help of symbols.

These *ngoma* are also known as *maṱano*. They are to be shown to the initiates at different times when *domba* is performed. This depends on the *ʱano* (exhibitions) to be displayed. Van Warmelo (1960:68) observes:

> Then they bring in the so-called *matano* (various strange objects that novices are suddenly allowed to see.)

These *ngoma* or *maṱano* are performed at night when the initiates are gathered where *domba* initiation school is in progress. This place is called *khoro* or *khoroni*. Stayt (1968:117) says:

> This often take place at night when the *vhatei* are gathered in the *khoro*. During an interval in the python dance the *mme a domba* tells them to sit in a circle near the fire and bend their heads low over the ground: while the initiates are in this position, the *ngoma* is prepared, and when all is in readiness they are told to look up.

These *ngoma* that are performed when *domba* and its songs are in progress are as follows:

### 3.6.1 *Ngoma sale (* charcoal)

*Ngoma sale* (charcoal) results when a calabash-shaped object is made up of ashes, soil as well as cow dung. This is also studded with the seeds of mealies. These seeds have many colours, namely, red, white, yellow, and black. The colours are arranged in irregular stripes that go upwards. The centre is covered with these seeds of different colours. Two feathers of ostrich are emborded in this object to make it more beautiful Stayt (1968:117).

#### 3.6.1.1 **Performance**

- The initiates are ordered to stop singing and performing *domba* songs. They are forced to lay down and hide their faces.

- *Nyamatei* goes to the hut of the chief and brings back the 'sale' from the chief's hut. This object (sale) is put in front of the initiates (*vhatei*) who have formed a circle.

- *Nyamatei* then asks them what they see in front of them. The initiates will look at the 'sale', surprised as they have never seen this object before.

- *Nyamatei* will then perform her duty by telling the initiates (*vhatei*) the following:

- ► that the white colour of the seeds represent men who are young, who are full of life;

- ► that the red colour represents a woman who is also young, of suitable age to give birth to children;

- ► that the yellow colour and the black one represent old men and old women who are coming to the end of their lives.

- The performer (*nematei*) then puts sale (charcoal) in front of the fire-light. When the four colours are reflected by the fire, the white and red colours will be very bright and beautiful representing the young ones who are still very young and beautiful. Black and yellow colours represent old men and women.

When this performance is in progress, the *domba* songs are also sung. This is due to the fact that this performance takes place very slowly.

### 3.6.2 *NGOMA NYAMUDANGA* (CEREMONIAL CODE REPRESENTING THE VULTURE)

*Danga* is the vulture, hence the name *ngomanyamudanga*. This *tano* or *ngoma* is associated with the vulture as it likes meat very much.

#### 3.6.2.1 **Performance**

The performance of this *ngomanyamudanga* is as follows:

*Nematei* or *mme a domba* takes a small pointed stick and sticks it in the ground. It is stuck very close to the fire.

The following song is performed by *mme a domba* as follows:

*Nyamuḓanga ḽo otsha ṋama ḽi vho kundwa.*
(The vulture has fried meat, but now he cannot unfry it again.)

*Mme a domba* then performs by moving her body close to the ground, on her knees, towards the stick. She then carries it away from the fire with her teeth.

While the above performance is in progress, the *vhatei* and other people gather there sing and perform *domba* songs, giving out a reverberating sound (Stayt, 1968:118).

Each and every *mutei* (initiate) will take part in this performance. They each will grab the sticks by their teeth and remove it where it is stuck very close to the fire. At the end the stick is thrown into the fire to burn. The meaning of this performance will be discussed in the chapter to come.

### 3.6.3 *Ngoma tsenene* (tree-buzzer)

*Ngoma tsenene* takes place when an old man and an old woman are disguised with leaves and grass.

#### 3.6.3.1 Performance

The initiates (*vhatei*) are forced to bow to the ground with their faces hidden. Then they are ordered to look up. They will see those two elderly people lying down on a mat prepared for them before hand. They are covered with blankets as well. Because of this disguise, it is difficult to distinguish the identity of these two elderly persons.
The meaning of the performance will be discussed in the following chapter.

### 3.6.4 *Ngoma ṱharu* (python)

This is the *ngoma* in which the initiates are forced to lay down and hide their faces while *mme a domba* brings the basket lid with the model of the snake made up of clay. This model is decorated with stripes of four colours, viz. red, white, yellow and black.

### 3.6.4.1 **Performance**

The initiates continue to sing *domba* song. They are ordered to look up as (they were ordered earlier to hide their faces). *Nyamatei* will explain to them the importance of those colours. She will then pose a question asking them what it is that they see before them. They will answer that it is a snake. This question will be repeated time and again. The *vhatei* will also answer that it is a snake.

*Nyamatei* will then tell them that women are like snakes. She will tell them that a woman becomes very dangerous if a man has sexual intercourse with her after she has had an abortion. She will indicate that the woman has to be purified first before any man can have sexual intercourse with her. Boys are also warned that they must not have sexual intercourse with their wives if they are suffering from any other sexually transmitted diseases, such as syphilis. Stayt (1968:120) says:

> Boys are also warned that they will die if they approach their wives when suffering from any infection, such as syphilis.

When this performance is in progress, they are accompanied by *domba* songs.

### 3.6.5 ***Ngoma nyalilo* (*ngoma* for crying or for screams)**

*Ngoma nyalilo* is the *ngoma* in which a young girl is selected and be forced to have ritual sexual intercourse with the chief's son whilst resisting and screaming. That is why it is called *ngoma* for crying or for screams. Stayt (1968:122) says:

> On the last morning of the domba, the *vhatei* and all the people are assembled in the *khoro*. In the presence of the whole assembly, young and old, a young girl is chosen and ordered to lie down on a mat spread in the middle of the *khoro*, where a boy, often the chief's son, is already lying. The girl generally screams (*nyalilo*) and resists, but is forced on to the mat where the pair are covered with a blanket. They then have ritual sexual intercourse.

### 3.6.5.1 **Performance**

This *ngoma* is performed in the morning of the last *domba* day. In front of everyone a young girl will be selected and be forced to lie down on a mat which is spread for this activity. On the mat there will be the chief's son. The girl will be forced to have sexual intercourse with the chief's son. She will resist and scream. These screams are called *nyalilo*. Van Warmelo (1960:71) says:

> *Nyalilo*, the great *mulayo* [which probably here means "indispensable rite"] of the *Domba* is carried out every day, before the dancers' eyes. An orphan is usually taken for the purpose. When everybody is assembled, they cover themselves with the skin and do their work in broad daylight, in the presence of many spectators. It is a *mulayo* "rule" for every day. If a girl were to be ashamed, she would be mocked and jeered at.

There is a contradiction between Stayt, A.H. and Van Warmelo, N.J. on the time on which *ngoma nyalilo* is performed. Stays, A.H. indicates that *ngoma nyalilo* is performed on the last morning of *Domba* day. Van Warmelo says that it is performed every day. *Dima*, the *domba* initiation principal, (Personal interview: 2007) says:

> *Ngoma nyalilo* is performed on the day in which *domba* comes to an end.

This is an indication that *Dima* concurs with Stayt on the time on which *ngoma nyalilo* is performed. It is not performed on a daily basis. The performance also differ from place to place. In places such as Lwamondo, *ngoma nyalilo* is not performed by a young girl and a young boy. It is performed by very old men and very old women. Van Warmelo (1960:71) says:

> The *Domba* at Lwamondo's. In our *Domba* no unmarried youths dance at all, but only young married men. The act of *nyalilo* is carried out [pro forma] by very old men and women. (This in contrast to the usual procedure in other places, where both persons are young or at least the girl is, and where actual connection does take place).

A small calabash of white beer is thrown on the side of the mat next to this young girl and a boy. This white beer represent semen of the boy.

Thereafter, the ritual will be declared complete and the blanket will be taken away and people will clap hands for the boy for showing his manhood. They will place the porcupine quills in the hair of the girl and she will go and sit with the children of the chief (*vhakololo*). The chief will give this girl a goat for the task she has performed.

Nowadays, this task of *ngoma nyalilo* is performed by old men and women who are requested to perform it by the chief, who will end up paying them for the services rendered.

When this *ngoma nyalilo* is completed, the burning-beans (*vhulada*) is smeared on the buttocks of the initiates. This causes unbearable irritation and pain. All initiates girls and boys will rush to the river to wash away the pains caused by this burning-beans. The boys go to one side and the girls to the other. When the boys have finished washing, their hair are cut. For them *domba* has come to an end. Stayt (1968:122) says:

> This is the final *ngoma*, and on its completion burning-beans (a type of red hairy bean which causes acute irritation) are rubbed over the battocks of the *vhatei,* causing them most excruciating pain. They all run down to the river to wash, the boys going to one part and the girls to another. The boys after washing, have their hair cut, and for them the *domba* is over.

This is the last *ngoma* or *tano* to be performed in the *domba* initiation school.

## 3.7 EXAMINING THE INITIATES (*U TOLWA*)

This is the process whereby girls are examined by some old women to find out whether they have been deflowered or not.

### 3.7.1 **Performance**

Girls are washed thoroughly. Their heads are shaved. They are rubbed with ochre. They are then checked to find out whether they had messed up their maidenhood. The ones that are found to be virgins are extremely praised. According to Dima (Personal interview: 2006) the praise goes as follows:

> *Ahee dzo valelwa, ahee dzo valelwa.*
> (The girl is still a virgin, the girl is still a virgin.)

This praise is accompanied by ululation and jumping up and down, high and low. These girls are carried back to the royal kraal on the backs of their mothers. They may also be carried back to the royal kraal by other older women. They wear *tshirivha.* People will then rejoice for their good behaviour. The mat is even spread for hem.

For those girls that are found to be deflowered, the performance of the praise is in the form of the opposite of '*Valelwa*' (closed) which becomes '*vulelwa'* (opened). Dima (Personal Interview: 2006) says:

> The one who is deflowered during this initiation school gets the praise, '*Ahee dzo vulelwa*', *Ahee dzo vulelwa*!' She is deflowered! She is deflowered! Her mother does not carry her on her back to the royal kraal. She even carries the calabash which is broken. This is an indication that she is no longer a virgin.

The performance meted out to her, will show that she is a disgrace to the entire family and the nation as a whole. Stayt (1968:123) says:

> A girl who has been deflowered is spat upon and derided by her companions and the old women. Her bracelets are confiscated and a chain of iron bracelets twisted around her head. She is given a sheep skin to wear instead of a goat's, and must walk home displaying her shame to everybody. Her appearance at her father's kraal is greeted with derision, instead of the rejoicing awarded to her more virtuous companions.

When girls go back to the royal kraal from the river, mats are spread for them. Old women will also be waiting for these initiates. They carry along different types of seeds, namely, seeds of maize, *makhaha, mufhoho*, *mafhuri*, *phonḓa, nḓuhu*, *mphwe*, *magwaḓi*, *luvhele* and others. These different kinds of seeds are thrown to the initiates sitting on the mats with their faces down, not looking at old women who are throwing these seeds on them. This performance of throwing seeds at these initiates has a very important meaning. The meaning of this performance will be discussed in the coming chapter.

The *domba* song will be sung. The parents will be surrounded by initiates who will perform *domba*. The parents will also participate happily in the middle. These initiates will now disperse to their different homes. On their way they will show respect to the people (*u loshelela*). Until they are given money (*marengwa*), they will not stand up.

The process of showing respect by kneeling down (u loshelela), goes on for seven days. It is performed in their relatives' homes. Boys are nowhere to be found at this stage. In fact boys were thoroughly chased away on the *tshilalandoima* day and were told not to set foot there again. T*shilalandoima* day is the day in which *domba* is performed throughout the entire night.

After seven days, the performance is that of removing the attire called maredo. They then wear the attire called *misisi*. They are now waiting to get married.

This is the end of *Domba la Tshifaro*. As indicated earlier on, the chief does not choose *muṱanuni* (a wife) because this is the *domba* for paying the last respect to the chief that has passed away. This is the *domba* to install a new chief. The other people come to choose their wives. They come on the day on which the initiates will perform domba for the whole day. They say '*nngu i rengwa mutshilani'* (when you want to buy a sheep, you must check its tail). They are referring to the beauty of the girls. After *makhadzi* has spotted a beautiful girl, she will choose her for her brother by putting a *lukunda* on her hand. This is the engagement ring. Nobody will propose to that girl again. In the other ordinary *domba* not the *tshifaro* one, the chief chooses his wives (*vhaṱanuni*).

## 3.8 *MUSEVHETHO* INITIATION SCHOOL SONGS

### 3.8.1 Introduction

*Musevhetho* is the initiation school for girls. It is an initiation school that has been learnt from the Sotho people. Van Warmelo (1960:79) says:

> The circumcision rites for girls, called by the *Venḓa Hali*, *Sungwi* or *Musevhetho*, were only adopted from the Sotho some decades ago. Chief Makhado is said to have been partly responsible.

Although this initiation school is not of Venḓa origin, it became highly rated by the Vhavenḓa. They do not even hide the fact that they have adopted this initiation school from the Sotho speaking people. This is noticed by the Sotho language found in the songs that are sung. This is also clear in the language used in the formulae (*milayo*).

*Musevhetho* or *sungwi* initiation school prepares young girls for adult life where sex will take place in order to give birth to children. This will bring about the continuation of the Vhavenḓa nation. The initiates are taught about what they will expect when they get married, concerning sexual matters. Muhomela Maṱhoho (Personal interview:2006) says:

> *Ngoma* (a sharpened reed at the end of both points) put between the thighs of girls causing pains is for telling girls to tolerate their husband when they make love to them for the first time because it is painful.

This process is to make the initiates aware of what they are going to encounter when they get married.

### 3.8.2 **Performance of *musevhetho* songs**

The performance of *musevhetho* songs is the following:

#### 3.8.2.1 The performers

The performers are girls and boys. Songs to be performed are the following:

##### 3.8.2.1.1 *Nyimbo dza u sevhetha* (songs for dancing/moving around)

These are songs that are sung and performed by girls moving around. They move around the drums that are put in the middle. Blacking (1973:40) says:

> *Nyimbo dza u sevhetha* (songs for dancing around) are sung by the girls as they dance counterclockwise in a circle around the drums. The tempo of the songs is rapid and they are sung, more often than any other type of song at the school.

About *u sevhetha* (dancing around) Muṱhavhine (Personal interview: 2007) says:

> When it comes to *u sevhetha,* girls dance moving around the *khuluṋoni* or *tshiludu.*

The song for *u sevhetha* (moving around) is as follows:

*Khedebu*

*Iyo ḽeḽe!*
*Iyo ḽeḽe khedebu!*
*Iyo ḽeḽe!*
*Iyo ḽeḽe khedebu*!

### 3.8.2.2 **Performance**

#### 3.8.2.2.1 Singing and dancing

*Vhali* (initiates) sing dancing around *khulu̓oni* or *tshiludu.* They dance anti-clockwise.

#### 3.8.2.2.2 *U losha* (showing respect)

The initiates stop dancing performance and show respect to the *khulu̓oni* or *tshiludu.* The rhythm of the dancing around is much faster.

#### 3.8.2.2.3 Clapping of hands

When *vhali (*initiates) sing, they clap their hands. When girls clap their hands, they do this with their heads bent forward. When clapping hands they also say '*murivha*' flock) meaning that they must dance together simultaneously like a flock of birds (which is *murivha* in Tshivenḓa). When they (initiates) perform, they perform together as the birds do when they fly. Mundalamo (Personal interview: 2007).

#### 3.8.2.2.4 The beating of drums

When the singing is in progress and the clapping of hands, this is accompanied by the performance of drums. The rhythm and the dynamics of the beat of drums go according to the tempo of the song. Usually the tempo is very fast (Ṋekhavhambe, Personal interview: 2007).

### 3.8.3 ***Nyimbo dza dzingoma*** **(songs for special rites)**

These are the *musevhetho* songs that are performed when special rites are performed. Blacking (1973:41) says:

> *Nyimbo dza dzingoma* (songs for special rites) accompany certain ordeals that the novices must undergo when they are in the second stage of initiation. Each one has a distinctive rhythmic pattern.

When they perform these songs, they go through painful exercises. Muthavhine (Personal interview: 2007) observes:

> The initiates sing performing special rites that are painful to perform.

This kind of *ngoma* are not drums or a drum. This is the *ngoma* (drum) that is meant for teaching the initiates (*vhali*) different types of rites, e.g., to be tolerant when different kinds of pains are inflicted on the *vhali* (initiates). Mathoho (Personal interview: 2007) maintains:

> *Ngoma* (a sharpened) reed at the end of both ends) put between the thighs of girls causing pain is for telling girls to tolerate their husbands when they make love for the first time because it is painful.

An example of the *ngoma* song by Mafenya (1988) is as follows:

> P*hephenyane*!
>
> *Phephenyane yo nnduma tswaro*!
> *Gongo ḽa u kunda vhakwevhi*!
> *Hee ndele wee i a nnduma tswaro*!

### 3.8.3.1 **Performance**

#### 3.8.3.1.1 Holding the stick between the thighs

The reed sharpened on both sides or stick is put between the thighs of girls. Van Warmelo (1968:86) says:

> They cut sticks (with two sharp prongs at either end) called *phephenyane*, which the girls must hold.

3.8.3.1.2 Walking

Girls must walk with this sharpened sticks or reed between their thighs. These sticks or reeds must not fall.

3.8.3.1.3 Penalty if stick falls

If the sticks fall, girls are beaten up. They must also pay a goat for letting that *ngoma* fall on the ground. Van Warmelo (1968:86) says:

> [That this is a painful procedure goes without saying].
> Whosoever lets the stick fall, is beaten and must pay a goat.

According to Muṱhavhine, the *musevhetho* principal, carrying drum (*u hwala ngoma*) has three categories to be performed. They are the following:

3.8.4 ***Ngoma phephenyane***

This *ngoma phephenyane* is different from the *ngoma phephenyane* indicated above. In this *ngoma phephenyane*, the initiates crawl for a long distance (*u swenda*). This performance is also very painful.

3.8.4.1 *Ngoma phephenyane ya luṱanga (Ngoma phephenyane* for the reed*)*

This is the *ngoma* that has been indicated earlier on.

*3.8.4.2 Ngoma ya u dzhena maḓini (Ngoma* for getting into the water*)*

The performance in this *ngoma* is that the initiates are told to get into cold water when it is very cold. The reason is for the genitals of the initiates to become tight in preparation for sexual intercourse when they get married (Muṱhavhine, Personal interview: 2007).

### 3.8.5 *Ngoma mememe*

This is the type of *ngoma* in which the initiates are made unable to speak clearly (*mememe*).

#### 3.8.5.1 **Performance**

(a) Sticking out the tongue from the mouth. When the *midabe* sing a song, the initiates are told to stick out their tongues, one at a time.

(b) Sandwiching the tongue with two reed sticks

When the initiates' tongue is out, Ramuhadana will put the tongue between the two reed sticks and start pulling the tongue towards him/her. The initiate will feel the pain and attempt to speak to explain the pain she is feeling but will not be able to speak clearly to be heard. Hence the name *ngoma mememe*: Mundalamo (Personal interview:2008).

> *Ramuhadana* pulls the tongue which is between the sticks towards him/her.

### 3.8.6 ***Ngoma suluvhulu***

This is the kind of *ngoma* in which the initiates glide like a snake. When the song is sung, *vhali* (initiates) glide like a snake using their shoulders.

The song by Mundalamo (Personal interview:2008), is sung as follows:

> *Suluvhulu*!
> (Glide!)
> *Suluvhulu*!
> (Glide!)
> *Suluvhulu*!
> (Glide!)
> *Suluvhulu*!
> (Glide!)

### 3.8.6.1 **Performance**

#### 3.8.6.1.1 Gliding like a snake

When the song is sung, the initiates glide like a snake. They mostly use their shoulders.

#### 3.8.6.1.2 Performance by very young girls

It is easier for young girls to perform well because they do not have big breasts. Nekhavhambe (Personal interview:2007) says:

> It becomes very easy for girls with small breasts to perform *ngoma suluvhulu*. They mostly do not hurt their breasts when they will be gliding on the ground using their shoulders.

Small breasts make it easy for the girls to perform '*ngoma suluvhulu*'.

#### 3.8.6.1.3 Performance by big breasted girls

Girls with big breasts have difficulties when it comes to performing *ngoma suluvhulu*. Big breasts prevent girls from gliding forward using their shoulders because they (breasts) touch the ground and get hurt. Tsetha (Personal interview:2007) says:

> Initiates with problems when it comes to performing *ngoma suluvhulu* are those with big breasts because they get hurt and feel enormous pains.

Big breasts make it difficult for the girls to perform '*ngoma suluvhulu*'.

### 3.8.7 *Ngoma haḽeli*

Exclamation of pain drum (gosh drum). This is the drum in which the initiates roll on the ground. The song for the performance of this *ngoma* by Mundalamo (Personal interview:2007) is the following:

*Haḽeḽi*!
(Gosh!)
*Ndi ʈoḍou fa*!
(I want to die.)
*Haḽeḽi*!
(Gosh!)
*Ndi ʈoḍou fa*!
(I want to die.)
*Haḽeḽi*!
(Gosh!
*Ndi ʈoḍou fa*!
(I want to die.)

#### 3.8.7.1 **Performance**

When the song is sung, *vhali* perform by rolling on the ground for a distance.

Tseṯha (Personal interview:2007) says:

> When the song is sung, the initiates are forced to perform by rolling on the ground for a distance. The process is also painful.

These *ngoma* songs are performed when *musevhetho* is about to come to an end (*u tiba*). On the last day girls will go to the river where the following performance will take place.

### 3.8.7.2 Incision on the thigh

On the last day of *musevhetho*, girls will go to the river. An incision will be made on the thigh. This is a sign to indicate that a person has attended this initiation school. The incision is done on the left thigh.

### 3.8.7.3 Pouring of *vhulaḓa* (yellow itching beans) called *tshubu* (Mundalamo, Personal interview:2007)

After girls' thighs have been cut, *vhulaḓa* (itching beans) will be applied on the cut. Girls will feel pains and rush to the water to wash themselves because the itching beans applied to the cut causes pain. Ṋekhavhambe (Personal interview:2007).

### 3.8.8 Songs for milayo (songs formulae of the school)

These are the musevhetho songs for performing the laws of this initiation school. Blacking (1973:41) says:

> *Nyimbo dza milayo* (songs of the laws of the school) are sung by the novices and any graduates present. They kneel on the ground by the drums while *muluvhe*, the girl appointed to be in charge of the novices, leads the singing.

An example of a song to be performed is as follows:

### 3.8.8.1 *Heḽiḽenya* (to scold someone)

*Heḽiḽenya.*
*Heḽeḽiwee*
(This one.)

*Zwa zwino ndo ni vhudza.*
(Right now I told you.)

*Ni tshi ntsema.*
(When you scolded me.)

*Ni tshi ḓi ri nyameaŋu wee.*
(When you said my mother's private parts.)

### 3.8.8.2 **Performance**

#### 3.8.8.2.1 *U tseda* (to dance with toes)

When the above song is sung, the initiates perform by moving their toes forward. They also half-stand and squatter again immediately while the toes are moved forward. This process is also painful.

#### 3.8.8.2.2 Clapping of hands

When moving with their toes, they also have to clap hands in front of them. They must do this while they are in a squatting position. This is also very painful. Muṱhavhine (Personal interview:2006) says:

> The initiates (*vhali*) feel a lot of pain in their feet.

#### 3.8.8.2.3 Moving around *khuluŋoni*

When they perform like this, they perform while dancing around the *khulunoni*.

#### 3.8.8.2.4 Performance by boys (*u ṱomola ṱhogwa*)

This is performance whereby boys are given presents by girls. These presents are called *zwitsivha* (things that are loved) Muṱhavhine (Personal interview:2006).

#### 3.8.8.2.5 Performance by asking questions

Initiates are asked a question by the *vhadabe* as follows: *Mutsivha waŋu ṅdi nnyi*? (Who is the boy you are interested in?). This question is asked by a whistle not by the word of mouth (*nga mutsha*). A girl will give the name of a boy who interests her.

Again, a question will be asked as follows: What have you brought him? A girl will answer: I have brought him peanuts or *halwa ha mahafhe* (traditional beer). *Mutsha* will respond as follows: *Ahee mutshantshana* (a person who dances in the ancestor worship songs) *wa phidana bili githaru* (You gave whole heartedly, your blessings will be more than twice that up to three times.

### 3.8.9 ***Nyimbo dza u wela*** (songs for assisting a person to cross a river)

This is the *musevhetho* song sung by the *midabe* (veterans) when they go around getting girls who must come to attend this initiation school. Blacking (1973:40) maintains:

> ... and a recruiting song (*luimbo lwa u wedza*, literally, song for helping a person cross a river), which is sung when senior members go round recruiting.

An example of the song for performance by Nekhavhambe (Personal interview:2007) is the following:

*Vhomme basadi baa wela*!
*Hoo! Hee, huwee*!
*Hee, vhomme basadi ba a wela*!

*Hoo! Hee, huwee*!
*Hoo! Hee! Huwee*!
*Zwenezwi ni swike ni tshi amba*
(Do not tell anyone.)
*Hoo, hee, huwee*!
*Hoo, hee, huwee*!
*Ni tshi vhudza mme mulayo*
(Do not tell your mother formulae.)
*Hoo, hee, huwee*!
*Hee, hee, huwee*!
*A zwi ambiwi zwi a ila.*
(This should not be told to anyone.)
*Hoo, hee, huwee*!
*Hoo, hee, huwee*!
*Na vha vhudza vha ḓo fa.*
(If you tell her she will die.)
*Hoo, hee, huwee*!
*Hoo, hee, huwee*!

### 3.8.9.1 **Performance**

#### 3.8.9.1.1 Singing and recruiting

The *midabe* (veterans) go around recruiting girls who must come and attend this school.

### 3.8.10 ***Nyimbo dza vhahwira*** *(songs of the vhahwira)*

*Vhahwira* are the performers of *musevhetho* songs. They dance with their bodies masked. Blacking (1973:43) says:

> *Nyimbo dza vhahwira* (songs of the masked dances) are sung when the masked dancers perform in front of the girls.

An example of the song for *vhahwira* is the following:

*Ro ima roʟhe!* (We stood together!)

*Ro ima roʟhe!*
(We stood together!)
*Na Ravhangani!*
(With Ravhangani!)
*O ima roʟhe!*
(We stood together!)
*Na Ravhangani!*
(With Ravhangani!)
*Ro ima roʟhe!*
(We stood together!)
*Na Ravhangani!*
(With Ravhangani!)

When the song indicated above is sung by the *vhali*, *muhwira* dances to entertain the girls.

3.8.10.1 **Performance**

3.8.10.1.1 Singing and clapping hands

The initiates sing the above-mentioned song while clapping hands. *Muhwira* will then start performing his dances and dance to entertain the girls.

3.8.10.1.2 Dancing around the ground

*Muhwira* dances around the ground running up and down making the girls happy.

3.8.10.1.3 The beating of the membraphone

To suite the rhythm of the song, the vhali perform the membraphones to motivate *muhwira* to perform very well.

3.8.10.1.4 Communication

Muhwira does not communicate with the audience verbally. He communicates with the audience by means of whistling.

3.8.10.1.5 Questioning

*Muhwira* ask *vhali* (initiates) a question before he comes out of *tshilodo*. *Tshilodo* is a ramshackle built of shrubs and leaves. He will be heard groaning with a gruff voice to frighten the initiates. He asks a question as follows:

*Nṋa ndi nṋe nnyi naa*?
(Who am I?)

This question is asked by means of whistling.

3.8.10.1.6 Answering

*"Vhali"* will answer by giving a name as an answer.

3.8.10.1.7 Response by *muhwira*

*Muhwira* will refuse to accept the name and order them to give another name. When they give another name, he may disagree again and say it is not his name. When they give him the name he likes, he will be happy.

3.8.10.1.8 Clapping of hands (*u phuphutha zwanḓa*)

When *muhwira* is happy with the name given, the initiates clap hands. This is called *u phuphutha zwanḓa*. *Muhwira* will then respond as follows:

*Ahee vhasidzana vhanga vha doliadodo.*
(You have done well my girls.)
*Vha phidana mbili githaru.*
(You will be blessed with two or three blessings.)

3.8.10.1.9 Intimidation

The way in which *muhwira* talks, he performs in such a way that the initiates must not think that he is a human being. He talks in an intimidating way so that he must be feared. The way he talks is called "*U raganedzha*" (talking in frightful way). He will even come out and extinguish the fire that is always burning especially during the night.

When *muhwira* is dancing, girls also sing a song to praise the *musevhetho* principal for starting the process of musevhetho. The song is as follows:

*I ya na i a lila!*
(It rains and pours!)
*Hoḽeḽe! i ya na i a lila!*
(*Hoḽeḽe*! It rains and pours!)
*Eḽe*!

*Ele!*
*Holele!* *i ya na i a lila.*
(*Holele!* It rains and pours.)
*Ele!*
*Ele!*
*Holele! Ri tshelukwa ri songo lima.*
(*Holele!* We could not plough the fields.)
*Ele!*
*Ele!*
*Holele!* Ri tshi lima yone ndila.
(*Holele!* We ploughed the road instead.)
*Ele!*
*Ele!*
*Holele! Nga nthani ha musevhetho.*
(*Holele!* Because of musevhetho initiation school.)
*Ele!*
*Ele!*
Holele! *Vhathavhine* vha ita khole.
(*Holele! Vhathavhine* are not serious.)
*Ele!*
*Ele!*
*Holele! Vha imisa ngoma tshilimo.*
(*Holele!* He starts *musevhetho* school during summer time.)
*Ele!*
*Ele!*
*Nda ri idani-ha ri vhone zwithu.*
(I say come and see miracles.)
*Holele!* *Vhathavhine vha ita khole.*
(*Holele!* *Vhathavhine* are not serious.)

When the song indicated above is performed, *muhwira* will perform very well for the initiates.

## 3.9 THE PERFORMANCE OF *TSHIKANDA* INITIATION SCHOOL

### 3.9.1 Introduction

*Tshikanda* is the initiation school for girls to teach them how to look after their families. Mundalamo (Personal interview: 12-02-2007) says:

> This is the initiation school that precedes domba. It is done to teach girls how to take care of their families.

Before *domba* commences, *tshikanda* is performed first. Van Warmelo (1960:53) says:

> There is also another *vhusha,* called *tshikanda* "skin", it is the vhusha of the beer (which the people have to bring to the chief's kraal). A great quantity of beer is consumed and it is announced that the domba is to be held.

The song for *Tshikanda* performance is as follows:

### 3.9.1.1 *Nyimbo dza u tseda* (songs for sliding, *u tseda*)

An example of the song is as follows:

*Thi vhaisali.*
(I do not feel the pain.)
*Thi vhaisali ahee Manyunyu!*
(I do not feel the pain ahee Manyunyu.)
*Thi vhaisali nḓuni thi vhaisali.*
(I do not feel the pain when I am being made love to for the first time.)

When the song is in progress, the performance of the *tshikanda* song is as follows:

### 3.9.1.2 Squatting position

The initiates perform the dance from the squatting position.

### 3.9.1.3 Standing up a little

The initiates will perform by trying to stand up a little but go back to the squatting position immediately.

### 3.9.1.4 Moving the toes forward

The toes are moved forward while the performers are in the squatting position.

### 3.9.1.5 **Singing**

This performance is accompanied by singing. The performer sing while performing. What the performer is saying in the *tshikanda* song indicated above is that she does not feel the pain when she has to have sexual intercourse with her husband for the first time. Nḓekhavhambe (Personal interview:2007) says:

> The girl performing this tshikanda song says she will not feel the pain when she is made love to for the first time by her husband.

The performer sings moving her toes forward while she is in a squatting position.

### 3.9.2 **The song for going to eat**

The song is as follows: Mundalamo (Personal interview:2007):

*A lu oneswi, riṋe ri na nḓala*!
(Death does not allow a person to say bye, we are hungry!)
*Ro vha ro dzula ro sina ganda!*
(We were living happily!)
*Ri ḓheni ri ḽe!*
(Give us food to eat!)
*Ro vha ro dzula ro sina ganda!*
(We were living happily!)
*A lu oneswi riṋe ri na nḓala!*
(Death does not allow one to say 'bye', we are hungry!)
*Ro vha ro dzula ro sina ganda!*
(We were living happily!)

### 3.9.2.1 **Performance**

When the above indicated song is sung, the process of performance is as follows:

#### 3.9.2.1.1 Going to *tshivhamboni*

After singing the song, vhatei will go to *tshivhamboni*.

3.9.2.1.2 Eating food

At *tshivhamboni*, the *vhadabe* give the initiates food. The process is as follows:

- They are given food in both their hands.
- They use their mouths to eat without touching the food with their fingers.
- They use their mouth to eat like dogs. They do not even wash their hands.

(Mundalamo (Personal interview: 12-01-2007) says:

> *Vhadabe* are responsible for giving the initiates food. They eat food without washing their hands. When eating the initiates do not eat normally like what they do when they are at home or anywhere else. They eat using their mouths, not touching food with their hands. This goes on until the process comes to an end.

With regard to this eating process, Stayt differs with Mundalamo (2007) in the sense that the initiates lie flat on the ground and eat with their hands while lying down. Stayt (1968:112) says:

> Porridge is cooked for the vhatei and placed on the earth and they are ordered to eat it, lying flat on the ground and scooping it into their mouths with their hands.

About this performance of eating indicated above, one comes to a conclusion that this performance differs from place to place when *tshikanda* is performed.

### 3.9.3 **Early morning song**

Very early in the morning (*maḓautsha*) or at dawn, the initiates wake up and go to *khoroni* singing the following song:

*Vuwani ḽo tsha*!
(Wake up, it is now sunrise.)
*Ha mangandanganda.*
(At Mangandanganda.)
*Ha mangandanganda.*
(At Mangandanganda.)
*Ahee ḽo tsha*!
(Yes, it is sunrise!)
*Ha Mangandanganda*!)
(At M*angandanganda*!)
*Ahee! Huwee*!
(Yes, Yes)
*Ha Mangandanganda*!
At M*angandanganda*!)

### 3.9.3.1 **Performance**

#### 3.9.3.1.1 Singing

The initiates perform by singing the song indicated above. Nekhavhambe (Personal interview:2007) maintains:

The *vhatei* sing the song going to *khoroni.*

#### 3.9.3.1.2 Jumping like frogs

When *vhatei* go to *khoroni*, they go in a single file. They hop behind each other imitating the frog. Stayt (1968:112) observes:

> In the early hours of the morning the vhatei are sent into the khoro in a single file, hopping behind one another in imitation of frogs.

This is what the initiates do early in the morning when they go to '*khoroni*'.

## 3.10 THE PERFORMANCE OF *VHUSHA* INITIATION SCHOOL

### 3.10.1 Introduction

This is an initiation school that teaches girls about life when they become adults and get married. It is all about family life. Van Warmelo (1960:37) says:

> In addition to the inevitable milayo (formulae), which seem to be part and parcel of every Venḓa institution, we find here the practice of several rites that are supposed to prepare the girls for later life.

This initiation school takes place when a girl has started menstruating. Ṋekhavhambe (Personal interview: 03-02-2007) says:

> A girl does not attend vhusha initiation school before her toe hits the ground (*u khukhulwa*) and bleed. This is referring to her menstruation.
>
> *Musidzana ha yi u imbelwa a songo khukhulwa tshikunwe (u vhona ṅwedzi*) (to start menstruating).

At this stage, a girl is considered to be mature. Stayt (1968:106) says:

> A girl, at her first menstruation is considered to have reached the stage in life when she must discard her childish practices and become a responsible member of the community.

When it is realized that the girl has started menstruating, midabe will come and take her after informing the people at the chief's kraal (*musanda).* The *muulu* song will be sung. *Muulu* is the song sung when taking girls to this initiation school. The *muulu* song will be sung as follows:

### 3.10.2 ***Muulu* song to take the girl to *musanda***

*Nyamuḓanga ḽo otsha ṋama.*
(*Nyamuḓanga* has roasted meat.)
*Ḽi vho kundwa nga u fula.*
(It cannot get it out of the fire.)
*Nyamuḓanga ḽo otsha ṋama.*
(*Nyamuḓanga* has roasted meat.)
*Ḽi vho kundwa nga u fula.*
(It cannot get it out from the fire.)

#### 3.10.2.1 **Performance**:

The performance of this song is to take the mature girls to the chief's kraal because they have already menstruated.

### 3.10.3 **The song for the girls (initiates) wearing only *maredo***

The song is as follows:

*Ha athu u lila khomba*!
(She has not as yet cried!)
*A lila ni vhona ngani*?
(What do you see if she has already cried?)
*Ni vhona nga malilele.*
(You see the way she cries!)
*Malilele a dziṅwe khomba.*
(The way the other mature girls cry.)
*A lila ni vhona ngani*?
(What do you see if she has already cried?)
*Ni vhona nga malilele.*
(You see it by the way she cries.)
*Malilele a dziṅwe khomba.*
(The way the other mature girls cry.)

### 3.10.3.1 **Performance**

#### 3.10.3.1.1 Carrying of hands – Holding the initiates hands high

The *midabe* go and stand behind the initiates. The initiates are ordered to raise their hands high. *Midabe* or *vhadabe* (veterans) archor the hands of the initiates high so that if the initiates are tired of holding their hands high, they must not let them fall when they feel the pain of tiredness. The hands of the initiates must remain raised high in the air.

#### 3.10.3.1.2 Duration of the process

This process takes a long time while the hands are in the air. It is a painful process with the initiates ending up crying in pain.

#### 3.10.3.1.3 Performance when they did not cry

If a girl does not cry, and her tears are seen by the veterans (*midabe*), and the old women, she will be taken home and her parents will pay by giving a cow to the chief. Tsetha (Personal interview:2007).

#### 3.10.3.1.4 Performance when she has cried

If the initiates cry, their parents will be very happy. She will then show respect by *u losha* (showing respect).

## 3.11 PERFORMANCE OF *MILAYO* SONGS FOR *VHUSHA*

*Vhusha* songs for *milayo* (formulae) are as follows:

### 3.11.1 *Lunya* (Obstinacy)

*Lunya ndi mavhulahise.*
(Obstinacy kills.)
*Lunya ndi mavhulahise.*
(Obstinacy kills.)
*Lunya ndi mavhulahise.*
(Obstinacy kills.)

#### 3.11.1.1 **Performance**

##### 3.11.1.1.1 Hooking of fingers

The right hand goes above the right shoulder. The left hand bends at the back facing upwards. The second fingers from the right hand and the left hand hook each other at the back.

##### 3.11.1.1.2 Downward and the upward movement

When the above song is in progress, the initiates with their fingers hooked, must bend backwards and forward. This process has to continue for a long time when singing of the above-mentioned song is in progress. The process is very painful.

##### 3.11.1.1.3 Performance of *mulayo* song to imitate *mutshenzhe*, Mundalamo (Personal Interview:2007)

The song is as follows:

*U ya gonya mutshenzhe*
(Termites are climbing.)
*Ahee u a namela.*
(Ahee they are climbing.)

*U ya gonya nndu mutshenzhe.*
(The termites are climbing the hut.)
*Ahee u a namela.*
(*Ahee* they are climbing.)

3.11.1.1.4 Performance

3.11.1.1.4.1 Standing against the wall

When the song mentioned is sung, the initiates will stand against the wall with their heads facing the ground. Their heads will face the ground while the feet touch the wall in the backward position.

3.11.1.1.4.2 Crawling

The initiates will try to imitate what (*mutshenzhe*) do when climbing into people's huts in order to eat and destroy. This performance is done while the song indicated above is in progress. The meaning of these performance will be indicated in the chapter to follow.

## 3.12 PERFORMANCE IN TRADITIONAL RELIGIOUS SONGS

### 3.12.1 Introduction

These are songs that are performed in order to communicate with the ancestors. Songs are sung and performed to make the ancestors bless the ploughing seasons with good rains in order to get more crops. These songs are also performed to ask the ancestors to chase away all the diseases of this world so that people must not get ill. It is a request to the ancestors to look after the Venda nation as a whole. Livhebe (Personal interview: 2004) says:

> *Malombo* songs are performed in order to ask for good rains. Good rains will result in good harvests of crops. They are performed before people start ploughing. They are performed to give people strong bodies in order to cope with the ploughing season. People must be free from illness.

These religious songs are sung and performed for the ancestors to be happy about their people. They are also given libation (*mpambo*) during *thevhula* performance. Dima (Personal interview: 2006) says:

> Traditional religious songs are performed to make the ancestors happy. If they are happy there is peace in the land.

The performance in the traditional religious songs is done in the following:

### 3.12.2 ***Malombo* religious songs**

These are songs sung and performed for a person who is continuously ill. The performance of the relevant *malombo* songs is believed to heal this person because it is the traditional healer who gives instruction that these *malombo* songs be sung and be performed for the patient. Usually it is believed that it is the spirit of the ancestors that causes one to become ill. Van Warmelo (1960:141) says:

> The spirit of a departed ancestor is believed occasionally to make ill one of his descendants, almost invariably a girl or a woman. The divining dice, when consulted, say the illness is due to *malombo*. This means that the spirit wishes to take possession of the patient. Such visitation is looked upon as an honour and the subsequent proceedings are designed, not to exorcise the spirit, but on the contrary to let it in. The help of a medium (*maine*) is sought to this end.

It is the task of *Vhavenda* to please their ancestors all the time by performing relevant rituals to avoid offending them. It is also believed that the ancestors feel offended when ignored and they cause one member of the family to get ill. Stayt (1968:302) says:

> *Malombo* originated with the Vhalembethu of Hamutelele. The rest of the Vhavenda inherited them from the Vhalembethu of Hamutele.

The song by Ralushai (2007) is as follows:

> *Hamutele a ku endi nwana,*
> *A kalukalula Lulembethu,*
> *Hamutele a hu yi nwana,*
> *A ya hone u vhuya o hwala Lulembethu.*
> (A child must not go to Hamutele
> If he or she goes there, he or she comes back inheriting Lulembethu.)

About this Sigwavhulimu (2008) also concurs with Ralushai (2007). He (Sigwavhulimu, Personal interview:2008) says:

> The spirit, *tshilombo* (pl. *zwilombo*), which is supposed to enter the host, is usually the spirit of some offended ancestors, sometimes absurdly remote. This spirit will cause its victims illness and subsequently death if it is not pacified.

This is an indication that the *malombo* songs must be sung and performed for the ancestors to become happy. About *malombo* and their songs Sigwavhulimu (Personal interview:2008) says:

> An inspired person by '*tshele*' (percussion) is no longer oneself. The person inspired is under a very powerful influence of the ancestor spirit. Percussions lead one to become inspired and the ancestor spirit does not come for nothing (*mudzimu ha wi lwa fhedzi*).

There are two types of *malombo* that are performed. They are as follows:

### 3.12.2.1 *Malombo* for paying homage (*u imela*)

This is the type of *malombo* that is performed after the *malombo* principal had died. This is the person who used to bring the ancestors' spirit down to those who were affected by the ancestors' spirits. These people are called *malombe*. When they are requested to come and perform, they never refuse. Dima (Personal interview:2006) says:

> *Malombe* will never refuse when they are called to come and take part in the *malombo* process. That is why there is a proverb in Tshivenda that says: "*A dzimana u la malombe mukosi a a phalalâna.* (*Malombe* do not give each other something to eat but when they are called to come and perform *malombo*, they help each other.

This type of *malombo* is performed to pay homage to the *malombo* principal who has passed away. Malombe will come and perform *malombo* songs to honour that person even though he is dead. They even go to the extent of collecting money to buy a cow to be slaughtered for the occasion.

### 3.12.2.2 *Malombo* to summon *malombe*

This is *malombo* that is performed to call *malombe* (performers) to come and help bring down the spirit of a person who has the ancestor spirit that must be brought down. When called, they never refuse. Dima (Personal interview: 11 April 2007) says:

> *Malombe* will not refuse the invitation even in this type of *malombo* that has to be performed.

This is an indication that the process of co-operation is the same as in the *malombo* for paying respect to the *malombo* principal who has passed away.

3.12.2.2.1 **Performance**

For the performance of *malombo* to take place, the following must be taken into consideration:

3.12.2.2.2 ***Tshele*** (percussion)

*Tshele* (hand-rattle) is an instrument handled by those who perform *malombo* songs to the accompaniment of dancing.

Apart from this percussion there is also the process of singing *malombo* songs, and playing the *tshele* instrument. This process of performance is also called *tshele*. In this process no drums are played. People just sing, perform *tshele* instruments for a person troubled by the ancestors' spirit until the spirit comes down (*mudzimu wo wa*).

> *Mudzimu kha riṋe ndi malombo ane a amba u vuwa ha vhafhasi kha vhaḓuhulu na nḓuhulu kha mirafho na mirafho. U vuwa ndi nḓila ya u sumbedza vhuvha ha ndunzhendunzhe ya vhutshilo, vhu tshi rathela kha nḓuhulu kana kha mirafho i ḓaho.* (This is an expression of the unending spiritual being.)

About this Vhamusanda Vho-Ṋetshiungani of Tshiheni (Personal interview:2008) maintains:

> Moving the heads in circles is healing oneself. This process takes place in August before people start ploughing. This is the type of tshele to give people strength as well as driving away sickness for the people to plough their fields without any disturbance by the deseases. This type of tshele is for every member of the society to perform if he or she likes. A person goes inside the circle under the supervision of *zhombe* (teacher) and moves his or her head for some few minutes and give others a chance to move his or her head for few minutes as well.

The song for *tshele* performance is as follows:

*Vho-Hangwani vha ḓo zwi kona naa?*
*Vho-Hangwani hae ha̍a!*
*Vho-Hangwani vha ḓo zwi kona naa?*
*Vho-Hangwani hae ha̍a.*

3.12.2.2.3 **Place**

This performance takes place inside the hut. Mmbara concurs with Sigwavhulimu when he (personal interview) says:

> *Tshele* (percussion) is performed in the hut (*tshiṱangani* and not in the corrugated iron roof).

3.12.2.2.4 **Circle**

People sit in a circle singing. Those who are to be possessed by the ancestors' spirit sit in the middle of the circle. They move their heads in circles.

3.12.2.2.5 **Clapping of hands**

Those who do not have percussions clap their hands, at the same time performing the song sung.

3.12.2.2.6 **The coming of the ancestors' spirits**

The possessed person ends up collapsing. This is an indication that the ancestors' spirits has arrived.

*Tshele* instruments process are performed before *malombo* is performed. In other words, *malombo* songs and their performance are preceded by the process called *tshele* in which instruments are performed.

### 3.12.2.3 **Performers**

Performers are those who are possessed by the ancestor spirits and those who perform *tshele* instruments and sing. These performers are mostly women.

### 3.12.2.4 ***Malombo* process**

Before *malombo* is played, *tshele* process must have taken place. Those who were involved in the *tshele* process, i.e., those who are possessed by the ancestor spirit and those who are assisting in the process by singing and performing, will now go to a place where *malombo* performance will take place very earnestly. This is to which other *malombe* (those who were possessed before) will also be invited. They will accept the invitation, hence the proverb "*A dzimana u la malombe mukosi a a phalalana.* (*Malombe* may not give each other something to eat but when there is a call to help each other, they will come and assist).

In this case, there will be those who are possessed by the ancestor spirits. *Malombe* will therefore, come together to help bring down the ancestor spirits to those who are to be possessed.

### 3.12.2.5 ***Malombo* performance**

The song for the performance may be the following:

*U ya lila Vho-Madevha.*
(There is a cry Mr Madevha!)
*Ahee hee hee heee haa*!
*U ya lila Vho-Madevha.*
(There is a cry Mr Madevha!)
*Ahee, hee, hee, heee, haa*!
*Ahee, hee, hee, heee, haa*!
*U ya lila Vho-Madevha.*

(There is a cry Mr Madevha!)
*Ahee, hee, heee, hee, haa*!
*Ahee, hee, heee, hee, haa*!

When the song is performed it is accompanied by the performance of the following:

3.12.2.5.1 The big drum (*Ngoma khulwane*)

It is performed by only one person who is an expert. Blacking (1973:46) says:

> The ability of a master drummer (*matsige*) at a possession dance is assessed by the sounds he produces, and not by the extent to which he rolls his eyes and throws his body about.

When performing this big drum, a well-prepared stick called *tshiombo* is used. The part of the body that plays an important role is the elbow. It can even get injured and develop a wound but the performer (*matsige*) will never stop performing.

3.12.2.5.2 *Dumbula*

This is a drum which comes second after the big drum. The *mutungwa* drum when played is according to rhythm of the song indicated above and the rhythm of the big drum. About *mutungwa.* Maumela (telephonic interview: 12 April 2007) says:

> Besides the big drum, there is *mutungwa* which is second to the big drum.

The sound produced by this *mutungwa* is called *u tengela* (to make *malombo* performance more enjoyable).

3.12.2.5.3 *Murumba* (membraphone)

*Murumba* is smaller than the *mutungwa*. It is played by a woman or a man. Two drum sticks are also used when *murumba* is performed. About *murumba*, Maumela (Telephonic interview: 12 April 2007) says:

> *Murumba* is the smallest of the three drums. It is smaller than *mutungwa*.

When it is played its sound is smaller than the sound of the two, i.e., the big drum and *mutungwa*. It can be heard very far away just like the big drum. It is also believed that when *murumba* is played, it tells the following:

> *Tshitumbu tsho fura maḓi!*
> (The stomach is full of water!)
> *Ndi ḓo nwa ngani mabundu!*
> (How will I drink *mageu* (*mabundu*)!)
> *Tshitumbu tsho fura maḓi!*
> (The stomach is full of water!)
> *Ndi ḓo nwa ngani mabundu!*
> (How will I drink *mageu!*)

Some people do not know it as *murumba*. It is known as *tshituṱulu*. Dima (Personal interview: 2007) says:

> Some people call *murumba* by another name called *tshituṱulu*.

When *tshituṱulu* is performed, only one drumstick is used. The combination of the big drum, *mutungwa* and *murumba*, together with the song sung, make it easier for the dancers to perform very well. They perform until the spirit of the ancestors comes to the person concerned. The people affected by the ancestors' spirits do not eat. They only drink water. That is the reason why the *murumba* or *tshituṱulu* is believed to say: *Tshitumbu tsho fura maḓi ndi ḓo nwa ngani mabundu.* (The stomach is full, how will I drink *mabundu* (*mageu*). It means that the stomach is so full of water that there is no space for any other thing to drink.

The process is so painful for those to be possessed by the ancestor spirits because they suffer from hunger. They eat food only after the process is over. It is only the *malombe* who eat peanuts (*nḍuhu*). These are the people who call the ancestor spirits. They are also responsible for requesting the ancestor spirits to go away, back to where they belong. Dima (Personal interview:2007).

### 3.12.2.6 **The types of ancestor spirits that come during the performance process**

These are as follows:

*U wa dunzi* (the false ancestor spirit or the big butterfly ancestor spirit)

This is the process where the *malombo* process starts (*u lalela*) and the ancestor spirit comes instantly. This is an indication that the ancestor spirit is not a real one but a fake one. Another false ancestor spirit is when the person claiming to be possessed goes around telling people that there is no such thing as ancestor spirits. These are the people who make the mockery of the ancestor spirits which is a very painful process to perform. Dima (Personal interview) says:

> Bringing down the ancestor spirit is not child's play. I ignored my ancestor spirits when I was a member of the Lutheran Church. When the ancestor spirits started dealing with me, my mother cried tears because I was very thin. What I have realized is that our gods do not kill people.

It is not easy to bring down the ancestor spirit.

#### 3.12.2.6.1 The real ancestor spirit

The performance for the coming of this ancestor spirit takes place only three days if performed to pay homage to the one who has passed away being the principal of *malombo* (*ṋelombe*). Dima (Personal Interview:2007) says:

> The performance of the *malombo* to pay respect to the *malombo* principal who has just passed away takes three days. The performance takes the entire first day. The following day, the performers will go to the arena. In the evening the ancestor spirits will be requested to come, through performance. After they came to the people affected on the following day, the performance will take place for the whole day.

This is the procedure when the *malombo* principal has passed away (i.e., has died).

3.12.2.6.2 The performance of *malombo* songs to bring down ancestor spirits to specific people

3.12.2.6.2.1 Performance to bring down the ancestor spirits of men

If the ancestor spirit troubling a man is that of a woman, the troubled man will wear suitable women's clothes for the occasion, such as *mapala* (types of clothing that women wear when they perform *malombo* process). This type of *malombo* spend the whole month before the affected person is taken to a secret place and is questioned about what he is seeing. This process is called *u fhandiwa*. The possessed person finally sees his ancestors. After the questioning process (*u fhandiwa*), the possessed person will go to the arena (*luvhanḓe*) for performing *malombo* songs and dancing. When this man performs, he will also be carrying a spear. If this man is from a royal family, he will wear tiger skin.

3.12.2.6.2.2 The performance to bring down the ancestor spirit of a woman

When a woman is possessed by the ancestor spirit of a man, she will wear man's clothes like men's hats and also a waist coat (*tshiṋorobadzhi*). She may even hold a stick. When performing *malombo*, a woman will also carry *tsanga* (a light sharpened small axe). If the woman was possessed by a man who used to smoke dagga, she will demand it and they (dagga) will be given to her to smoke (Dima, Personal Interview: 2007).

The performers are not allowed to wear shoes when they enter the arena where *malombo* ancestor worship songs are performed. That place is said to be very sacred. This is where we see the relationship between Tshivenḓa religion and Christianity. When Moses saw the shrub of Mamore burning, he was told to come nearer but was told to remove his sandals.

When the *malombo* songs and dances are performed to pay respect to the deceased *malombo* principal (*nelombe*), as indicated earlier on, the number of days to be spent is three. This is in connection with death. In Christianity Jesus Christ was crucified on the cross and died. He rose again on the third day. This is another similarity between Tshivenḓa religion and Christianity.

### 3.12.2.7 **The performance of *malombo* associated with idioms**

When *malombo* membraphone (*murumba*) is performed, there is an idiom that says:

3.12.2.7.1 *Murumba u ṱambela tshanḓa* – The membraphone is dealing with the hand.

The meaning of this performance will be discussed in the chapter to come.

### 3.12.2.8 **The performance of *malombo* songs associated with personification**

When the above-mentioned *murumba* (membraphone) is performed, the very same expression *murumba u ṱambela tshanḓa* (the membraphone is dealing with the hand) is referred to as personification.

Personification is when something that does not behave like a human being, is made to behave likewise.

In this case, a membraphone has no life like a human being. Instead, it is the one which is dealing with the hand that belongs to a human being. It should be the hand which is working on the membraphone not the membraphone on the hand. It means that the membraphone is behaving like a human being.

3.12.2.8.1 *Dzo fhalala vhomatsige vho ṱuwa na zwiombo* (The *malombo* process has come to an end, the master drummer has departed with his drum sticks)

The meaning of this idiom will be discussed in the next chapter.

3.12.2.8.2 *Makhaula tshele* – The process of bringing the performance of percussions to an end

This idiom refers to a person who has brought in a very good point to solve a teething problem when an argument has ensued. This refers to *malombo* performance process because after the ancestor spirit has arrived, percussions (*tshele*) can no longer be performed again anytime soon. Another reason is that this process is made possible by *malombe* (*malombo* principals) who are requested to come and perform their duties, i.e., that of ensuring the smooth running of the entire performance process: the dancing that must be done properly and also dancing according to the rules and regulations of the process. Therefore, *malombe* cannot be called again to repeat the process very soon.

### 3.12.3 **The resemblance of the performance to the Venḓa proverbs**

The process of singing *malombo* songs, the process of performing the master drum, *mutungwa* or *dumbula*, (the medium drum), and the process of performing *murumba* (membraphone) should not be changed. Even the dancing process together with the process of performing percussions (*tshele*) stay the same. If the process is altered, the process will not be accepted by the Venḓa nation as a whole. The performer of the master drummer always uses only one drum stick. The performer of *dumbula* or *mutungwa* (medium size drum) uses two drum sticks. The performer of *murumba* or *tshitutulu* (membraphone) uses two drum sticks. Proverbs cannot be changed. They

always stay the same and the process of *malombo* songs and how they are performed also stay the same. They are not to be changed by anybody.

## 3.13 *TSHIKONA* RELIGIOUS SONG

*Tshikona* is a Vhavenḓa religious dance that is connected with their ancestors. It is not just a dance people see it to be. The reedpipes or windpipes (*nanga*) that are used to perform tshikona, are made of *musununu*. *Musununu* is a type of a reed that is found at *Tshaulu tsha ha Bohwana.* It is seriously connected with the religion of the Vhavenḓa (Bohwana) people. Stayt (1968:320) maintains:

> The *tshikona* dance is almost sacred in character (Plate XLVIII). It is performed at the command of chiefs and petty chiefs and is closely associated with every phase in the life of the people as a whole. The principal performers, always men, go through a long and tedious apprenticeship in this dance.

*Tshikona* is of course performed at the directive given by the chiefs. Today in Venda one is taken aback when some ordinary people own *tshikona* saying that it belongs to the ordinary citizens or people.

Vhavenḓa themselves call *tshikona mananga muladzashango* (Reedpipes or windpipes that bring peace in the land). It is also used for important occasions blessed by the chiefs. They are also used to worship the ancestors. Blacking (1967:51) says:

> The dance is connected with ancestor worship and state occasions incorporates the living and the dead, and is the most universal of Venḓa music.

Vhavenḓa believe that *tshikona* makes the ancestors happy.

### 3.13.1 **Performers**

Nowadays *tshikona* is performed by men and young boys which was not the case in the past. Men were the only people who used to perform *tshikona* but due to the influence of Western civilization, men had to go to the urban areas and leave the young men behind to perform the enormous task. Kruger (1994:62) observes:

> *Tshikona*, the reedpipe dance, was performed by adult men. However, the absence of men, away working in urban areas, contributed to the incorporation of the young boys into the dance since the 1950s.

Due to the problems indicated above, women are also performing *tshikona* today. An example is of the women of *Muswoḓi Dipeni*. They are performing *tshikona* because men are in the urban areas. Boys are dancing *Kwaito* music and other types of music like Pop music originating from the Western world.

### 3.13.2 **Performance of *tshikona***

For *tshikona* there are not many songs. The main song is one played by the reedpipes. This song is like proverbs that cannot be altered. The *tshikona* religious song (the main one) cannot be changed. Ndou (Personal interview:2008) observes:

> *Tshikona* song is just like proverbs. It cannot be changed.

When *tshikona* is performed, the reedpipes are believed to sing as follows:

*Tsho be*!
(Well and good!)
*Shango ndi matakadza.*
(The world is full of fun.)
*Tsho be*!
(Well and good!)
*Shango ndi matakadza.*
(The world is full of fun.)
*Tsho be!*
(Well and good!)

This song is saying that the people are enjoying the fun of this world. At the same time, they must never forget to worship their ancestors because they are the ones that (ancestors) shape the destinies of all individuals.

This interpretation is well known all over Venda. The reedpipes are saying that the world is more exciting (*Shango ndi matakadza*).

The *tshikona* song is also interpreted as follows:

*Vha a vhuya nga shango!*
(They come from all corners of the country!)
*Ahee*!
*Vha a vhuya nga shango!*
(They come from all corners of the country!)
*Ahee*!
*Vha a vhuya nga shango!*
(They come from all corners of the country!)

The interpretation of the song is that people come from far and wide to come and take part when the ancestors are worshipped.

The main *tshikona* song indicated above can be performed for other purposes as well. These are the purposes that make Vhavenda people have good morals. These morals make them not to forget to worship their ancestors.

The performance for these other purposes are the following:

### 3.13.2.1 **The performance of *tshikona* when the chief is installed**

The song indicated above (*Shango ndi matakadza*) (The world is exciting) or *Vha a vhuya nga shango* come from all corners of the country, is performed when a new chief is installed. This tshikona is called *tshikona tsha mukumbululo* (nobody remains at home when it is performed) Sigwavhulimu (Personal interview:2008).

When the performance is in progress, the performers change from blowing the reedpipes into singing by word of mouth. They perform a different song relevant to the occasion as follows:

*Thovhela o bva*!
(The chief has come out.)
*Tsho ambara ngala*!
(He is wearing all the greatness.)
*Tsho ambara ngala*!
(He is wearing all the greatness.)
*Thovhela o bva*!
(The chief has come out.)
*Tsho ambara ngala*!
(He is wearing all the greatness.)
*Tsho ambara ngala*!
(He is wearing all the greatness.)

What is meant here is that the chief (*thovhela*) has come having all the good things in him, i.e., wisdom, throne, wealth, leadership qualities such as all that is good for the nation and the ancestors including the chief himself (Livhebe, Personal interview:2005).

When the *tshikona* song is still waiting for instructions to perform, the chief will come out of the *thondwana*. *Thondwana* is the hut of the son of the chief. Van Warmelo (1937:256) says:

> *Thondwana* is the hut of an uncle, brother or son of the chief.

The chief comes out of the *thondwana* wearing *madavhuha*. *Madavhuha* is a big blanket made of skins of different kinds of animals. Van Warmelo (1937:50) says:

> Kaross or furs or skins.

The blanket will cover his head. His *ndumi* also and *khadzi* will also cover their heads. *Ndumi* is a vice-chief. Van Warmelo (1937:196) observes:

> *Ndumi* a vice-chief, the chief's second in command, usually a young half-brother chosen by the great ones (*vhakulwane*) for his office.

All these things take place because of the presence of *tshikona* performance. The chief, the *ndumi* and the *khadzi* will go to *maaloni*. *Khadzi* is the sister to the chief to be installed. Maalo is the mat which the chief uses to sleep on. These *maalo* are put at *khoroni*. *Khoroni* is a place where the men sit when they have something to discuss. Van Warmelo (1937:101) says:

> *Khoro* (pl. 10 or *mahoro*) courtyard, the large open space of a village in which men sit.

*Tshikona* will be performed until the chief reaches khoroni, where skins are spread. He will go there and sleep, *u fama*. All these things happen when *tshikona* performance is in progress. The *makhadzi* will come. At this time *tshikona* performance will stop to give *makhadzi* a chance to deliver her message. She will indicate that the old chief has passed away, *u dzama*. They will uncover the *davhuha* which was covering the new chief, and the new chief would be seen. *Tshikona* will then resume to be performed.

The meaning of the performance will be discussed in the chapter to come.

### 3.13.2.2 The *tshikona* song performance when there is *thevhula*

When there is *thevhula*, *tshikona* song performance is of great importance again. *Thevhula* is when the chief and his family pour *mpambo* (beer made of *mufhoho*) on the graves of their forefathers. Van Warmelo (1937:255) says:

> *Thevhula* is sacrificial rites in which a chief and his family once a year pour libation of beer (*mpambo*) Q, V) on the graves of their ancestors, i.e., a form of first-fruits ceremony.

This process indicated above goes on when *tshikona* performance is in progress.

### 3.13.2.3 The performance of *tshikona* song when there is *bepha*

*Bepha* is when the *tshikona* performers from another chief go to perform it in the territory of some other chief. They remain there for some days and are treated as guests. Girls also accompany these *tshikona* performers for the purposes of playing drums.

In the territory of the chief who is being visited, the people will be entertained by the visitors. The chief who is visited will also reciprocate by sending *bepha* to the chief who sent *bepha* to his place.

The meaning of this performance will be discussed in the coming chapter.

### 3.13.2.4 The performance of *tshikona* song as a form of discipline

*Tshikona* is used as well to discipline a member of the community who does not obey the chief's orders, e.g. if a chief wants him to participate in the performing of *tshikona* and the man does not want to take the order. The chief will send *tshikona* to the disobedient man's family. It will be performed there and this causes confusion to the family members of the culprit and is also humiliating to all the members of the family.

On top of this humiliation, *tshikona* does not come back "empty handed". It goes back to the chief's kraal with a cow or an amount of money (money is used nowadays). In the olden days, cattle were demanded as a sign of punishment, failing which the culprit will have to pack and go. Livhebe (Personal interview:2005).

### 3.13.3 *Tshikona* performance to show peace

*Tshikona* song is also performed to show peace. That is why they call it *mananga-muladza shango* (reedpipes that bring peace to the land). When the chief comes to be entertained by *tshikona* performance, the performers perform *u luvha* (to acknowledge the chief). Van Warmelo (1937:130) says:

> Do homage, recognize the overlordship of, subject oneself to: make obeisance, salute deferentially in token therefore.

When the *tshikona* performers are recognising the chief, they also show another criteria of saying things unfavourably to the chief (*u goda*). They praise the chief but not in a positive note. Van Warmelo (1937:76) says:

> *Goda* praise ironically, say unpleasant things about someone indirectly, in contrary or unpleasant terms.

Doing homage will be done as follows: The performance of *tshikona* is stopped. The performers then perform things unfavourably to the chief as follows:

#### 3.13.3.1 *Khakhamela*

This kind of doing homage is very unfavourable to the chief because *khakhamela* means *khakha u mila* (to swallow wrongly). They are saying the chief is swallowing wrongly because people are forced to go and plough his field (*dzunde*). He will get maize to eat while ordinary people who worked for him did not get sufficient time to plough their own fields. When he eats such maize, they (his subjects) feel cheated. That is why they say he is swallowing wrongly. Sometimes he may even take another man's wife

because he has powers, as David did to Uria Muhethe's wife in the Bible. The "doing homage" indicated above is another way of "swallowing wrongly" by the rulers. This kind of practice is challenged when *tshikona* is performed.

### 3.13.3.2 *Ḓambatshekwa ḽi na segere* (The crab has sergel)

When they make this obeisance, **ḓambatshekwa 'ḽi na segere**' (the crab has a sergel), the crab in Tshivenda is believed for making a man impotent if it bites him. In this case, to say the crab has sergel (*ḓambatshekwa ḽi na segere*) also means why can't the crab bite you and make you impotent because you choose whatever beautiful girls or woman you want. Dima (Personal interview:2006).

### 3.13.3.3 *Dada ḽa mavhalavhala* (The beast with colours)

This kind of making obeisance is saying to the chief that you have many colours that make you not to be trusted. It is believed that when there are certain rituals to be performed or when *domba* initiation school is to be started, (*u ima*), the chief allows a human being to be killed so that the initiation school becomes a success. When they do homage when *tshikona* is performed, they tell the chief that they do not trust him. Dima (Personal interview:2007).

### 3.13.3.4 *Thindi ndi a midza ndi kundwa nga shambo* (I can swallow the stake but the bone is difficult for me to swallow)

In this kind of paying homage, the stake represent a task given by the chief that can be performed. A bone represents a task given by the chief that cannot be performed. Now, these people are saying *thindi ndi a midza* (I can swallow the stake), *ndi kundwa nga shambo* (I cannot swallow a bone). This means that if you want me to perform a task that is possible to perform, I will perform it. If you give me a task that is difficult to perform, I will not perform it (Dima, Personal interview:2007).

### 3.13.3.5 *Lutiitii lu beba thathanana* (A little bird gives birth to a very big bird)

Here they are saying that even though they (the chief's subjects) are non entities, they may go to an extent of impregnating the chief's wives and bring children for him (chief) on this earth. This is possible because he has many wives that he does not entertain sexually. Now (we as subjects, can help you get more children in the royal kraal, unimportant as we are.

### 3.13.3.6 *Mvumi ya shango* (The rumble of the land)

It means that the chief is feared and heard everywhere. They (the chief's subjects) are not known whereas they also want to be popular.

There are times when they do homage without being unfavourable to the chief, e.g. this is as follows:

> *Marunga dzi nndevhelaho.*
> (He fights those who behaves wantenly)

This indicates that the chief does not fight people who do not fight him. He only fights those who fight him.

## 3.13.4 The performance of *tshikona* to a person who is believed to be a witch or wizard

If a person is believed to be a wizard or a witch, *tshikona* will be sent to his or her home to be performed. This person is expected to pack his belongings and go to another chief's land or place where he or she would be regarded as a foreigner (*ṱhunḓu*). This process is made possible by the performance of *tshikona* (Ṋemavhulani, Personal interview: 2007).

### 3.13.5 **The performance of *tshikona* when the chief has passed away (*u dzama*)**

When the chief has passed away *(mativha o xa*), *tshikona* is performed to lay him to rest. It is performed for the whole night. The performers do not dance any *tshikona* style. They just stand in the same position blowing their reedpipes. Dima (Personal interview:2008) maintains:

> The performers do not do any other thing except blowing their reedpipes while standing. The process takes the entire night.

Therefore, *tshikona* performance plays a role when a chief is buried. Blacking (1967:26) says: "... the commemoration of a ruler's death (*dzumo*)". Musanda Vho-Ṋetshiungani (Personal communication:2008) says:

> *Tshikona* which is performed when the chief has passed away is called *tshikumo*.

The performers do not dance around.

### 3.13.6 ***Tshikona* performance when the daughter (*mukololo*) of the chief gets married**

*Tshikona* is performed when *mukololo* (the daughter of the chief) gets married. This is a process in which people are happy. The performers will then perform different types of *tshikona* styles to show happiness.

### 3.13.7 **The performance of *tshikona* to entertain the chief**

It is the rule in Tshivenḓa that the chief should not go to his subjects' homes. He/she stays at home. In order that he must not get bored, *tshikona* is performed to entertain him. His subjects will go to the chief's kraal to be with him.

### 3.13.8 **The performance of *u ʧanga***

When *tshikona* is in progress, an old woman will move around carrying a folded *ṅwenda* cloth or a small blanket (*tshalana*) as if it is holding an infant or a newly born baby. Usually *khavho* or a small calabash is wrapped by that small blanket or *ṅwenda*. She moves around when *tshikona* is performed while the performers are squatted. She performs bare breasted.

## 3.14 **PERFORMANCE OF TSHIKONA IN USING DIFFERENT STYLES (*U SHELA MULENZHE*)**

When *tshikona* is performed, there are different steps to be performed in order to make it a complete process. Blacking (1973:51) says:

> Furthermore, *tshikona* is not complete unless the men also perform, in unison, the different steps, as the dance master directs from time to time.

These different steps that are performed are the following:

### 3.14.1 **Step for gathering groundnuts (*u kumbuludza nḓuhu*)**

This step refer to the gathering of groundnuts by boys when they play in the fields when crops such as maize and groundnuts have been harvested. Boys use their legs to dig the ploughed soft soil to unearth the remaining groundnuts that were left when the harvest was in progress.

When *tshikona* is in progress, the step of gathering groundnuts is performed.

#### 3.14.1.1 ***U zwala mbeu* (sowing seeds)**

This is the step whereby *tshikona* performers imitate how the seeds are sown. The performers demonstrate how to sow seeds with one hand while the other one holds the reedpipe and the mouth blows it. Dima (Personal interview:2008).

### 3.14.1.2 *Wa mapfene* (the baboon step)

This is the step in which the performers imitate the behaviour of the baboon. The performers of this step jump upwards and cry out to produce the sound made by a baboon when it wants to be noticed. Dima (Personal interview:2007).

## 3.15 THE PERFORMANCE OF *DAVHA* SONGS

### 3.15.1 Introduction

*Davha* is a communal group work where people work together in order to finish the work quickly. This happens when the owner of the field is being left behind by the ploughing season which is summer time. He or she then calls people (*davha*) to come and help him plough his field and finish it quickly. Van Warmelo (1937:50) observes:

> *Davha* 5. a work party held by one who wants to have his land hoed, and to which he invites all his neighbours, who are rewarded by being regaled on beer, porridge and sometimes meat.

The owner of this *davha* cook porridge and meat and also prepare beer for this people to eat and drink. Ambani (Personal interview:2006) says:

> One can even invite the *davha* people to come and help him or her with the cutting of grass for the ching huts or houses. The *davha* people can be invited to come and perform any other job as long as food and beer is prepared for them.

*Davha* is not for ploughing fields only but also for cutting grass.

### 3.15.2 Performance of the *davha* communal group work

Who perform *davha* songs?

3.15.2.1 **Youth**

Boys and girls perform *davha*.

3.15.2.1.1 **Performance**

3.15.2.1.2 Singing

These youth sing the songs sung by the adults when they perform *davha*. They sing a song such as the following:

*Kuḽa kudimana*!
(That small patch!)
*Ku a vulela*!
(It is getting finished!)
*Kha vha ri ṱhe ri ḽe*!
(Give us something to eat!)
*Ku a vulela*!
(It is getting finished!).

3.15.2.1.3 Ploughing

The youths plough with hoes as the adults do. The hoes are raised high in the air simultaneously and again land on the ground simultaneously. Singing and hoeing takes place at the same time.

In order to break monotony in this communal group work, they sing different songs as follows:

*Tsimu ya ṅwana* (The child's field)

*Tsimu yawe*.
His/her field.

*Ahee, hee tsimu yawe*
*Ahee, hee* his/her field.
*Tsimu ya ṅwana*.
(The child's field.)

*A i fheli ngani tsimu yawe?*
(Why doesn't it get finished?)

*I ḓo fhela.*
(It will be finished.)

*Tsimu ya ṅwana.*
(The child's field.)

The singing of various songs gives each youth the chance to select the song that he or she likes most. By so doing, they find the work much easier for they enjoy singing. The song above denotes that children at a younger age, do own property hence the song '*Tsimu ya ṅwana*' (The child's field). Dima (Personal interview:2007) says:

> In Tshivenḓa, it is not only adults who own properties. Even children do own chickens, small fields and others. This is also emphasized by the child in the *davha* performance song indicated above.

It is not adults only who own property but also small children.

### 3.15.2.2 **Performance of *davha* songs for adults**

#### 3.15.2.2.1 *Vhavhera na Vhabvana* (strong men and women)

The song performed by these group of people are not different from *davha* songs performed by the youth. The only difference is that when this group of people perform *davha* songs, they know that they must always be very serious. This is a group of people that is dependant upon by the youth and the old people. They are always observant to things that are happening around them. That is why they even perform political songs such as the following one:

*Ro vha ro dzula!*
*Ro vha ro dzula mahaya!*
(We were happy in our families!)

*Haa, hee, ahaa*!
*Haa, hee, ahaa*!
*Ro vha ro dzula mahaya*!
(We were happy in our families!)

*Haa, hee, ahaa*!
*Haa, hee, ahaa*!
*Ro vha ro dzula mahaya!*
(We were happy in our families!)

*Mahaya ashu ndi kule kule!*
(Our homes are now far away!)
*Ro vha ro dzula mahaya!*
(We were happy in our families!)

*Haa, hee, ahaa*!
*Haa! Hee, ahaa*!
*Ro vha ro dzula mahaya!*
(We were happy in our families!)

3.15.2.2.2 **The performance**

3.15.2.2.2.1 Singing

These adults sing the song indicated above or any other song, working very hard with purpose. They sing those songs sung by the youths.

3.15.2.2.2.2 Ploughing

When performing this *davha* task, at the same time singing, they perform very seriously. Their hoes are raised very high in the air together at the same time. They will all fall to the ground together at the same time. They perform *davha* songs and also work very hard. The above song reminds them of the stories that they were told by their grandparents and their parents about how they were happily settled in their families, before the Afrikaners started removing them from their very good places.

The adults also do not perform only one or two songs. The following song is also sung by adults ridiculing lazy people who think ploughing is child's play.

*Vhomundende!*

*Mundende mundende ṅwananga!*
*Mundende people, mundende* people my child.!
*Ahee! Vhomundende*!

Yes! *Mundende* people!

*Mundende mundende ṅwananga*!
*Mundende* people! *Mundende* people my child!

*Ahee! Vhomundende*!
Yes, *Mundende* people!

When these people perform *davha* songs they always want to impress the one who invited them by working very hard. For this performance they may sing the following *davha* song and perform their duty.

*Ḽiwela wee*!

*Hee ḽiwela wee*!
Hey attacker *yoo*!
*Ḽi a wela, ḽi a wela, ndima ḽi a wela*!
(It attacks, it attacks the patch, it attacks!)
*Ahaa, ḽi a wedza, ḽi a wedza ndima ḽi a wedza*!
(*Ahaa*, it finishes, it finishes the patch, it finishes!)

The song indicated above motivates and encourages these performers to work very hard in order to finish (*ndima*) the patch very quickly.

### 3.15.2.3 **Performance of *davha* by old men and women (*Vhakalaha na vhakekulu*)**

The performance by these group of people is no longer serious. They are reminiscent the way they used to perform *davha* when they were still very young. They perform the songs performed by youths and by the strong men and women (*vhavhera na vhabvana*). After all the youth and the energetic people (*vhavhera na vhabvana*) were taught these songs and performance by these old men and women.

### 3.15.3 **Different performances of *davha* songs**

There are different kinds of *davha* with different performances. These are as follows:

#### 3.15.3.1 ***Davha ḽa mufungwi* (*mufungwi* communal group work)**

This is the kind of *davha* in which the invited people eat food and drink beer and perform their duty later.

##### 3.15.3.1.1 **Performance**

###### 3.15.3.1.1.1 Eating

The invited people eat and drink without performing their duty.

###### 3.15.3.1.1.2 Singing

They will perform favourite songs in the owner's house. They may even perform *malende* songs.

###### 3.15.3.1.1.3 Performing their duty

The owner of this *davha* will select a date on which they will come and perform their duty of ploughing the field. They will then perform *davha* songs.

#### 3.15.3.2 ***Davha ḽa mawela* (*Davha* for inviting performers across the river)**

In this kind of *davha*, the owner invites people across the river to come and take part in this communal group work. That is why it is called *davha ḽa mawela* because the river has been crossed to invite these people.

3.15.3.2.1 **Performance**

3.15.3.2.1.1 Singing

Singing is the same as in any communal group work.

3.15.3.2.1.2 Ploughing with hoes

The process is the same. It is that of raising the hoes high in the air simultaneously and ploughing the ground simultaneously.

3.15.3.2.1.3 Dancing around by one person (*u pembela*)

When the performance of ploughing is in progress accompanied by *davha* songs, one person, usually an old man, will start running around. He will be praising the name of the chief whose people are so co-operative, who work together as one. It happens when the performers are carried away by the spirit of working together. This happens to the *davha* for strong men and women (*vhavhera na vhabvana*).

3.15.3.3 ***Gorosi***

*Gorosi* is the type of *davha* that belongs to the chief. People are invited to go and work for the chief.

3.15.3.3.1 **Performance**

The performers sing the same songs as in any other kind of *davha* mentioned already.

3.15.3.3.2 *Tshioroso* (bidding farewell) conclusion

*Tshioroso* (bidding farewell) is the beer which is put somewhere for the performers to drink before they depart to their different homes. This beer is not taken to the fields.

The pots of this beer remain with the owner of this *davha*'s home. The performers do not usually disperse in the field. They must reach home first to show order in doing things.

Dima (Personal interview:2008) says:

> This is done in order to show how organised people are. This is where people evaluate the success of this *davha* or the failure of it. They do it in order to improve where they have failed.

This process is meant to show orderliness in the *davha* performance.

#### 3.15.3.3.2.1 **Performance**

##### 3.15.3.3.2.1.1 Singing and dancing

In this bidding farewell performance, the songs performed are those of *malende*. They will perform *malende* and then disperse to their different homes in peace.

## 3.16 ***MAFHUWE* SONGS**

### 3.16.1 **Introduction**

*Mafhuwe* songs are songs that are sung by women when grinding mealies. Kruger (1994:61) says:

> Pounding songs (*mafhuwe*) are performed by women who pound maize into flour, using mortar and pestle.

These (*mafhuwe*) songs are to make the difficult task of pounding mealies easier to perform. Murwamphida (1994:15) maintains: "When a woman is performing a strenuous job of pounding maize, she sings."

### 3.16.2 **Performance of *mafhuwe* songs**

#### 3.16.2.1 **Performers**

The performers are women pounding mealies into flour. They use mortar and pestle.

3.16.2.1.1 The performance to complain about the family

They sing the following song when they perform. Murwamphida (1994:18) says:

*Fhumulani n̓wananga Maṱodzi!*
(Keep quiet *matodzi* my child!)
*A zwi ḓivhiwi u dzula vhuhadzi!*
(To stay in the place where you got married is not known!)
*Ndi konḓelela zwivhi na zwivhuya!*
(I tolerate good things and bad things!)
*Maitele itani zwanu!*
(*Maitele* do your own things!)
*Litshani nṋe ndi ite zwanga!*
(Let me do my own things!)
*Fhumulani n̓wananga Maṱodzi!*)
(Keep quiet my child *Maṱodzi!*)

When the woman sings the song indicated above she is complaining about the problems she encounters in the family created by her in-laws. She will then perform as follows:

3.16.2.1.2 Singing and pounding

She sings the above song. At the same time she will be pounding mealies with pestle and mortar.

3.16.2.1.3 Pounding following the rhythm of the sound produced by the voice

When pounding has reached its highest point, she (woman) does not utter words any longer. She just pounds the mealies hard. The rhythm of the sound made by the pestle and the mortar will go with the rhythm of the sound produced by her voice as follows:

*Hee! Hee!*
*Hee! Hee!*

In this case she does not utter words. She just make the sound when pounding mealies very hard.

3.16.2.1.4 Performance to complain about women abuse

The following song is sung as follows: Vho-Masindi Masikhwa (Phalaphala F.M. Radio Venda Cassette). Mafhuwe-mutshanzhala (1995) says:

*Ha ndi ya Ntshavheni yo mela!*
(Hey, I am saying Ntshavheni has conceived!)
*Ha ndi ya Ntshavheni yo mela!*
(Hey, I am saying Ntshavheni has conceived!)
*Ndi amba yo mela ngomu dombani!*
(I am saying she conceived at the *domba* initiation school!)
*Hu ḓo bebwa ṅwana a no pfi Madomba!*
(A baby called *Madomba* will be born!)
*Hu ḓo bebwa ṅwana a no pfi Madomba shone!*
(A baby will be born called *Madomba* shame on you!)
*Ndo hangwa vhula vhutolo!*
(I have forgotten that magic!)
*Hu na Vho-Tshivhevheṱele!*
(There are philanderers!)
*Galaha tshivhevheṱele shone!*
(Shame on you silly philandering old man!)

This woman pounding maize is complaining about an old man who made a girl pregnant at the *domba* initiation school. This silly philandering old man has destroyed the young girl's future. This is child abuse, sexually speaking.

3.16.2.1.5 The performance is as follows:

3.16.2.1.5.1 Singing and pounding mealies

Singing and pounding maize go together as indicated earlier on.

3.16.2.1.5.2 Pounding following the rhythm of the sound produced by the voice

When pounding mealies, there are times when the performer no longer utter words. She just produce the sound of her voice. The rhythm of the sound produced by the pestle and mortar will go with the rhythm of the sound produced by the voice.

3.16.2.1.5.3 Performance to drive away fear

In the olden days, women used to pound mealies into flour in the place called *goha* (maize pounding area). Usually the performance was performed at night. The woman would be alone. Ḽivhebe (Personal interview:2007) says:

> In the olden days women used to pound mealies in a place called *goha*. They used to be alone and it was also frightening.

The performance will be the same as indicated above, viz. the singing and pounding mealies process and that of producing the rhythm by the voice that goes with the rhythm of mortar and pestle.

### 3.16.2.1.6 **The performance of pounding mealies by two women in the same mortar using two pestles**

In order to finish pounding maize fast, two women may arrange to use only one mortar while each woman will be using her pestle to pound maize. They will perform as follows:

3.16.2.1.6.1 Singing

One woman will start a song that she likes with the melody. This other woman will respond by giving harmony.

### 3.16.2.2 **Pounding mealies by two pestles**

They give each other time to pound maize in the mortar. They give each other time to pound and make sure that they do not hurt each other in the process. The sound produced is as follows:

*Gi! gi!*
*Gi! gi!*
*Gi! gi!*
*Gi! gi!*

The first sound *Gi*!, is produced by the first performer while the second sound g*i*! is produced by the second performer. Then the performance goes on as indicated above.

The sound of the rhythm of the song, i.e., melody and harmony, go with the sound of the rhythm of the mortar and pestle

### 3.16.2.3 **Pounding following the rhythm of the sound produced by the voice**

When they are tired of uttering words, they just produce the sound. *Hee! Hee! Hee! Heee*! The first sound *Hee*!, represents the melody while the second sound *Hee*!, represent harmony.

### 3.16.2.4 **The performance of producing the sound to entertain themselves called *matya***

*Matya* is the sound produced by the hands holding the pestle. This is performed as follows:

- The performer does not hold the pestle firmly.
- She allows the pestle to move freely inside her both hands holding it.
- When the pestle pounds the mealies inside the mortar, *matya* sound is produced.

This sound is produced to entertain themselves while performing this strenuous task. The performance by two women gives us the idiom as follows:

> *Hu ḓo lila musi na musana.*
> (There will be the sound of the big and the small pestle.)

It means that there will be trouble, especially fighting. Sometimes when people are quarrelling with each other, one may say: '*Nga u lile musi*! Meaning that one of the people quarrelling must start beating the other one. This is an idiomatic expression that came into existence because of the performance of women pounding mealies into flour to support their families.

## 3.17 THE PERFORMANCE OF *MALENDE* SONGS

*Malende* songs are songs that are performed when people, men and women, entertain themselves. They are performed when these people are drinking beer. Mafenya (1988:13) maintains:

> These songs are sung for entertainment. They are mostly sung when people are gathered and drinking beer.

These songs are also performed monitoring what people are doing at that particular time, good or bad. Mafenya (1988:13) says:

> *Malende* songs comment on current affairs. If something unusual happens or if somebody has committed a scandal, a song is formed.

The performance takes place especially when people are drinking beer as indicated earlier on. Maṱhoho (Personal interview:2006) says:

> It is a rule that there must be some beer to drink. Even when people are performing at the chief's kraal, beer will always be there.

During this time people enjoy their crops after working so hard during the summer.

### 3.17.1 **Performers**

Men and women perform *malende*. The following song emphasizes poverty amongst Black people. They did not have clothes. They go to an extent of wearing a sack.

*Ndi fukani* (What will I wear?)

*Ahee ndi fukani.*
(*Ahee* what will I wear.)
*Saga ndo ita nguvho*!
(I have made sack a blanket.)
*Saga ndo ita nguvho*!
(I have made sack a blanket.)
*Ahee ndi fukani*?
(*Ahee* What will I wear?)
*Saga ndo ita nguvho.*
(I have made sack a blanket.)
*Saga ndo ita nguvho.*
(I have made sack a blanket.)
*Aiwa ndi fukani*?
(Yes what will I wear?)
*Saga ndo ita nguvho.*
(I have made sack a blanket.)
*Saga ndo ita nguvho.*
(I have made sack a blanket.)

### 3.17.2 **Performance**

The performer starts the song indicated above singing. '*Ahee ndi fukani*? (What will I wear?) The respondents will respond by singing '*Saga ndo ita nguvho'* (I have made sack a blanket.)

### 3.17.3 **Moving around**

This performer singing '*Ndi fukani*?, (What will I wear), will move around to warm himself or herself up. The purpose of moving around is to make the respondents get motivated and to reach a certain point in which the performer will feel that he or she

may now perform the song, i.e. to be inspired. In other words, the performer and the respondents must all get ready for the proper dancing (performing) to take place. If the performer is a woman, she will start fastening her *minwenda* moving around in preparation for serious action. If it is a man, he will roll up a pair of his trousers in preparation for action.

### 3.17.4 *Vhukati* (middle)

When the performer feels that the song has reached the point where he or she can dance, he or she will perform to the best of his or her ability. There are times in which the performer lift all the feet off the ground. Both of them (the feet) will also land on the ground at the same time. Then, the left foot will be lifted up and touch the ground. The right foot will then be lifted off the ground and touch the ground very fast. It will then be followed by the left foot again. This process will be repeated again and again until the performer feels tired. This is a common style that the *malende* performers like very much.

### 3.17.5 Ululation

When the performer is performing to the best of his or her ability, women and old women will ululate. This is done to show the performer that the audience is satisfied with the performance rendered.

### 3.17.6 Praise

The performer will be praised and his *mutupo* (clan name) will also be mentioned as follows:

*Ahee wa Vhakwevho*!
(*Ahee* the one belonging to *Vhakwevho*!)
*Vha ne nguluvhe khulu dzi Luondee*!
(The ones who say big pigs are at *Luonde*.)
*Zwigwa-muɬaɖa zwi Luvhola*!
(Small pigs are at *Luvhola*!)
*A ri ye, ri ye, ri yee*!
(Lets perform, perform, perform!)

This praise is made to encourage the performer to perform miracles if he or she can. This is accompanied by the clapping of hands. Mafenya (1988:13) says: "This singing is accompanied by handclapping and dancing."

### 3.17.7 **Slowing down**

The performers will start moving around again as he or she did in the introduction. The action moving around is repeated again. This process is performed in order to have a rest after performing so hard. If the performer satisfied the audience like his or her performance, they will continue to sing very loudly to encourage him or her to perform very well again.

### 3.17.8 **Serious performance**

The performer will again try hard to perform better than before. He or she will even change styles that he or she knows when performing. This will again be accompanied by ululation. Sometimes a drum is also played when *malende* songs are performed.

### 3.17.9 ***U sevhedza*** **(conclusion sign)**

In this aspect, the performer is expected to choose another song which will not be performed for a long time. This is what is called *u sevhedza* (exit preparation).

### 3.17.10 ***Masha*** **(stop performing now)**

This is where the audience requests the performer to stop performing in order that others may get their chance too.

### 3.17.11 ***U losha*****(showing respect)**

There are times when the performer does not want to get out of the performance arena. He or she will try to continue dancing. The one who wants to perform will be encouraged by the audience to enter the dancing arena and perform *u losha* (showing

respect) to say 'Your time is up! Give others a chance!' There is also a *malende* song performed to discourage promisquity. It is as follows:

*Tshiwa-nga-mụtana*

*Ha vha tshiwanga-mụtana.*
(It was a process of lying on the back.)
*Ndo vha wana vhe gaa*!
(I found them relaxed.)
*Hai nga mụtana*!
(Yes on the back.)
*Ndo vha wana vhe gaa*!
(I found them sleeping on their backs!)
*Hai nga mụtana*!
(Yes on their backs.)
*Ndo vha wana vhe mbaa*!
(I found them relaxed.)
*Matanda wee*!
(Sticks wee!)
*Hai Hai gana*!
(Yes, Yes on the back.)
*Matanda wee*!
(Sticks *wee*!)

3.17.11.1 **Performance**

3.17.11.1.1 Performers

Performers are men.

3.17.11.2 **Singing**

The performer starts singing the song indicated above saying '*Ha vha tshiwanga-mụtana'* (Falling on the back). The women sing in response.

3.17.11.3 **Moving around**

The man will move around getting ready for the action. He will be carrying a stick. This process as indicated above makes the respondents get charged with the rhythm,

dynamics, melody and harmony of the song. The function of the stick is to represent the penis of a man. As indicated earlier on, the song discourages adultery.

#### 3.17.11.4 Middle (*vhukati*)

The performer performs to the best of his ability when the respondents are also responding very well. The rhythm of the song is very fast. A drum is also performed especially a membraphone (murumba). A membraphone can also be played with other instruments such as empty paint tins. Hearing the sound of the membraphone and of empty paint tins, and the melodious voices of women and the sound of the grief voices of men, the performer gets inspired and dances very well. He becomes more motivated if he is aware that he has also captured the attention of the audience to such an extent that they seem to be eating out of his hand.

### 3.17.12 The function of the stick in the performance process

The stick is put between the legs representing penis. The performer will then point the stick forward imitating a man making love to a woman. He dances putting the stick between his legs. The respondents will respond very loudly. This indicated that they are aware of the important message that is being delivered, i.e. that of discouraging adultery.

#### 3.17.12.1 Ululating

Old women who knows how to ululate will perform ululation very well to indicate that they are satisfied with the message of the song.

#### 3.17.12.2 *U sevhedza* (a sign of a conclusion)

Usually the performer of the song such as this does not even give a sign of a conclusion because usually he will be very exhausted. He will just leave the arena in order to have a rest. Old women may ululate to motivate him more for the next time he performs

songs such as this one. Of course, it depends on the individual performer. If he likes to start a song to perform shortly and then sit down, it is always welcome. But a person is forced to sit down to give others a chance to perform. Usually, they say '*masha*' if a person does not want to give others a chance to perform *malende* songs. Even if a person wants to slow down in order to have a rest and start again, he is allowed to but not if there is someone waiting to perform. In this case, they force the performer to stop performing and sit down.

## 3.18 THE PERFORMANCE OF *TSHIFASI*

*Tshifasi* is a dance performed by the youths, boys and girls in the evening. Some people call it *Tshinzerere*. These are teenagers. This dance has its own songs to be sung and performed. Boys and girls who are no longer teenagers are not permitted to perform *Tshifase* songs. Dima (Personal interview:2007) says:

> Parents are very strict when it comes to the age of boys and girls who may participate in any Tshivenda dances. Over age girls and boys are not permitted to perform *Tshifase* songs.

This is the dance performed by teenagers only.

### 3.18.1 Performers

Boys and girls (teenagers).

### 3.18.2 Time of performance

It is performed in the evening before people go to sleep. The song for performance is as follows:

*Gukulume!* (A cock!)

*Khuhu ya phambo*!
(A female chicken!)
*I a lila ahee haa*!
(It cries *ahee haa*!)
*I khou ʈoɖou kekeshela*!
(It needs a cock!)
*Ahee! Haa*!

*Gukulume*!
(Cock!)
*I a lila ahee, haa*!
(A hen cries *ahee, haa*!)
*I khou ʈoɖou kekeshela*!
(It needs a cock!)
*Ahee haa*!
(*Ahee, haa*!)
*Khuhu ya phambo!*
(A female chicken!)
*I a lila ahee haa.*
(It cries *ahee haa*!)
*I khou ʈoɖou kekeshela.*
(It wants a male chicken!)
*Ahee haa*!
(*Ahee! Haa*!)

### 3.18.2.1 **Performance**

#### 3.18.2.1.1 Division

Boys and girls divide themselves into two groups facing each other. They leave a dancing space in between. Boys stand on one side and girls on the other.

#### 3.18.2.1.2 Singing

A girl who is good at singing *Tshifase* songs is the one who starts with the melody of the song. The rest of the boys and girls will then respond.

### 3.18.2.2 **Clapping of hands**

Hands are clapped in order to motivate the dancers to dance very well. Hands clapping also makes the rhythm of the song and the tempo of the dance to co-ordinate very well and to be very special.

### 3.18.2.3 **Dancing**

Two boys will start dancing from the group of boys to the middle open space and then go to where the group of girls is. Each one of them will choose a girl that they like to dance with immediately. They will then come back to the open space between the two groups and start dancing very well. A boy will face a girl dancing and another boy will also face his girl. Boys and girls will go back to their respective groups dancing.

Two girls will also start dancing from their group towards the group of boys. They will also choose boys of their choice and go to the space used by the previous group and dance very well. In this case girls are very selective when it comes to dancing partners. They do not just choose a boy who cannot dance very well. The choosing is called *u swaṱha* (to touch).

Boys are also selective when it comes to choosing dancing partners. They chose those that they love to dance with. In order to promote this choosing the following song is also performed:

#### 3.18.2.3.1 The song to promote choosing a girl that one likes

*Khethani!* (Choose!)

*Ahee Maḽikhetha*!
(*Ahee* chooser!)
*Khethani*!
(Choose!)

*Nṋe ri khetha vho nakaho*!
(We choose those who are beautiful!)
*Khethani!*

(Choose!)
*Vha milenzhe midzwororo*!
(Those with long legs!)
*Khethani*!
(Choose!)
*Vha maḓamu madzwororo*!
(Those with big long breasts!)
*Khethani*!
(Choose!)
*Ahee Maḽikhetha*!
(*Ahee* Chooser!)
*Khethani.*
(Choose!)
*Nṋe ri khetha vho nakaho!*
(We choose those who are beautiful!)
*Khethani*!
(Choose!)
*Vha milenzhe midzwororo!*
(Those with long legs!)
*Khethani!*
(Choose!)
*Vha maḓamu madzwororo*!
(Those with big long breasts!)
*Khethani*!
(Choose!)
*Maḽikhetha malikhetha*!
(Choose! Choose!)
*Khethani*!
(Choose!)

3.18.2.3.2 The song of complaint

When girls realise that they are not chosen by boys, one of them will start the song of complaining. In this song, they are not angry at each other. They do this registering a concern that they seem to be left out of the enjoyment of the *Tshifase* game. The song is as follows:

*Riṋe a vha ri swaṱi*!
(We are not touched!)

*Makombole!*
*Makombole*!
*Ya! Ya! ya! Ya! Ya*!
(Yes, yes, yes, yes, yes!

*Dzula fhasi.*
(Sit down.)
*Ya! Ya! Ya! Ya! Ya!*
(Yes! Yes! Yes! Yes! Yes!)
*Ri swaṱhane.*
(We touched each other!)

This song of complaining is also danced very well by the *tshifase* group. At the same time they acknowledge the complaint and start choosing also those that were left out.

The dancing process will go on and on until they get tired of performing *tshifase* dance. They will go home and come back the following day until the season for *tshifase* dancing expires.

## 3.19 THE PERFORMANCE OF *TSHIGOMBELA* SONGS

*Tshigombela* songs are songs that are performed occasionally. They do not follow seasons. Dima (Personal interview:2008) says:

> *Tshigombela* does not follow any season. If there is a function in the chief's kraal, *tshigombela* can be performed at any time like *tshikona*. *Tshikona* also does not follow any season.

Songs that are performed at the *tshigombela* dance are usually mockery songs. Mafenya (1988:44) says:

> At the *tshigombela* dance, they sing a lot of mockery songs.

The song that is performed at the *tshigombela* dance is as follows:

*Mbuyavhuhadzi!* (A divorcee!)

*Mbuyavhuhadzi mbuyelele*!
(A divorcee came back again.)
*Yo vhuela zwiṱa zwa madekwe*!
(She came back for last night's events!)

*Mbuyavhuhadzi mbuyelele*!
(A divorcee came back again!)
*Yo vhuela zwiḽa zwa madekwe!*
(She came back for last night's events!)
*Zwa madekwe mbuyavhuhadzi mbuyelele*!
(She came back for last night's event, she came back!)
*Yo vhuyela zwiḽa zwa madekwe*!
(She came back for last night's events!)

*Mbuyavhuhadzi* (a woman who has run away from her husband's house) or a divorcee, is being mocked at for not being at a family into which she got married.

The performance of the song is as indicated above

### 3.19.1 **The performer**

Performers are women of all ages except old women. Old women cannot cope with the tempo or speed on which *the tshigombela* dance is performed. The beat of the drums and the membraphones are very fast. Even girls at the age of 9-14 also perform *tshigombela* very well because they are still full of energy.

### 3.19.2 **Performance**

#### 3.19.2.1 **Introduction**

When these women or girls enter the dancing space or arena singing, they walk in a single file looking downwards. They then walk forming a circle anti-clockwise. They then sleep on their side performing *u losha* (showing respect). A good singer will start a song followed by the performance of the drum and membraphones (*ngoma na mirumba*).

#### 3.19.2.2 ***Vhukati*** **(Middle or body)**

The performers will start moving around in an anti-clockwise position listening to the song indicated above and the drum and the membraphone, and will decide whether they

have reached the stage on which a rapid performance can be performed. If that stage has come, they will all dance very fast, moving anti-clockwise.

### 3.19.2.3 Singing

They dance rapidly singing and looking downwards.

### 3.19.2.4 Ululation

When this dance is in earnest, old women start ululating to show the performers that they are performing well.

### 3.19.2.5 Whistling (*u lidza ndwevha*)

Nowadays the performers always bring along whistles to blow when they are dancing. The whistles are not just blown. They are blown in accordance with the rhythm of the drums and the membraphones, with the beat of the song and also with the rhythm of the voices. The sound of the whistles is as follows:

*T̂iriri!*
*(T̂rrrr!)*
*T̂iriri!*
*(T̂rrr!)*
*T̂iriri!*
*(T̂rrrr!)*

When the sound of the whistle goes as indicated above, the *tshigombela* performers perform earnestly and stamp the ground so hard.

### 3.19.2.6 Attire

When they perform they wear the following:

- White shirt;
- A coat *(tshiṱorobadzhi)*;
- *Tshiṱhuza* (beads figure belt);
  (*Bannda ḽa vhulungu*);
- Towel with white and red colours;
- Tie; and
- Hat.

They also wear *thuzwu*. Some wear beads around their heads called l*uṱomolatsie*. They also wear *makunda*.

They also wear *vhulungu* (necklace) called *mapala*. On this *mapala* they tie a string that is holding a whistle. This whistle must be nearby when it is needed for the performance.

### 3.19.2.7 **The instruments to be performed**

A drum. There is only one drum which is played.

### 3.19.2.8 **Membraphones (*mirumba*)**

The membraphones that are played are three (3). Out of these three membraphones, there is another one meant for performing *tshigombela* styles (*u shela*) *mulenzhe*. Dima (Personal interview:2008) says:

> Each *murumba* has its own function. There is one *murumba* for performing styles (*U shela mulenzhe*). There is also another membraphone for giving out a very prominent sound which co-ordinates the sound of a drum and the other membraphones. This is called '*u tengela*'.

There is also a *Malugwane* (*Tshigombela* instructor). She performs *tshigombela* standing in the middle of the circle formed. She gives instructions on how different *tshigombela* styles must be performed.

The songs that are performed are according to the current events that are taking place. An example is the song by the *tshigombela* of *Tshikweta*. The song is as follows:

*Zwo naka!* (It is beautiful!)

*U vhuswa nga Vho-Mandela*!
(To be ruled by Mr Mandela!)
*Zwo naka*!
(It is beautiful!)
*U vhuswa nga Vho-Mandela*!
(To be ruled by Mr Mandela!)
*Zwo nakelela*!
(Is more beautiful!)
*Ahee! Ahee! Zwo naka*!
(*Ahee! Ahee*! It is beautiful!)
*U vhuswa nga Vho-Mandela*!
(To be ruled by Mr Mandela!)
*Ahee! Ahee! Zwo nakelela*!
*U vhuswa nga Vho-Mandela!*

Another song by the *Tshigombela* of *Makwarani* is as follows:

Aids!

*Aids i a vhulaha!*
(Aids kills!)
*Yo balela na madokotela!*

This shows that traditional songs are based on current events.

## 3.20 THE PERFORMANCE OF CHILDREN'S SONGS

In Tshivenda there are songs that are performed by children. They are performed when children are not with their parents. Blacking (1967:24) says:

> Venda children begin to participate in music-making when they spend less time with their mothers and more with other children. They sing the musical games and songs called *nyimbo dza vhana* (children's songs) which are generally sung by day and at any time of the year; and *ngano* (sing.

> *Lungano*), which are sung in the evenings in late autumn and winter.

There are songs that are sung and performed by boys. There are also songs that are sung and performed by girls. There are songs that are sung and performed by both boys and girls. Blacking (1967:24) says:

> The Venḓa subdivide *nyimbo* into "songs for boys", "songs for girls", and "songs for girls and boys". This arises from the separation of boys and girls during a good part of every day; the boys go out herding, and girls help their mothers around the home. However, boys know and sometimes sing girls' songs. Vice-versa, so that the categories should not be regarded as rigid.

Boys and girls also sing one another's songs.

### 3.20.1 **The performance of songs for boys**

An example of the song performed by boys when they are playing is as follows:

*Maṱikiṱiki*!
(Shaking the stick!)
*Thi vhoni*!
(I cannot see!)
*Malangalanga*!
(*Malanga* prevents me to see!)
*Thi vhoni*!
(I cannot see!)
*Maṱikiṱiki*!
(Shaking the stick!)
*Thi vhoni*!
(I cannot see!)
*Malangalanga*!
(Substancer from the eyes!)
*Thi vhoni*!
(I cannot see!)

### 3.20.2 **Performers**

Performers are boys of seven to eleven years of age.

#### 3.20.2.1 **Performance**

This song is sung and performed by two boys. The performer checks where the one playing with him is standing. He closes his eyes after seeing that playmate is not far away. The performer does this holding a stick in his hand. He then shake the stick from side to side, singing the song *Maṱikiṱiki, thi vhoni*, meaning when I shake this stick, I cannot see.

The performer does this trying to beat the boy he is playing with. The boy who is about to be beaten will have to run away. The stick is aimed at beating the face of the other boy.

Another song for boys is as follows: This song is sung when a boy comes to play with other boys but is still eating something from home. The song is called '*Wa nnzima ndo rali*' (If you do not give me when my fingers are like this).

*Wa nnzima ndo rali*!
(If you do not give me when I am like this!)
*U ḓo beba funguvhu*!
(You will give birth to a crow!)
*Wa nnzima ndo rali!*
(If you do not give me when I am like this!)
*U ḓo beba funguvhu*!
(You will give birth to a crow!)

### 3.20.3 **Performance**

#### 3.20.3.1 Performers

Boys aged from 7 years to 11 to 12 years. The performer will ask a boy eating, e.g., fruit, sweet potato, peanuts and others to give some to him. When that boy refuses, the performance will be as follows:

#### 3.20.3.2 Singing

The performer will sing the song "*Wa nnzima ndo rali*" (If you do not give me when I am like this).

#### 3.20.3.3 Crossing the finger

The middle finger will be crossed over the second finger. Then the singing will continue as follows:

*Wa nnzima ndo rali*!
(If you do not give me when I am like this!)
*U ḓo beba funguvhu.*
(You will give birth to a crow.)

If the one eating the fruit is frightened by the threats made, he will give the performer what he is eating.

### 3.20.4 **The performance of songs for girls**

An example of the song is as follows. Blacking (1967:40) says:

*Mpheni ndaiyane yanga*!

1. *Mpheni ndaiyane yanga-te*!
   (Give me my bangle back!)
2. *Mulovha ndi tshi ya ha Gole-te*!
   (Yesterday I want to go to Gole's)
3. *Nda vhuya na ṅwenda mutswuku-te*!
   (And I came back with a red salempore!)
4. *Mutswuku ndo u fha vhalemba-te*!
   (I gave the red (salempore) to some *Lemba* folk!)
5. *Vhalemba vho mpha tshigiṋa-te*!
   (And the *Lemba* gave me an earring.)
6. *Tshigiṋa tsho ngiṋa ndevhe te!*
   (The earing is fastened to my ear.)

### 3.20.4.1 **Performance**

Performers are girls (teenagers). They perform as follows:

### 3.20.4.2 **Hanging of bangles (*Ndaiyane*)**

A girl will hang a *lukunda* or *vhukunda* from her necklace of beads. This *lukunda* is referred to as *ndaiyane* (bangle).

### 3.20.4.3 **The touching of the bangle (*Ndaiyane*)**

If a boy touches this bangles, the girl who is wearing this *ndaiyane* will cry singing the song until the one who touched *ndaiyane* gives her a small gift. It may be a handkerchief. It is then that she will stop crying. Blacking (1967:40) says:

> Girls hang ordinary bangle (*makunda,* singular *vhukunda*) from their bead necklaces (*vhulungu*) and call them *ndaiyane*. If anyone touches one of these bangles, the girl who is wearing them will cry until she is given a small gift, such as a safety pin or a handkerchief, by the one who touched her. She does not remove the bangles after this, and

the taboo on touching them continues until she decides to stop playing the game and dismantles *ndaiyane*.

When a girl has been given gifts she will then stop singing the song, will also stop crying.

Another example of a song performed by girls is the following (Blacking, 1967:38)

*Tshiḓula tsha Musingaḓi*

1. *Tshiḓula tsha Musingadi!*
   (The frog of Musingaḓi!)
2. *Vhakoma vha tshi ya Dzaṱa!*
   (When Vhakoma goes to Dzaṱa!)
3. *Vha ḓhirisa muḓinda phanḓa!*
   (He makes the messenger to go infront!)
4. *Muḓinda ndi* Ramudzuli!
   Muḓinda is Ramudzuli!)
5. *Muḓinda a ḓhunga ṅwando!*
   (The messenger to bring down dew!)
6. *Muḓinḓa vha do mu ḓha ni*?
   (What will you give the messenger!)
7. *Vha ḓo mu ḓha tshilamba-phele*!
   (They will give him *tshilamba-phele*!)
8. *Hi! Hi! Hi! Hi*!
   (*Hi! Hi! Hi! Hi*!)

### 3.20.4.4 **Performance**

The performers are girls aged 7 to 11 years. They perform as follows:

3.20.4.4.1 Singing

A girl will start the song indicated above.

3.20.4.4.2 Hopping in a squatting position

A girl will start singing the song whilst hopping about in a squatting position. They also hold their knees with their hands if they feel like performing that way. They may also choose not to hold their knees with their hands but only to use their arms to balance their bodies when performing the hopping and the singing process.

3.20.4.4.3 Competition

When performing this song, girls may set themselves a starting and a finishing point. They will then start hopping from a certain point to the finishing point. They do this singing the song indicated above.

3.20.4.4.4 The winner

The one who riches the finishing point first is the winner.

### 3.20.5 **The performance of songs for girls and boys**

There are children's songs performed by girls and boys. An example of such songs (Blacking, 1967:43-44) follows:

*Ndo ima nga ʈhoho!*

*Nzhelele, nzhelele, ndo ima nga ʈhoho!*
(Kite, kite, I am standing on my head!)

3.20.5.1 **Performance**

The song is performed as follows

3.20.5.2 **Singing**

Girls and boys sing the song indicated above.

3.20.5.3 **Standing on their heads**

When they sing the song indicated above, they sing standing on their heads. Blacking (1967:43) maintains:

> Boys and girls sing this when doing headstands. Because of the strain of standing on the head, their singing is often breathless and some syllables are cut; nevertheless, they maintain the basic rhythm of the song as they repeat it over and over again.

They sing this song while performing the action of the song. This is a children's song performed by boys and girls.

Another children's song performed by boys and girls is the following (Blacking, 1967:44):

> *Dadamale! A ri kandi fhasi!*
> (Walk carefully! We are not falling off!)
>
> *Dadamale! A ri kandi fhasi.*
> (Walk carefully! We are not falling off!)

3.20.6 **Performance**

3.20.6.1 Singing

Boys or girls sing the song.

3.20.6.2 Walking along the branch of a tree

Boys or girls walk along the branch of a tree singing the song indicated above.

3.20.6.3 Walking along the rocks

Girls or boys walk along the rocks singing the song indicated above. The performer tries by all means not to fall. Falling is a sign of not being competitive enough. Blacking (1967:44) says:

> Children sing this as they walk along the branch of a tree or step gingerly along a chain of rocks. This is primarily as a game, and anyone who falls off is usually pinched.

Boys and girls sing and perform the song indicated above.

## 3.21 THE PERFORMANCE OF SONGS FOR NURSING BABIES (LULLABIES)

These are the songs performed by girls nursing babies. An example of the song to be performed is as follows:

*Thumbu ya tshixele!*

*Thumbu ya tshixele mainḓa!*
(The nursemaid's stomach is full!)
*Nangwe ndo fura ndi a ḽa!*
(Although I had enough, I continue eating!)

### 3.21.1 **Performance**

The song is performed as follows:

3.21.1.1 Singing

The performer starts singing the song when the child is crying for the mother who is not present to breastfeed the child.

3.21.1.2 Swaying the body

The performer sings swaying her body gently from side to side to lull a baby to sleep.

3.21.1.3 Stopping

The performer will only stop singing the song and moving her body from side to side when the child has fallen asleep. Blacking (1967:43) says:

> This is sung over and over again to lull a child to sleep.

This is an indication that the performance will come to an end only if the child falls asleep. Another song for nursing babies is as Blacking (1967:43) says:

> *Ʈhoho i a nndemela!* (My head is too heavy for me!)
>
> *Ʈhoho i a nndemela*!
> (My head is too heavy for me!)
>
> *Gumbu ʅi a nndemela*!
> (The calabash is too heavy for me!)

**3.21.2 Performance**

3.21.2.1 Singing

The performer ( a girl) sing this song to make the baby happy.

3.21.2.2 Shaking the head

The performer sings the song, at the same time shaking her head to make the baby happy.

3.21.2.3 Imitation by the baby

When the performer sings the song and shakes her head, the baby then imitates the performer and they will both enjoy the performance of the song. This is done to nurse the baby so that he or she must not think of the mother and start crying bitterly. When the baby moves his or her head side ways, the performer is satisfied. Blacking (1967:43) observes:

> This is sung when a baby shakes its head from side to side.

These are the songs performed for nursing babies when their mothers are not at home to breastfeed them.

## 3.22 PERFORMANCE OF INSTRUMENTAL SONGS

### 3.22.1 Introduction

Instruments are also performed when Tshivenḓa songs are sung and performed. A performer may play an instrument while singing a song at the same time. A performer may even choose to play an instrument based on Tshivenḓa traditional songs without singing a song. These instruments and their performance are as follows:

### 3.22.2 Xylophones (*Mbila dza madeza*)

These are Tshivenḓa traditional instruments played to worship the ancestors as well as for entertainment. *Mbila* instrument is also performed for bare knuckles fights by men and boys at the place called *musangweni*. An example of the song performed for *mbila*

instrument to praise the bare knuckle fight champion Mafanedza Muthivhi "Alias" *Bavhuri*" (Barber fish) is as follows:

*Bavhuri!* (Barber Fish!)

*Bavhuri*!
(Barber Fish!)
*Ahee*!
(*Ahee*!)
*Bavhuri*!
(Barber Fish!)
*Tshikaʃanomo*!
(Funny mouth!)
*Bavhuri*!
(Barber Fish!)
*Ahee, Bavhuri*!
(*Ahee*, Barber Fish!)
*Tshikaʃanomo!*
(Funny mouth!)
*Bavhuri, haa*!
(Barber Fish! *Haa*!)
*Bavhuri*!
(Barber Fish!)
*Haa*!
*Haa*!
*Bavhuri*!
(Barber Fish!)
*Haa*!
*Haa*!
*Bavhuri*!
(Barber Fish!)
*Haa*!
*Haa*!

### 3.22.3 **Performance**

#### 3.22.3.1 Performers

Boys and men.

3.22.3.2 Place

At the dip where cattle are dipped to kill the ticks and other insects that bite them.

3.22.3.3 Number of performers

The performers may be more than one, as many as four. Each will be holding his *mbila* instrument, i.e. wooden resonator with metal keys that produce the best sound for the bare knuckles fights. The wooden resonator with metal keys is put inside an empty tin to produce the best sound needed.

3.22.3.4 Standing position of the performers

These performers stand next to each other performing. This is to bring about the big sound needed.

3.22.3.5 Singing

When the performers play these instruments, the audience sing the song indicated above. The song goes with the rhythm of the *mbila dza madeza* instruments.

3.22.3.6 Clapping of hands

Hands are clapped by the audience when these instruments are performed. The clapping of hands goes according to the beat, rhythm and the voices of the audience. The audience sings to motivate the bare knuckes fighters.

3.22.3.7 Duration of the performance

The performance continues until the end of the process. The process lasts for three to four hours.

3.22.3.8 The time of performance

The right time is more or less from 9h00 in the morning after dipping the cattle. By 13h00, the process must have come to an end. The performance of these instruments may also take place after 14h00. The reason is to avoid the heat of the sun because people stand under the open sky.

## 3.23 PERFORMANCE OF *MBILA DZA MADEZA* FOR ENTERTAINMENT

When people are seated drinking traditional beer (*Mahafhe* or *mutomboti*), they are entertained by *mbila dza madeza* (xylophone). The performance of this instrument in this situation alternates with *malende* performance.

### 3.23.1 Performance

3.23.1.1 Performers

The performers are men.

3.23.1.2 The style

The style of holding the wooden resonator with medal keys is the same as when the *mbila* for the bare knuckles fights is performed.

3.23.1.3 Dancing

There is no dancing (*u tshina*) taking place.

3.23.1.4 Singing

The performer performs while singing the song that he is performing. The audience also sings with him.

3.23.1.5 Clapping hands

When the performer plays the xylophone, the audience encourage him by clapping hands. They also sing with him the song that he is performing. The song that is performed by the performer when he plays xylophone, and the voices of the song sung by the audience, co-ordinate very well.

The entertainment songs performed by this xylophone are always based on a real life situation. An example of the song is the song performed by Vho-Ntshengedzeni Mamphodo (Ṋambi ya Sialala Radio Cassette). In this song, he encourages men to pay *lumalo* when they get married to a woman. They must not just take a woman without paying *lumalo* to her parents because she will always create problems when she knows no *lumalo* was paid for her. The noise that she will make is compared to that of a bird called *Zhokozha*. This bird makes noise wherever it is. The song is as follows:

*Zhokozha!* (A bird!)

*Musadzi u songo mala*!
(If you did not pay lobola for a woman!)
*U ya tamba zhokozha*!
(She makes noise like a *zhokozha*!)
*Ahee! Ahee!*
*Ahee! Ahee*!
*U ya tamba zhokozha!*
(She makes noise like *zhokozha*!)
*Musadzi u songo u mala!*
(If you did not pay lobola for a woman!)
*U ya tamba zhokozha*!
(She makes noise like a *zhokozha*!)
*Ndi khwine vha songo mala*!
(It is better if you did not get married!)
*U ya tamba zhokozha*!
(She makes noise like *zhokozha*!)

The song above is played on the xylophone and is also sung by the audience.

## 3.24 THE PERFORMANCE OF *MBILA MUTONDO* (XYLOPHONE)

This type of xylophone is played for entertainment. This xylophone is played to entertain the chief and his visitors and his subjects.

### 3.24.1 Performance

Performers are men. Women also play this instrument.

### 3.24.2 Number of performers

They are played by two people (performers) performing together.

### 3.24.3 Instrument used

Each performer uses two wooden instruments like drum sticks. He will perform his wooden states to produce the relevant sound needed. Another one will also play his wooden slates to produce his relevant sound too. The sounds produced by the slates when these two men perform xylophone, co-orinate very well.

### 3.24.4 Place of performance

This type of xylophone is performed at the chief's kraal. This is meant to entertain the chief because he does not go to the homes of his subjects for entertainment.

## 3.25 THE PERFORMANCE OF *TSHIṄANGANA* INSTRUMENT

This instrument is performed for the purposes of making someone think about his home. It can also be performed to chase away an unwanted person.

### 3.25.1 Performance

The performer is a traditional healer or the wife of a man who does not come back home any longer, staying with other women in the urban areas. It is performed as follows:

3.25.1.1 The position of the instrument on the mouth

The instrument is placed on the lower lip of the mouth.

3.25.1.2 The position of the right hand

The right hand's thumb is pressed against the small windpipe whereas the second finger hooks the instrument.

3.25.1.3 Blowing in the air!

When the instrument is held by both hands, the performer blows the air inside and it produces the sound required. The sound produced will be as follows:

*Tzee! Tzee! Tzee! Tzee*!

This rhythm indicated above is not fast because it is meant to be plaintive.

3.25.2 **Speech**

After the sound indicated above, the performer may say the following words:

*Vhuyani hayani.*
(Come back home!)
*Ho tshinyalani ni sa vhuyi*?
(What makes you not to come back home?)
*Ndi ri vhuyani hayani!*
(I say come back home!)

3.25.3 **A performance to chase away an unwanted person(s) from the community**

The performance will be as follows:

*Ro vha ro dzula mahaya ashu!*
(We stayed happily at our homes!)
*Ndi ri na kale ro vha ro dzula!*
(I say long ago we stayed happily at our homes!)

**Strong start** as structure of performance in the above indicated song involves real people in a real life situation. It indicates what people did in the past viz. staying happily at their homes long ago before they were disturbed by the political situation of the country.

The meaning of the song is that of lamenting the loss of the peaceful times of the past that was disturbed by the political situation of the country. For the *tshigombela* songs, **strong start** as structure of performance, cannot be performed without singing, dancing (*u gaya*) blowing whistles, waving handkerchiefs, beating membraphones and drums as well as ululating. The above indicated performances bring about the real *tshigombela* that preserve the culture and tradition of the Vhavenḓa.

### 4.6.14 'A GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The '**genuine idea**' as structure of performance in the *tshigombela* songs takes genuine people in their real life situations. There must be ideas in the songs. The emotions of the listeners must be provoked. An example of a song to support the **genuine idea** as structure of performance is the song by the *tshigombela* group of *Makonde* at *Tshitandani* Show Ground on the 31 August 2002. it is as follows:

*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)
*Heḽi shango ḽa Venḓa*
(This land of Venḓa!)
*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)
*Ḽi na maviavhathu!*
(Venḓa has ritual murderers!)
*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)

The '**genuine idea**' as structure of performance in the *tshigombela* song indicated above, real people are taken into consideration as they are running away, afraid that what they did is going to be revealed.

There are ideas in the song and the people's emotions are provoked because the people running away have committed ritual murder.

The meaning of the song is that of making people aware that there are ritual murderers in Venda. It also denotes that if one commits murder, he will never be free. He will always be afraid and run away if people start talking about that incident when ritual murder was committed.

Singing is imperative, as well as dancing (*u gaya*), moving anti-clockwise, waving handkerchiefs, blowing the whistle, beating the drums as well as ululation by the listeners, for this song.

### 4.6.15 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

**'Go somewhere'** as structure of performance means that there must be chronological order of events in the song. Meaningful words must follow each other. There must be meaning in the song. An example of a song by the *tshigombela* group of *Mudunungu* at *Tshitandani* Show Ground on the 31 August 2002 is as follows:

*Vha vhuya vha tonga hee!*
(He once showed off!)
*Vho vhuya vha tonga nga mufarekano!*
(He showed off because he had a concubine!)
*Vho vhuya vha tonga hee!*
(He once showed off!)
*Vho vhuya vha tonga nga mufarekano!*
(He once showed off because of his concubine!)

"**Go somewhere**" as structure of performance is well indicated in the *tshigombela* song indicated above. The song says he once showed off because he was proud of the concubine that he had. The singer is the man's wife reminding him of his bad behaviour

taking her for granted because of the concubine that he had. Therefore ideas follow each other very well because there is a reason why the man was showing off.

The meaning of the song is that people may forgive but they never forget. The woman forgave her husband but she did not forget the treatment she got from her husband when he had his concubine.

The "**go somewhere**" as structure of performance cannot be acceptable without singing by the girls or women, dancing (*u gaya)*, whistle blowing, handkerchiefs waving, beating drums as well as ululating by the audience to show enjoyment as well as motivating the performers to perform excellently.

### 4.6.16 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

'**Conclusion**' as structure of performance is when the meaning of the song is mentioned. Sometimes it is left for the listeners to interpret the meaning of the song. An example of a *tshigombela* song to show 'conclusion' as structure of performance where the meaning is mentioned is the following by the *tshigombela* group of *Muhuyu* at *Tshitandani* Show Ground, 31 August 2002.

*Mmbwa yanga Tshamaṱo yo fa!*
(My dog Tshamaṱo is dead!)
*Yo vhulawa yo ḽa magerere!*
(It got killed for eating *magerere!* (big locusts)

In the 'conclusion' as structure of performance, the song indicated above denotes the meaning of the song which has been mentioned. It is not left for the listeners to interpret.

An example of a song to show conclusion as structure of performance, where the song is left for the listeners to interpret is the following by the *tshigombela* group of *Vhurivhuri Ngweṋani* at Univen stadium 2004.

*Ro vhona ntsa i tshi lela ṅwana!*
(We have seen the buck baby sitting!)

*Vhamusanda nne ri a ṱuwa*!
(Chief we are leaving!)
*Ro vhona ntsa i tshi lela ṅwana!*
(We have seen the buck baby sitting!)

The above indicated song for 'conclusion' as structure of performance in the *tshigombela* song has a meaning which is left for the listeners to interpret. The meaning of that song is telling the chief that what they see is not according to the culture and the tradition that they know. It is a taboo and therefore they have seen enough and they are leaving.

## 4.7 THE STRUCTURE OF PERFORMANCE FOR *MALENDE* SONGS

### 4.7.1 'MELODY' AS STRUCTURE OF PERFORMANCE

Melody as structure of performance for *malende* is when the listeners get the succession of sound. A song by *malende* group of *Luaṋame*, Ḓambuvo TV *malende* 2006, is as follows:

*Hoyu ṅwana ndi ndeṅwa!* (melody)
(This child is spoiled.)

*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Kuswiekuswie ḽo ṱuwa*! (melody)
(She sweeps the floor a little and run away!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Ngei tshikoloni ha dzuli!* (melody)
(She does not attend classes at school.)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Havha vhana ndi dzindeṅwa!* (melody)
(These children are spoiled!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*A vhea khali o sia!* (melody)
(She leaves the pot without finishing cooking!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Hafha fhethu ha ambiwi*!
(She is not talked about here!)
*Ḽi nga zhangantavhila!*

(She is like a barbarian.)
*Ripoto ya hone ndi ṅwana!*
Her report from school is a child!)
*L̂i nga zhangantavhila!*
(She is like barbarian!)
*Hu pfi tshikoloni ha d̂ivhi!*
(It is said she is not bright at school.)
*L̂i nga zhangantavhila!*
(She is like barbarian!)
*Yuwii ndi ndeṅwa!*
(Yuwii she is spoiled.)
*L̂i nga zhangatavhila*
(She is like barbarian!)

The melody as structure of performance in the above indicated *malende* song is:

*Hoyu ṅwana ndi ndeṅwa!*
(This child is spoiled!)
*Kuswiekuswie, l̂o t̂uwa!*
(She does not finish sweeping the floor!)
*Ngei tshikoloni ha d̂ivhi!*
(She is not bright at school!)
*Havha vhana ndi dzindeṅwa!*
(These children are spoiled!)
*Hafha fhethu ha ambiwi!*
(She is not talked about here!)
*Repoto ya hone ndi ṅwana!*
(Her report from school is a child!)
*Tshikoloni hu pfi ha d̂ivhi!*
(She is not bright at school!)
*Yuwii ndi ndeṅwa!*
(Yes she is spoiled!)

The meaning of this melody as structure of performance is that some young girls are very spoiled. When she is requested to sweep the floor clean, she runs away. What she likes most is men's and boys. Her report from school is a child. At school she does not do well.

When the above indicated melody, as structure of performance is performed, the following happens:

#### 4.7.1.1 **Singing**

A woman or a man starts with a song that he or she likes very much. The respondents will respond to the melody as structure of performance for *malende* songs by singing the harmony of the song. This is confirmed in the Ḏambuwo TV.DVD by the *malende* group of *Luaṉame* 2006. In the *malende* performance, the melody and harmony work together. They do not work in isolation from each other.

#### 4.7.1.2 **Tightening clothing and warming up**

When **melody** as structure of performance is performed, the performer firstly makes it a point that the clothes are well fastened to his or her body. This is done in order to prevent them from falling when he or she jumps very high when performing this melody as structure of performance. A woman makes it a point that her *miṅwenda* (attire) will not fall when she starts performing. She does this, singing the melody of the song, while getting ready to perform. The same applies to a man although a man will only move around because his pair of trousers is already fastened by his belt, but he also moves around singing the melody of the song. Most importantly, he or she mut get inspired by the song he or she started before dancing. He or she will move around waiting for the inspiration to take place.

#### 4.7.1.3 **Dancing**

When the melody as structure of performance is performed, the woman will dance very seriously doing her level best. At the same time she will be giving out a suitable shout like *hai*!, to make the performance more exciting. The same applies to a man. He will jump very high and also giving out a suitable shout to back his performance. Unlike women, a man will hold a handkerchief that he rolls around his four fingers and grasps with his thumbs tightly. This gives him the strength and support from his hands and he jumps very high (see DVD provided i.e Ḏambuwo TV. *Malende*, 2006 a *Luaṉame*.

#### 4.7.1.4 **Resting a little**

After jumping very high performing **melody** as structure of performance, the performer usually gets tired. Therefore he or she will move around trying to regain his breath. He or she does this moving around to get motivation from those who are harmonizing the melody.

#### 4.7.1.5 **Dancing**

After having a rest, by moving around, the performer performs again, jumping very high. He or she tries to be more perfect than previously when melody as structure of performance was performed.

#### 4.7.1.6 **Handing over (*U sevhedza*)**

Although handing over (*u sevhedza*) is not clear in the DVDs provided, this aspect is very important when **melody** as structure of performance is performed. This is to indicate that the performer is about to give others a chance to show their talents in this regard. This also gives a chance to those who want to perform to get ready, when they hear the short song for handing over sung.

#### 4.7.1.7 **Ululation**

To support melody as structure of performance the listeners end up ululating as a sign of approval that the performer was performing well.

#### 4.7.1.8 **Stoppage (*masha*)**

When the audience is getting bored by the same performance by the performer when **melody** as structure of performance is in progress, they will say '*masha*' (your time has expired, give others a chance).

Surprisingly, this *masha* is not done to a person who dances very well. They usually stop a person who is just wasting their time by not performing well.

#### 4.7.1.9 **Dancing immediately by a woman after a man has danced**

Generally, for **melody** as structure of performance for *malende* songs and for the *malende* performance in its entirety, a man performs and is followed by another man. If after a man has performed and a woman takes her turn after that man, then there is a message conveyed in this performance, which will be discussed in the chapter to follow. About this Dima (personal interview:2007) says:

> If a woman immediately jumps into the dancing arena after a man has performed, there is a message in this regard.

A woman may not enter the dancing arena immediately after a man has performed.

#### 4.7.1.10 **Attire**

In the *malende* songs when melody as structure of performance is performed, cleanliness is of great importance. Women do not perform *malende* being dirty. They wear clean *miṅwenda* (clothing) sewn with different threads that have different meanings. This will also be discussed in the chapter to come. They also wear *vhulungu* (beads call *tshipfuṇo*) with *pfuṇelo* (decorators) that are white in colour. They also wear silver *vhukunda*. They perform melody as structure of performance being very clean. Teeth must also be clean. In the olden days when there was no Colgate, Aquafresh and others in Venḓa, women and men used *mahale* (cold embers, ground and applied on the teeth to make them clean).

### 4.7.2 **'HARMONY' AS STRUCTURE OF PERFORMANCE**

This is when the voices of singers go up and down producing different sounds. An example is of the song indicated above called "*Hoyu ṅwana ndi ndeṅwa*" (This child is spoiled). Harmony is as follows:

*L̰i nga zhangantavhila!*
(She is just like a barbarian!)

This harmony comes after the melody as follows:

*Hoyu n̰wana ndi nden̰wa!* (melody)
(This child is spoiled!)
*L̰i nga zhangantavhila!* (Harmony)

*Kuswiekuswie o t̰uwa!* (melody)
(She sweeps the floor a little and off she goes!)

*L̰i nga zhangantavhila*! (harmony)
(She is like a barbarian!) (*d̰abad̰aba*)

*Ngei tshikoloni ha dzuli!* (melody)
(She does not attend classes at school!)

*Repoto ya hone ndi n̰wana!* (melody)
(The report that she brings back home is a child!)

*L̰i nga zhangantavhila!*
(She is like a barbarian!) (*d̰abad̰aba*)

The harmony '*L̰i nga zhangantavhila*' (she is like a barbarian) harmonizes the melody. This has been indicated earlier on that harmony as structure of performance works with the melody of the song.

The meaning of the melody as well as the meaning of the harmony as structure of performance is that of girls who do not behave well in the society. Instead of going to school for their education, they go there for sexual intercourse. Instead of bringing a school report back home, she gives birth to a child. That is why the harmony says '*L̰i nga zhangantavhila*' (she is like a barbarian). Dima (personal interview:2008) says:

> This song is meant for girls only not boys. These are girls who do not respect themselves. Instead of them to heed the advice of their parent not to sleep around with boys or men, they do the opposite. They sleep around.

When **harmony** as structure of performance is performed, the following performance take place like in the melody indicated above as follows:

The performers sing harmonizing the melody because harmony as structure of performance harmonizes the melody of the song. They warm up while listening to the harmony of the song to get inspired. That is what warming up is all about before dancing very seriously. Dima (personal interview:2008) says:

> A person who performs *malende* starts with the song of his or her choice. He or she will listen attentively to those who are responding to the melody and harmony of the song whilst moving around getting ready for real action.
> If those who are responding are not doing justice to his or her song, the performer will continue moving around until the respondents do what is required. It is then that serious *malende* performance will start.

Dancing will then take place. When the performer gets tired, he or she will have a rest by moving around the *malende* dancing ground. After resting a little, dancing commences again. Then a short song will be performed with its harmony to mark the handing over of the dancing ground to another person. This is called *u sevhedza*. There is also a stop instruction to a person who does not want to leave the dancing ground even though he or she is not dancing well. This instruction is called *masha*.

The attire is the same as those indicated earlier on viz. that of *miṅwenda* towels, beads (*malungu a pfunelo tshena*) (Beads with lily white decorators).

### 4.7.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE

**Dynamics** as structure of performance is the strength of the tone of the song. It is how loud or soft the tonal strength is. An example of dynamics as structure of performance is indicated in the following song by the *malende* group of *Mbilwi* (*malende a Mbilwi*) Dambuwo TV.DVD *malende* 2006.

*Afha na afha!*
(Here and here!)

*Nde vhomme vho nndaya!*
(I say my mother advised me!)
*A thi nga tendi!*
(I will never agree!)
*Na vhokhotsi vho nndaya!*
(And my father advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na makhulu vho nndaya!*
(And my grandmother advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na malume vho nndaya!*
(And my uncle advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na makhadzi vho nndaya!*
(And my aunt advised me!)
*A thi nga tendi!*
(I will not agree!)
*Vhomme vha ḓa nga afha!*
(Mother comes this side.)

*Vhakalaha vha ḓa nga afha!*
(Old men must also come this side!)

*Vhana vha tamba muṱanani!*
(Children play on the back!)

*Hafha thi nga tendi!*
(Here I will not agree!)
*A thi nga tendi ndi thundu*
*(I will not agree, I am stronger.)*
*Dza vhathu thi nga tendi!*

I will never agree because this,
Is where marriage cattle were
paid for! (pointing to the reproductive organs)
*Hafha thi nga tendi!*
(Here I will never agree! (pointing on the reproductive organs)

*A thi nga tendi ndi thundu*
*dza vhathu, thi nga tendi*!
(I will never agree because this
is where cattle for marriage were
paid for.)

**Dynamics** as structure of performance in the *malende* song indicated above is very strong in terms of the tone of the song. The sound of the membraphones is also very high, as they are beaten very hard by the palms of the hands by the performers (women). The sound produced by the clapping of hands is also very loud. The thud of the feet hitting the ground is also strong. The ululating sound is also very loud.

The meaning of the song emphasized by dynamics as structure of performance is that married women must be proud of their husbands or their families. They must therefore not allow any other men to have sexual intercourse with them. The singer gives out dynamics as structure of performance using a strong voice saying my mother advised me (*vhomme vho nndaya). Na Vhokhotsi vho nndaya* (my father advised me). I agreed to take the advice. *Vhakalaha vho nndaya* (The old men advised me). *Makhulu vho nndaya* (Grandmother also advised me). I will take their advice which is "don't". *Makhadzi vho nndaya* (Uncle advised me). *Malume vho nndaya* (Uncle advised me). I will take their advice which is "don't".

When dynamics as structure of performance is performed, the following takes place:

#### 4.7.3.1 **Singing**

The singer sings dynamics as structure of performance pointing at her sides. She refers to her mothers or any woman old enough to be her mother. She also refers to the aunt (*makhadzi*), uncle (*malume*). *Makhulu tshisadzi na makhulu tshinna* (grandmother and grandfather). This will be discussed more in the next chapter.

#### 4.7.3.2 **Pointing at the back**

The singer sings dancing pointing at her back referring to children. This will be discussed in the next chapter.

#### 4.7.3.3 **Pointing at the breasts**

The performer sings and performs pointing at her breasts referring to a male friend. This will also be discussed fully in the coming chapter.

#### 4.7.3.4 **Pointing at the reproductive organs**

The singers sing and perform/dance pointing at the reproductive organs. This will also be discussed in the next chapter.

### 4.7.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE FOR *MALENDE* SONGS

**'Rhythm'** as structure of performance is the way in which the song goes on. As indicated earlier on it is the movement of the song. This is the movement of sound. It concerns the flow of the song. An example of a song by the *Malende* group of *Luaṋame*, Ḍambuwo TV, *malende* 2006. it is as follows:

*Vunumutshanzhala!*
(Uncovered buttocks!)
*Vho-Mmbengwa vha mmbengelani!*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi nṋe ndi na bulasi!*
(I have got a farm, I have got a farm!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi a vha i vhoni naa?*
(I have got a farm, can't you see it?)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi ya maṱamaṱisi*!
(I have got a farm for tomatoes.)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Ya maṱamaṱisi na zwiṋerenzhisi!*
(For tomatoes and nartjies!)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Hafhano ndi fhethu havhuḓi!*
(This place is a good place.)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Hafha fhethu ndi hu khethwakhethwa!*
(This place is sacred!)
*Vunumutshanzhala!*
(Uncovered buttocks)

*Hafha fhethu hu dina zwenezwi!*
(This place causes a problem!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Ndi fhethu havhuḓi hu dina Eidzi*!
(It is a good placȇ but Aids is the problem!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Vho-Mmbengwa vha mmbengelani?*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Vho-Mmbengwa vha mmbengelani?*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks)

In order to be relevant to the prevailing political situation in the country (South Africa), the *Malende* group of *Mbilwi, Ḓambuwo* TV, *Malende* 2006, add their own version to the same song indicated above as follows:

*Na Vho-Zuma vho fhira honefha!*
(Even Jacob Zuma went through this place!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Mutshini wami! Mutshini wami!*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks!)

The meaning of the **rhythm** as structure of performance is of boasting about a beautiful body that a woman has. The rhythm as structure of performance is also that of complaining that because of the singer's beautiful body with big buttocks, *Vho-Mmbengwa* is jealous of her body and starts hating her for the big buttocks. The meaning of this song goes on to say, even though this place is sacred, the problem is Aids. (See DVD provided, *Malende*, 2006, Ḓambuwo T.V.).

**Rhythm** as structure of performance in the song indicated above, involves feeling that of being sad for being hated for her beautiful body which sometimes makes people die of HIV/Aids after having sexual intercourse with her.

When rhythm as structure of performance is performed, the following takes place:

#### 4.7.4.1 **Singing**

The singer sings pointing at the buttocks as well as the reproductive organs. The meaning of this will be dealt with in the chapter to come. She compares these parts of the body to a farm that produces tomatoes, spinach and other produce from the farm.

#### 4.7.4.2 **Dancing**

The singer dances to the rhythm as structure of performance pointing at the buttocks and the reproductive organs.

#### 4.7.4.3 **Having a rest**

The performer performs rhythm as structure of performance by jumping very high and landing on the ground with a thud. This causes one to become tired. Then the performer will move around in order to get a rest, but she will resume dancing again improving the previous performance, after being inspired by those harmonizing the song and clapping hands.

#### 4.7.4.4 **Ululation**

When rhythm as structure of performance is in progress, the listeners ululate to make the performance more exciting.

#### 4.7.4.5 **Showing respect (*u losha*)**

When the performer stops performing **rhythm** as structure of performance, she shows respect by lying down by her side and paying homage (*u losha*) to show respect. Dima (personal interview:2008) says:

> It is a must that before and after a *malende* performance has taken place, one must pay homage to show respect to the chief if *malende* are being performed at the royal kraal. If *malende* are performed by ordinary person, still the performer has to show respect by paying homage *(u losha)* to the owner of the house or home where *malende* are being performed.

This is the performance of showing respect to the owner of the home where *malende* is performed.

#### 4.7.4.6 **Attire**

The *miṅwenda, malungu* (beads) and *makunda* are always worn. They must be very clean, as indicated earlier on. (*Malende a Luaṋame, a Vhothovhele* Kennedy Tshivhase, 2006, Produced by Ḍambuwo T.V.).

### 4.7.5 THE 'QUESTION PLOT' AS STRUCTURE OF PERFORMANCE

**The 'question plot'** is also a structure of performance of the *malende* songs. It is a structure of performance where a question is posed. This happens in the opening line of the song.

An example of a song is the song indicated already as follows:

*Vho-Mmbengwa vha mmbengelani?*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani?*
*Vunumukangala!*
*Nṋe ndi na bulasi a vha i vhoni na?*
*Vunumukangala!*
*Nṋe ndi na bulasi ya maṱamaṱisi*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani?*
*Vunumukangala!*
*Vho-Mmbengwa, vha mmbengelani?*
*Vunumukangala!*
*Hafha fhethu ndi hu khethwakhethwa*
*Vunumukangala!*
*Ndi hukhethwakhethwa hu dina zwenezwi!*

*Vunumukangala*
*Na Eidzi i dzula henefha!*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani!*
*Vunumukangala!*

The meaning here is that of boasting about buttocks by the women. Dima (personal interview:2008) says:

> It is about a woman especially *mufarekano*(concubine) who always complains that the spouse of the husband hates her for her beautiful big buttocks. She ends up asking a question saying Mmbengwa why do you hate me even though she knows that she is taking another woman's husband.

In this **question plot** as structure of performance the concubine (*mufarekano*) complains that she is being hated; why, she does not know. She continues to tease the spouse of the husband that she has a farm with tomatoes, spinach and other products (see DVD, Malende, 2006, Dambuwo T.V. provided). When the 'question plot' as structure of performance is performed in the *malende* songs, the following performance takes place:

#### 4.7.5.1 **Singing**

Singing takes place by the caller and those who respond to the question posed as structure of performance.

#### 4.7.5.2 **Dancing**

Dancing also takes place by the performer who performs in the middle of the circle.

#### 4.7.5.3 **Moving around**

The performer moves around to have a rest in order to gain more strength and to get inspired. Some people move around appealing to the audience to be more committed to the song so that he or she will be able to enjoy himself or herself. Dima (personal interview:2008) maintains:

> By moving around he or she wants to be inspired by the song that he or she started. The performer knows the meaning of the song and he or she feels it.

#### 4.7.5.4 **Dancing again**

The performer after seeking for inspiration will dance more than he or she performed at first.

#### 4.7.5.5 **Stopping**

Even though stopping a performer from dancing is not seen in the DVD provided, *Malende*, 2006, *Dambuwo*, a performer may be stopped by saying m*asha* (stop performing). Dima (personal interview) says:

> If a person continues to dance, the audience will say '*Tshiṅwe ndi tshanga Singo*'. (Another time is mine Singo).

The performer will have to stop performing if *masha* is pronounced or *Tshiṅwe ndi tshanga* (another time is mine).

#### 4.7.5.6 **Ululation**

Ululation has to be performed to motivate the performer even if he or she is not performing well. This is the performance which is performed always i.e. from happy days until the death of the prince and princess. Dima (personal interview:2009).

#### 4.7.5.7 ***U losha* (paying homage)**

Before one exits the *malende* dancing circle, one must pay homage to respect the owner of the place where *malende* dance is being performed.

#### 4.7.5.8 **Attire**

Aattire as indicated earlier on is *minwenda, malungu* (beads) *makunda* and even l*u*̱*tomolatsie* (taking off the eyebrows). About *Lu*̱*tomolatsie* (taking off the eyebrows) Dima (personal interview:2009) says:

> *Lu*̱*tomolatsie* as an attire in the *malende* performance songs is worn by a woman who wants the attention of men. She wants someone to love. *Lu*̱*tomolatsie lu ri mmboneni-vho* (*Lu*̱*tomolatsie* says look at me also).

As indicated earlier on, the attire is the same when *malende* structures of performance are performed.

### 4.7.6 **THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS**

This is the structure of performance in the *malende* songs where the opening line of the song returns again. An example of such a song is as follows:

*Havha vhathu!*
(The people!)
*Vha a dina!*
(They are troublesome!)
*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)
*A vha dini!*
(They are not troublesome!)
*Vha a dina!*
(They are troublesome!)
*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)

The meaning of the above indicated song is that people are very difficult if one treats them badly. They can still be very difficult when one treats them kindly. If one treats them well, they will be good to that person also, yet they can still be difficult even if one

treats them well. That is why in *Tshivenḓa* there is a saying, '*Muloi wa mu tonda u ri mphe ṅwana ndi shenge'*. If you treat a wizard or a witch kindly, he or she will say "Give me you child to have a bite, or to eat."

When the 'return as structure of performance in the *malende* song indicated above is performed, the following takes place:

#### 4.7.6.1 **Singing**

As indicated earlier on the caller starts with the song that he or she likes the most, e.g., the one indicated above. The respondent will respond.

#### 4.7.6.2 **Moving around**

The performer will move around to get the perfect response from the audience.

#### 4.7.6.3 **Dancing**

After getting the perfect response from the audience, the performer performs the **return** as structure of performance very well. In the case of the song indicated above the performer is usually a man who will make a thud when he hits the ground with his feet.

#### 4.7.6.4 **Moving around**

The performer moves around again in order to seek the perfect response again as the first one might have been affected by the exhaustion of the respondents and the performer as well. It is also his or her time to have a little bit of rest and to get inspired.

#### 4.7.6.5 **Dancing**

The performer will dance again striving to do better than the first time.

#### 4.7.6.6 **Ululation**

The audience ululates to encourage the performer to do better. This is also a sign of audience approval.

#### 4.7.6.7 **Stopping**

The performer has to give others a chance when dancing. He or she must start a song to show exit (*lwa u sevhedza*).

#### 4.7.6.8 ***Masha***

If a performer does not want to stop dancing, he will be forced to stop by the word *masha* or *tshiṅwe ndi tshanga Singo* (another chance is *mine Singo*).

#### 4.7.6.9 ***U losha* (showing respect)**

The performer must perform *u losha* before leaving the dancing circle. It is a sign of respect to the owner of the place where *malende* dancing is taking place. If it is not in someone's home, the performer will be paying respect to the chief who owns the ground or soil.

### 4.7.7 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE

**Foreshadowing** as structure of performance is when the plot can be predicted even before it is known. The first line is the one which is very important. The listeners can guess the information they are going to get.

An example of a song to show foreshadowing as structure of performance is the following:

*Tenda nṋe ndi songo ḽa na vhone!*
(I did not eat with you!)
*Ṱhoho ya mbudzi!*

(The head of the goat!)
*Tenda nṋe ndi songo ḽa na vhone!*
(I did not eat with you!)
*Ṭhoho ya mbudzi!*
(The head of the goat!)

The first line of the song makes one guess what the plot is all about. The plot is that of a person who did something wrong and is now in trouble. The closest person, probably a wife is distancing herself from what her husband did. She says she did not eat the head of the goat with him. This does not referred to the head of a goat literally. It might be other wrong doing other than that of eating the head of the stolen goat. Dima (personal interview:2009) says:

> This may refer to a man who committed adultery and came back home ill. He may be coming from the urban areas. The woman is saying she did not take part in the act.

The meaning of the song is that of not being part of the act when the problem was created. When **foreshadowing** as structure of performance is performed, the following performance takes place:

#### 4.7.7.1 **Singing**

Singing will take place as usual; moving around to get the desired response from the respondents, dancing will take place, moving around again. After moving around, the performer will try to dance better than before. There will be ululation to approve the performance. The performer will show respect by performing *u losha* (paying homage) to the owner of the place where dancing is taking place. The performer will then leave the dancing arena.

#### 4.7.7.2 **Attire**

The attire is the same as indicated earlier on in the other structures discussed.

### 4.7.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS

This is where a scene is created. Names of places are also given. This gives the audience move understanding of the song. An example of a song is the following by Dima (personal interview:2009):

*Ri yo ʈangana Phondomaria!*
(We will meet at Phondomaria!)
*Hee Vhomaḻaise!*
(*Hee* lift givers!)
*Nṋe ri a ʈuwa!*
(We are leaving!)
*Hee Vhomaḻaise*!
(*Hee* lift givers!)
*Ri yo ʈangana Phondomaira!*
(We will meet at Phondomaria!)
*Zwi a vhavha Vhomaḻaise!*
(It is painful lift givers!)
*Nṋe ri a ʈuwa!*
(We are leaving!)
*Hee vhomalaise!*
(*Hee* lift givers!)
*Ri yo ʈangana Phondomaria!*
(We will meet at Phondomaria!)

A scene is created to emphasize the scene method as structure of performance. The name of place mentioned is *Phondomaria. Phondomaria* is the name of the road leading to the Kruger National Park. The scene created in the song above is that of some husbands not showing love to their wives around Venḓa. Along the *Phondomaria* road there were men who camped and serviced that road which is very important for people to visit Kruger National Park, especially whites during the Apartheid Era.

When some of the women around Venḓa realized that their husbands were abusing them by not supporting them and giving them the necessary love that they deserve, they went to *Phondomaria* road in search of love and fell in love with those men who were camping along the *Phondomaria* road. It became worse when they agreed to meet at *Phondomaria* in order to elope to where those men come from or to the next place where they would

camp servicing another road. The men became frustrated and complained hence the line of the song '*Zwi a vhavha vhomaḽaise'* (It is painful what you lift givers do when you give our wives a lift and vanish with them. Dima (Personal interview:2009).

The meaning of the song is that of the women striving to satisfy their personal interests and the men complaining about their loss. Although men did beat up their wives, it could not work successfully.

When the 'scene method' as structure of performance was performed, the following took place:

#### 4.7.8.1 **Singing**

Singing takes place with the caller starting the song to enjoy herself or himself. He or she will move around waiting for the right moment to be inspired (*u hwelwa).* When he or she is inspired, dancing will take place. He or she will move around again. Dancing will take place with some improvements. Ululation will also take place. *U losha* (showing respect) will be performed and the performer leaves the dancing ground for others to perform.

#### 4.7.8.2 **Attire**

The attire is the same as those indicated earlier on i.e. *miṅwenda* (type of clothing), ma*lungu* (beads) *makunda, luṱomolatsie* (beads worn around the head) and beads worn around the arms.

### 4.7.9 **'CONFLICT' AS STRUCTURE OF PERFORMANCE**

'**Conflict**' as structure of performance is when the singer is not happy. He or she blames other people for not doing good in as far as he or she is concerned. An example of a song by the *Malende* Group of *Luaṋame,* Ḓambuwo TV. *Malende* 2006, is as follows:

*Vunumuṱeṱe (fat buttocks)*

*Vunumuṱeṱe nga mavhele anga!*
(Fat buttocks by eating my food!)
*Vunumuṱeṱe!*
(Fat buttocks!)
*Vunumuṱeṱe nga mavhele anga*
(Fat buttocks by eating my food!)
*Vunumuṱeṱe!*
(Fat buttocks!)
*Vunumuṱeṱe nga mavhele anga!*
(Fat buttocks by eating my food!)

The singer has a 'Conflict' as structure of performance because her husband has a concubine. Following the rules of the Venḓa tradition and culture, a man is allowed to have a concubine who is known by the members of the family. She can also get support from the man's family like maize for food. The woman to the husband is now complaining that her husband together with his concubine have fat buttocks by eating her food (maize) i.e. *Vunumuṱeṱe nga mavhele anga* (fat buttocks by eating my food).

The meaning of the song for the 'conflict' as structure of performance is that of complaining about the husband who has a concubine and seems to be enjoying life.

When the 'conflict' as structure of performance is performed, the following takes place:

#### 4.7.9.1 **Singing**

Singing takes place as indicated in the previous structures. Moving around to get inspiration takes place. Dancing takes place accompanied by moving around again to get inspired as well as resting a little. Ululation for encouragement from the audience also takes place. Paying homage (*u losha*) also takes place as a sign of giving others a chance. Then the performer leaves the dancing arena for others to perform.

4.7.9.2 **Attire**

Attire is the same as indicated earlier on i.e *miṅwenda* attire, *malungu* (beads) worn also around the head *(luṱomolatsie)* as well as beautiful beads worn around the arms.

## 4.7.10 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN *MALENDE* SONGS

Ironic tension as structure of performance for *malende* songs is when songs have a surprise for the listeners or a conflict.

An example of the *malende* song to show **ironic tension** as structure is the following:

*Inwi Madindilikwane!*

(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*
*Inwi maamba zwavhudi*!
(You who propose nicely!)
*Hamandee! Hamandee! Hamandee!*

*Inwi mandindilikwane!*
(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*

*Inwi maambazwavhuḓi!*
(You who propose niċely!)
*Hamandee! Hamandee! Hamandee!*

The song indicated above has 'ironic tension' as structure of performance because it surprises the audience by the opening line that says '*Inwi madindilikwane'* (You who are good at proposing love to women). *Madindilikwane* is a man who has a wonderful skill of proposing to women. They find it hard to resist such a man. This is a conflict when it comes to the culture and tradition of the *Vhaveṋda* people. Dima (personal interview: 2009) says:

> Such a man cannot even support his family because the money that he gets goes to the many women that he has. His wife and children suffer.

The meaning of the song is that of a man who proposes to every woman that he comes across. He is not a good husband to a woman because of the many women that he has. He is *Maphigulusane* (he turns every stone that he comes across) Dima (personal interview:2009) When such a song is sung the following performance is performed:

#### 4.7.10.1 **Singing**

Singing, dancing, moving around to get inspiration, dancing, ululation and paying homage *(u losha)* is always the name of the performance process.

#### 4.7.10.2 **Attire**

The attire is the same as the attire indicated earlier on i.e. *miṅwenda* attire, *malungu* (beads), v*hukunda* and others.

### 4.7.11 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS

This structure of performance has more than one meaning. It has two meanings or more. An example of the song is the following:

*Haya maṅa!*
(These cracks on the feet!)
*A a ɬuwa!*
(They disappear!)
*Vho ɬamba!*
(When you wash!)
*A a ɬuwa!*
(They disappear!)
*Ha ɬuwi!*
(They never disappear!)
*A a ɬuwa*
(They disappear!)
*Ha ɬuwi!*
(They never disappear!)

The above indicated song has double meanings because it says *maṅa* (cracks on the feet) do disappear if one washes his or her feet thoroughly. At the same time the song says even if one washes the feet thoroughly, cracks do not vanish.

The meaning of the song is that of encouraging people to wash themselves in order to avoid the cracks forming on their feet.

When the song is sung and performed, the following takes place:

#### 4.7.11.1 **Singing**

Singing takes place, dancing takes place, moving around to get inspired takes place, dancing with improvement takes place as well as ululation and *u losha* (paying homage) takes place. Performers who do not want to leave the dancing arena are also stopped.

### 4.7.12 **WATCH YOUR "YOU" AS STRUCTURE OF PERFORMANCE**

In this structure of performance the singer talks to a person who is absent or present. The person who is spoken to is the 'You' of the song. The song takes into consideration 'You' as it progresses. An example of the song is the following:

*Inwi madindilikwane*!
(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*
(Hamandee! Hamandee! Hamandee!)
*Inwi maambazwavhuḓi!*
(You who propose to women nicely!)
*Hamandee! Hamandee! Hamandee!*
(Hamandee! Hamandee! Hamandee!)
*Inwi madindilikwane!*
(You who are good at proposing love to many women!)

In the watch your 'You' as structure of performance the 'You' of the song is always prevailing as indicated in the song above.

The performance is as follows when the above indicated song is performed:

#### 4.7.12.1 **Singing**

Singing goes on as usual. Getting inspiration by moving around always takes place. Dancing takes place with slow performance because this is a song performed by old men and old women. Ululation also takes place. Paying homage (*u losha* or *u luvha*) takes place although it is not compulsory for old people.

#### 4.7.12.2 **Attire**

The attire is *miṅwenda*, no beautiful beads around the neck and around the arms. No too many *vhukunda* on the feet because the performers are old women. There is no *luṱomolatsie* worn around the head. There are no *mukheṱhengwa* (beads to be worn around the waist to make a woman more attractive. No beautiful *miṅwenda* with red and white colours. This will be explained in the chapter to come. Giving other performers a chance to perform takes place very well.

### 4.7.13 **A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS**

The structure of performance takes real people into consideration. It talks about real people in real life situations. People's emotions are expressed. An example of a song is as follows. Dima (personal interview:2009) says:

> *Ha vhaisali Mandela tshigekhe!*
> (Mandela is tough he does not get hurt!)
>
> *Ha vhaisali Mandela tshigekhe!*
> (Mandela is tough, he does not get hurt!)
> *Ha vhaisali!*
> (He does not get hurt!)
>
> *Ha vhaisali Mandela tshigekhe!*
> (Mandela does not get hurt.)
> (He is tough!)
>
> *Ha vhaisali!*
> (He does not get hurt!)

This '**genuine idea**' as structure of performance talks about real people like Mandela who spent 27 years in prison. This is the song that was sung when Mandela was in prison. It takes real people into consideration.

The meaning of the song is that of encouraging Mandela to continue fighting for the liberation of the peace loving people of South Africa, blacks and whites together.

When the song is performed, the following takes place:

4.7.13.1 **Singing**

Singing takes place, moving around for inspiration takes place, dancing takes place, moving around takes place again, dancing takes place again (See DVD provided, *Malende* Group of Luaname, Sialala 2002, Ḏambuwo T.V.). Ululation takes place as well as *u losha* (paying homage). The performer then exits the dancing arena giving others a chance to perform.

4.7.13.2 **Attire**

*Miṅwenda* are worn, m*alungu* (beads) are also worn around the neck, as well as around the arms. *Makunda* are worn on the legs.

## 4.7.14 "GO SOMEWHERE" AS STRUCTURE OF PERFORMANCE

"**Go somewhere**" as structure of performance implies that words must be well arranged to show sequence of events. Words have to follow each other meaningfully. An example is the following song:

This is a song by the *Malende* Group of *Luaṋame,* Sialala 2007, Ḏambuwo TV.

*Tsho bwa malinde!*
(Things are bad (intolerable))
*A ri yeni ri ye hayani!*
(Lets go home!)

*Tsho bwa malinde!*
(Thing are bad!)
*Nyanḍa u vhone maḍembe!*
(Come and see miracles!)
*Tsho bwa malinde!*
(Things are bad!)
*Ndi a goda dzanga ndi ṭuwe!*
(I will collect my belongings and leave!)
*Tsho bwa malinde!*
(Things are bad!)
*Ndi siele matumba nḍila!*
(I want to leave room for the ruins!)

Words follow each other meaningfully. The woman finds it difficult to continue staying with her husband who is uncooperative. She then decides to go back home to her parents. Words follow each other chronologically.

The meaning of the song is that of disappointment. A husband does not treat his wife well and she decides to leave him and go home.

When the song is performed for 'Go somewhere' as structure of performance, the following takes place:

#### 4.7.14.1 **Singing**

Singing is performed, inspiration is awaited for, dancing takes place, moving around seeking for inspiration takes place, improved dancing (*u tshina*) takes place. Ululation also takes place and finally paying homage (*u losha*) is performed. Finally, other performers are given their chances to perform. Those performers who do not want to vacate the dancing arena are stopped.

#### 4.7.14.2 **Attire**

*Miṅwenda* is worn as usual, *malungu* (beads) are worn, *makunda*, as well as beads around the arms and also *luṭomolatsie* (beads worn around the head) and others.

### 4.7.15 A 'STRONG START' AS STRUCTURE OF PERFORMANCE

This is where the starting of the song stimulates the interests of the listeners. An example of a song by the *Malende* Group of *Luaṋame*, Ḏambuwo TV Siolala 2007 is the following:

*Ndo hangwa vhuḻa vhuṯolo!*
(I forgot that miracle)
*Hu na vho tshivhevheṯele!*
(There are philanderers!)
*Ndo hangwa iḻa khondomo!*
(I forgot that condom!)
*Hu na vhotshivhevheṯele!*
(There are philanderers!)
*Hee hu na vhotshivhevheṯele*!
(*Hee* there are philanderers!)

When the song says 'Ndo *hangwa vhuḻa vhuṯolo'* (I have forgotten that miracle), it stimulates the interest of the listeners. This is **the strong start** as structure of performance in the *malende* songs. The listeners would want to know which miracles. They will therefore continue listening to the rest of the song.

The meaning of the song is that of consolidating the use of condoms when one gets involved in sexual intercourse to avoid HIV/Aids infections. This includes even other sexually transmitted diseases. The singer, probably a woman is saying that she has forgotten the condom which is not a good thing because men would want to make love to her. She says there are philanderers (*vhotshivhevheṯele*). In other words, she will not always succeed to avoid men who would want to make love to her. She regrets forgetting the condom. The listeners are made to listen more after being motivated by the 'strong start' as structure of performance.

In the olden days there were no condoms in the *Vhaveṋda* areas. There were no songs that talked about condoms. In the '**strong start'** as structure of performance in the song indicated above, the word condom was inserted in order to suit the times we are living in.

When the song is performed for 'strong start' as structure of performance, the following performance takes place:

#### 4.7.15.1 **Singing**

Singing is performed, the performer listens to the respondents for the right tune to perform, dancing will take place, listening to the way people respond also takes place and then dancing again will take place. Ululation will also take place depending on how serious the performer is when performing the song. Paying homage *(u losha)* takes place respecting the owner of the place where *malende* performance is happening. Therefore others get their chance to perform *malende* as well.

#### 4.7.15.2 **Attire**

The women always wear *miṅwenda.* They also wear beads around their necks (*vhulungu*). They wear other beads around their arms. They also wear *vhukunda*. Some wear beads around the head (*luṱomolatsie*) to show that they are available for men who are interested. Unfortunately some women wear *luṱomolatsie* without knowing its meaning. Dima (personal interview:2009).

### 4.7.16 **'CONCLUSION' AS STRUCTURE OF PERFORMANCE**

This is where mention is made about the meaning of the song. The listeners are also at liberty to interpret the meaning of the song (by themselves) the way they like.

An example of the song is as follows:

*Vhasidzana vhe Nthangeni ndi khombe haa!*
(Girls say Nthangeni is a bachelor!)
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* instrument every day!)
*Vhe Nthangeni ndi khombe haa!*
(They say Nthangeni is a bachelor)
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* everyday!)
*He he haa, ahaa*!

(*Ha he haa, ahaa*!)
*Ahe a heha*!
*Ahe a heha*!
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* instrument every day!)

The meaning of the song is easy to interpret. Girls are saying *Nthangeni* is a bachelor. He performs *dende* instrument everyday thinking that may be a girl would be attracted to him and fall in love with him because of the *dende* instrument skill that he shows when performing it.

Conclusion as structure of performance is only obtained by the meaning of the song mentioned. With regard to conclusion of the song, the song does not come to an end. It goes on until the performers get tired.

When the above indicated song is performed, the performance takes place as follows:

#### 4.7.16.1 **Singing**

Singing takes place as indicated earlier on, moving around for the right tune by the performer takes place, dancing takes place, followed by ululation if the performer is doing well. *U losha* paying homage is also done and then the exit from the dancing arena takes place.

#### 4.7.16.2 **Attire**

The attire is always *maṅwenda, malungu* beads around the neck, beads around the arms as well as *vhukunda* around the feet.

## 4.8 THE STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

### 4.8.1 'MELODY' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the succession of sound in the *malombo* songs. The voice of the caller goes up and down producing different sounds. An example of a song for the structure of performance in the *malombo* song is the following:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Ahee, hee, hee, hee, haa*!
(*Ahee, hee, hee, hee, haa*!)
Vho-Devha ṱhoho ndi ludongo!
(Madevha's head is bald!)
*Ahee, hee, hee, hee, haa*!
(*Ahee, hee, hee, hee, haa*!)
*Ndi ludongo nga u ḽa govhole*!
(It is bald because of eating mafula fruits!)
*Vho-Madevha tsindi ndi lukwati*!
(Madevha's loin dress is extremely hard with dry mafula juice!)
*Mutswiriri u na malingela*!
(*Mutswiriri* (a species of tree) is temping fate!)
*Wo tswuka maṱari a nga sa tshilemba*!
(It has red flowers like the colour of *tshilemba* (*tshitemba* is a cloth, red in colour, belonging to the ancestral spirits.)

In the melody as structure of performance in the *malombo* song indicated above, the melody is as follows:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Vho-Madevha ṱhoho ndi ludongo*!
(Madevha's head is bald!)
*Ndi ludongo nga u ḽa govhole*!
(It is bald because of eating mafula fruits!)

In the melody as structure of performance for *malombo* song above, the voice of the caller goes up and down.

The meaning of the melody as structure of performance in the *malombo* song indicated above is that of talking to the people like Madevha who does not worship the ancestors with others to ask for good rains and blessings from the ancestors. Instead, Madevha enjoys *mafula* fruit juice probably with women who prepare mafula juice (*u fhonda*).

When the structure of performance indicated above is performed, the following happens:

#### 4.8.1.1 **The performers**

The performers are women.

#### 4.8.1.2 **Singing**

The woman starts singing the melody of the song indicated above. Men and other women will respond, a case in the malombo where drums are played.

#### 4.8.1.3 **The performance of the membraphone (*murumba*)**

This is the small drum played by a woman or a man. When it is played it is believed to be saying:

*Tshitumbu tsho fura maḓi*!
(The tummy is full of water!)
*Ndi ḓo nwa ngani mabundu*?
(How will I be able to drink *mageu*?)
*Tshitumbu tsho fura maḓi*!
(The tummy is full of water!)
*Ndi ḓo nwa ngani mabundu*?
(How will I be able to drink *mageu*?)

#### 4.8.1.4 **The performance of the big drum**

It (the big drum) is played by a man called *matsige* (master drummer). He uses one drum stick and his elbow that regulates the sound produced by the drum in order to produce the desired sound.

#### 4.8.1.5 The performance of the *mutungwa* ( *dumbula*) (drum smaller to the big drum)

This drum when played, goes according to the tune of the song and that of the big drum. It produces a very good sound that makes the malombo process more enjoyable.

#### 4.8.1.6 The performance of *murumba* (membraphone)

This is played by a woman and produces a smaller sound than the *mutungwa* and the big drum. Its sound can, nevertheless, be heard miles and miles away from where the *malombo* performance is taking place.

#### 4.8.1.7 The performance of *tshele* (hand-rattle)

The performers of *malombo* also play the hand-rattle (*tshele*). This is an instrument that cannot even be ignored when the *malombo* performance is in progress. The reason is that they make *malombo* process more inspirational. This is an instrument that can be played even in the absence of the big drum, *mutungwa* and the membraphones. This takes place when a person who is troubled by an ancestor's spirit has to be helped. His or her ancestor spirit will be made to come down by using this instrument (*tshele*).

#### 4.8.1.8 The creation of a circle

Where *malombo* is performed, a circle is made and those whose ancestor spirits are to be brought down (*u wa mudzimu*) should be in the middle of the circle. If it is just *tshele* played without drums (as indicated earlier on) being performed, the performers make a circle and those whose ancestor's spirit should be brought down, sit in the middle of the circle. This process usually takes place in the evening inside the hut.

#### 4.8.1.9 The clapping of hands

There are people who do not have percussions when the *malombo* or *tshele* process takes place. They clap their hands in line with the tune of those who are playing percussion. They do this singing at the same time. If it is the *malombo* process where the drums will

be played, they will also clap hands according to the sound of the big drum, *mutungwa* (drum second to the big drum) and *murumba* (membraphone) as well as with the tune.

#### 4.8.1.10 The wearing of *matongo* (clothes that are worn when people are performing *malombo*

The *malombo* performers wear *matongo* clothing with red, sky blue and green colours.

#### 4.8.1.11 The language spoken

The language spoken by the possessed person when *malombo* is performed is Tshikalanga. The Vhavenda believe that they came from Vhukalanga (the present Zimbabwe) before coming to Dzata at Nzhelele. Tshikalanga is the language which is spoken by the Vhakalanga. Therefore, there is also a belief that the Vhavenda ancestor spirits are linked to the ancestors of the Vhakalanga. That is the reason why the possessed Vhavenda speak the Tshikalanga language.

### 4.8.2 'HARMONY' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Harmony' is when the voice goes up and down bringing about different sounds to the *malombo* listeners. An example of harmony as structure of performance for *malombo* is seen in the song mentioned earlier on, viz., '*U ya lila Vho-Madevha'* (There is a cry Mr Madevha). Harmony does not work in isolation from the melody. It is as follows:

*Ahee, hee, hee! hee, haa*!

In 'harmony' as structure of performance there are different sounds that are sounded together as indicated above. The meaning of harmony as structure of performance is to give more emphasis to the fact that Madevha is doing wrong by not joining others when the ancestors are worshipped.

#### 4.8.2.1 **Performance**

4.8.2.1.1 Performers are men and women in the *malombo* where drums are performed.

In the case of *tshele* (hand-rattle) process where the ancestor spirits of the troubled people are to be brought down (*u wisa midzimu*), men do not play a predominant role in the process. If present, they may be very few in number, including the one whose ancestor spirit is to be brought down.

The performance process is the same as the process indicated under melody as structure of performance for *malombo* songs, viz. singing by women and men, the big drum and the membraphone performance, the *mutungwa* performance, the hand-rattle performance, circle creation, clapping of hands, the wearing of *maṱongo* as well as speaking the Tshikalanga language.

When the above-mentioned performance is in progress, melody is also a factor. Harmony harmonizes melody.

### 4.8.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Dynamics' as structure of performance for *malombo* songs is the strength of the tone of the song. This structure of performance moves from soft to loud or vice versa, i.e., from loud to soft. An example of a song is as follows:

*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)
*Vho-Hangwani hae, haa*!
(Alas! Vho-Hangwani!)
*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)
*Vho-Hangwani hae, haa*!
(Alas! Vho-Hangwani!)

'Dynamics' as structure of performance in the song indicated above moves from soft to loud, depending on how the performers are inspired. This is where the strength of the sound of the master drum, *mutungwa* and the membraphone is displayed. The sound of these drums can be heard very far away from where the *malombo* performance is taking place. Those who respond to the song also respond very loudly. In other words, melody and harmony can be heard from far because they work together.

The meaning of that structure is that of encouraging inspiration. When the sound of the drums is very loud and the voices of those who respond in the form of harmony are very loud, all the performers become very inspired. Vho-Hangwani is being interrogated as to whether he or she will be able to cope with the pain that will be inflicted upon her or the Vhavenda nation by the ancestors if he or she is not taking part in the worshipping of the ancestors.

Performance of the dynamics as structure of performance in the malombo songs is the following:

#### 4.8.3.1 **The performers**

The performers are men and women. They sing the way it has been indicted earlier on in the structure mentioned already, viz. using melody, harmony. Drums will be played as *tshele* will, hands will be clapped, *matongo* clothing will be worn. When the ancestor spirit comes to the people concerned, the latter will speak the Tshikalanga language.

### 4.8.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the movement of the sound of the song. An example is that of the song indicated already, namely, '*Vho-Hangwani vha do zwi kona naa*?' (Will Vho-Hangwani be able to make it?).

The rhythm of this song is very fast in terms of the sound of the voices, the sound of the drums as well as the sound of the percussions (*tshele)*.

The meaning of the rhythm as structure of performance being faster and lound is that of anger vented at Vho-Hangwani, who does not worship the ancestors with others.

#### 4.8.4.1 **Performance**

The performance is the same as the performance mentioned in the structures above viz. melody, harmony, and dymamics. The performers sing, the master drummer (*matsige*) plays the big drum. *Mutungwa* and the membraphones are also played. Tshele is also played. *Matongo* are worn by those who are seriously involved in the process.

### 4.8.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure in which the first line of the song is repeated. The repetition takes place to hammer out the message to the listeners. An example of a song is as follows:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Hee, hee, hee, hee, haa!*
*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Ahee, hee, hee, hee, haa*!

The first line of a song says '*U ya lila Vho-Madevha*' (There is a cry Mr Madevha). This line of the song repeats itself again. It is indicating that there is really a cry about Mr Madevha's not being part and parcel of the process of worshipping the ancestors to bless the Vhavenda nation.

The meaning is that of informing the nation that if the time comes to worship the ancestors, everybody must get involved. People must not behave like Madevha about whom people are complaining.

#### 4.8.5.1 **Performance**

As much has been said about the performance in the structures of performance indicated above, viz. melody, harmony, dymamics, rhythm, the same applies to the '**return**' as structure of performance. The process is still the same, i.e., singing, dancing, playing drums and *tshele* (percussions), wearing matongo, as well as speaking the Tshikalanga language when the ancestor spirits have come.

### 4.8.6 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Foreshadowing' as structure of performance in the malombo songs gives the listeners an idea of the plot before it is known to them. This is revealed by the first line of the song. An example is of a song as follows:

*Vhomaine ri a fa ra fhela*!
(Hey, healer we are getting finished!)
*Vhomaine ri a fa nga ndala*!
(Maine (healer) we are starving!)
*Ndi mushonga wa mukondeleli*!
(This is the medicine of a tolerant person!)

This structure of performance is revealed by the first line of the song to show that there is a serious problem. This is revealed when the opening line of the song says:

*Vhomaine ri a fa ra fhela*!
(Hey, healer we are getting finished by death!)

The first line of the song gives the listeners a hint of the plot before it is known. When the song says *Vhomaine ri a fa ra fhela!* (Healer, we are getting finished by death!), it is followed by the line of the song that says *Vhomaine ri a fa nga ndala!* (*Maine* (healer), we are starving). Therefore it becomes evident that the second line of the song is also supporting the hint about the song given by the first line of the song when it said '*Vhomaine ri a fa ra fhela*! (Healer, we are getting finished!). The rest of the plot of the song is about the problems brought about by starvation where there is no food to eat.

The meaning of the song is that of requesting the healer (*maine*) to ask permission from the ancestors to grant them permission to perform malombo (ancestor-worship songs) for the purpose of asking for blessings. The blessings may be in the form of rains to enable the people to cultivate more maize to avoid starvation.

#### 4.8.6.1 **Performance**

The performers are already indicated above, viz. men and women.

The performance of the malombo songs consists of singing, dancing, playing drums, playing '*tshele*' (percussions) and wearing '*maṱongo*' as indicated earlier on. The language spoken when the ancestor spirit has arrived is Tshikalanga.

### 4.8.7 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure of performance in the malombo songs where the singer blames another person. Society can be blamed in this regard. An example of a song to show this structure of performance is the following:

*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)

*Vho-Hangwani hae haa*!
(Alas" Vho-Hangwani!)

The conflict as structure of performance is indicated when people blame Vho-Hangwani for not participating in ancestor worship with others. The singer of the song is in conflict with another person (Vho-Hangwani) for the reason indicated above.

The singer is blaming Vho-Hangwani for not taking part in ancestor worship. For this negligence by Vho-Hangwani, the singer is asking whether Vho-Hangwani will be strong enough to face the anger of the ancestors for being disobedient. The singer has conflict in his or her heart. The meaning of the song is that of forcing each and everyone in the society to take part in the ancestor worship performance.

#### 4.8.7.1 The performance

The women and men sing the song, dance *malombo* giving each other a chance to perform. *Matsige* plays the master drum to the best of his ability. The person playing *murumba* will also perform it to the best of her ability. Those who are playing *tshele*, percussions, will do so to the best of their ability when the ancestor spirit has come to the person concerned. The language of communication will be Tshikalanga.

### 4.8.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure in the *malombo* songs in which a scene is created. Names are given to make peple understand the song better. An example of a song by Ralushai (2009) is as follows:

*Makhavhani ndo bva nga tshivhana*!
(I left Makhavhani through an opening!)
*Ndi tshi vhuya nda vhuya nga khoro*!
(I came back through the gate!)

A scene is created in which a singer is imagined leaving Makhavhani through an opening (*tshivhana*). The name of the place called Makhavhani is also mentioned. A scene is also created where the singer comes back home at Makhavhani through the gate. This happened when the singer was affected by the ancestor spirit and the father could not accept it since she was young. He chased her away from the family. She stayed somewhere with relatives. She became a traditional healer who healed her father when he became ill. He then recalled her back home. That is why on her malombo song she sang '*Makhavhani ndo bva nga tshivhana*! (I went away from Makhavhani through an opening!). *Ndi tshi vhuya ndo vhuya nga khoro*! (When I came back I came through the gate!): Ralushai (Personal interview:2009). This brings about the scene method as structure of performance in the malombo songs.

#### 4.8.8.1 **Performance**

The performers are women and men who sing the song indicated above. *Matsige* (master drummer) plays his big drum seriously. Those who play membraphones, perform to the best of their ability. Singing will also take place with voices going very high. Ralushai (Personal interview:2009) says:

> When singing starts, it starts very low. As the performance progresses, the voices will be very high, the sound of the drums and that of the membraphones will also be very loud.

As indicated earlier on, the ancestor spirit will come down. The language spoken will be Tshikalanga. The ancestor spirit reveals itself exactly like that person who has passed away long ago. Sigwavhulimu (Personal interview:2009) says:

> When the ancestor spirit comes down, it resembles the person who has died. The behaviour and the character of Nemapate who passed away long ago, will be revealed the same in the behaviour of a person who is possessed by the ancestor spirit.
>
> This is where the importance of *mutupo* (totem) will be revealed. The character and the behaviour of Nemapate will not be revealed in a person who does not belong to the Nemapate's family with their *mutupo* (totem). *Mutupo ndi vhubvo ndi hone vhulungu ho lunzhedzaho lushaka lwonolwo na vhurereli halwo*. (Mutupo (totem) is the link that binds the lineage of the very same clan and their religion.)

In this process the ancestor spirit reveals itself like a person who has died.

#### 4.8.8.2 ***U dzunguluwa*** **(Moving the head in circles)**

This is the process whereby the head is moved in circles – at the beginning of the process when percussions are played. Sigwavhulimu (Personal interview:2009) says:

> This is communication between individuals and the ancestors at the beginning of the malombo process. (*Ndi nyambedzano vhukati ha vhathu na vhadzimu musi ngoma dza malombo dzi tshi tou thoma*). This takes place and

> culminates into the point of no return when the ancestor's spirit comes down. Then the behaviour of a person who died long ago, will be revealed in that person who is possessed by the ancestor spirit. Some people imitate the behaviour of a person who did not wash himself or herself when he or she was still alive.

'*U dzunguluwa*' is a form of communication between the people and the ancestors.

### 4.8.9 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

**'Ambiguous meaning'** is when malombo songs have double meaning or more. An example of a *malombo* song to this effect is the following:

> *Vhomaine ri a fa ra fhela*!
> (Healer! We are starving!)
> *Ndi mushonga wa mukonḓeleli*!
> (This is the medicine of a tolerant person!)

The meaning of the song is that of pleading with the traditional healer to give the green light so that the people must start with the process of worshipping the ancestors before it is too late. If these people do not worship the ancestors, they will become angry and not bless them. They will starve because there will be no rains to bring about crops for their consumption.

The first meaning of the song is that of requesting the traditional healer (*vhomaine*) to communicate with the ancestors in order to start the process of worshipping the ancestors to ask for blessings before they start ploughing their fields. They also ask to be given strength by the ancestors. Vhamusanda Vho-Ṋetshiungani of Tshiheni (Personal interview:2009) says:

> Before ploughing, '*malombo*' songs are performed to ask for the strength to plough the fields without problems of disease. In this *malombo* everybody is permitted to enter the arena and perform a little, and go out to give way for others. In so doing, they are healing themselves for the ploughing period that lies ahead. If they do not do it this way, they will have

diseases and they will be unable to plough their fields effectively. They will in the end starve.

Therefore in this case, the **ambiguous meaning** as structure of performance denotes that the people are talking to the traditional healer to communicate with the ancestors for all sorts of blessings.

The second meaning in the ambiguous meaning as structure of performance is that of requesting *maine* (the healer) to make whatever plans he can in order to see to it that they do not starve of hunger. He must use his powers to drive away evil forces that will bring about misfortunes within the communities.

#### 4.8.9.1 **Performance**

##### 4.8.9.1.1 Performers

Performers are men and women. They sing the song mentioned in other structures of performance dealt with already in this work. Drums and percussions are played when singing is in progress. The Tshikalanga language is used (instead of Tshivenḓa) by the possessed person.

### 4.8.10 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

In this structure of performance, the interest of the listeners is stimulated. This takes into consideration people in the song and what they do as well as what they did and also when they did such things. An example of a song is the following:

*Ṋemakhavhani nzhinga*!
(Ṋemakhavhani the most beautiful!)
*Ṅwananga we nda doba*!
(The child I picked up!)
*Ndo mu doba Tshirovha*!
(I picked him up at Tshirovha!)
*Ṯhanganyoni ya Mbweḓi*!
(In the confluence of Mbweḓi!)

The commencement of the song is very strong because it starts with the name of a person, viz. Ṋemakhavhani, who is very handsome. The listeners would like to know what Ṋemakhavhani did that makes him praiseworthy. When the song says *Ṅwananga we nda doba*! (My child that I picked up!) again the listeners become more inquisitive about what is happening in the song.

The meaning of this song is that of indicating how beautiful children can be found abandoned or hidden in the river. Ṋemakhavhani, a beautiful baby boy, was found in the confluence of Mbwedi and Tshirovha rivers. This can also be compared to Moses (who was also very beautiful) hidden in the Nile river. This is found in the Bible. About the confluence of Tshirovha and Mbweḓi rivers Ratshirumbi (Personal interview:2009) says:

> The confluence of Tshirovha and Mbweḓi rivers is situated in the Tshipako area in the *muleme* forests.

**'Strong start'** as structure of performance stimulates the interest of the listeners.

#### 4.8.10.1 **Performance**

The performers are men and women as indicated earlier on. The above indicated song is sung but only when the *malombo* performers are having a rest. The drums will also be played together with tshele. Dancing also takes place.

### 4.8.11 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure of performance in which real people and real life situations are taken into consideration. The emotions of the people are also expressed. An example of a song is the following:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Vho-Madevha ṱhoho ndi ludongo*!
(Mr Madevha's head is bald!)
*Ndi ludongo nga u ḽa govhole*!

(It is bald because of eating mafula fruit!)
*Vho-Madevha tsindi ndi lukwati*!
(Madevha's loin dress is extremely dry with *mafula* juice!)

The meaning of the song is that of expressing the people's emotions. They are angry at Mr. Madevha who does not take pains to worship the ancestors with others. He goes and enjoys *mafula* fruit with the women who prepare this fruit (*u fhonḓa mafula*).

#### 4.8.11.1 **Performance**

The performers are men and women. They sing the above-indicated song. The drums are played. The big drum is played by *matsige*, as usual. Membraphones and percussions are also played.

#### 4.8.11.2 **Food**

The performers of *malombo* and those that are affected by ancestor spirits do not eat food. They eat the following:

##### 4.8.11.2.1 Peanuts (*nḓuhu*)

The *malombe* and those that are affected by the ancestor spirits eat peanuts (*nḓuhu*). Sigwavhulimu (Personal interview:2009) says:

> There are peanuts that the ancestor spirits do eat, such as *tshingilasi* peanuts. They eat '*litshona*' peanuts and '*phonḓa*'. *A ri kadzingi tshingilasi ṋa ri ri yo fha malombe* (we do not roast *tshingilasi* peanuts to give to the *malombe.*

There are peanuts that should not be given to the ancestors like '*tshingilasi*'.

##### 4.8.11.2.2 Water

They (*malombe*) and those affected by the ancestor spirits) drink water a lot.

#### 4.8.11.3 **Snuff**

The *malombe* always use snuff. It is not any snuff that they use. Sigwavhulimu (Personal interview:2009) says:

> They do not use every kind of snuff. They use snuff made from long leaves.

### 4.8.12 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

In the '**Go somewhere**' as structure of performance, the events of the song follow each other. An example of a song is the following:

> *Maiwangu garayi muchichema*! (in Tshikalanga!
> *Mme anga dzulani ni tshi lila*! (in Tshivhenḓa)
> (My mother keeps crying!) (in English)
> *Kufa kwangu kuva hutekateka*! (in Tshikalanga)
> *U fani hanga ndo vha wa u tekateka*! (in Tshivenḓa)
> (After death, I become a wanderer!) (in English)
> *Dungudzivha nda kapinda ndi si nganwi mvura*! (in Tshikalanga)
> *Dungudzivha ndo fhira ndi songo nwa maḓi*! (in Tshivenḓa)
> (I passed Dungudzivha without drinking water!) (in English)

In the above song, events follow each other. The song says mother has to stay crying because if people are not doing good things when they live in this world, they will not have a rest when they die. The one who is possessed by the ancestor spirit is saying that after death, I am always moving around. I became thirsty and at Dungudzivha, which is a lake, I was not permitted to drink water because I was not leading a good life when I was alive. The events follow each other chronologically.

The meaning of the song is that of advising people who are still alive that they must strive to do good while they are alive. If they lead a bad life, they will suffer after death.

#### 4.8.12.1 **Performance**

The performers are men and women. *Matsige* plays the big drum. Women play the membraphones and percussions. *Matongo* clothes are worn. They also wear *mapalu*. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Mapalu* are worn in the form of crossing (*mipakato*). Moving of the head in a circular motion is also performed.

### 4.8.13 'CONCLUSION' AS AN ASPECT OF STRUCTURE OF PERFORMANCE IN THE *MALOMBO* TRADITIONAL SONGS

'*Conclusion*' as an aspect of structure of performance in the *malombo* songs is when the meaning of the song is mentioned. The listeners are free to interpret the meaning of the song according to their understanding of the song. The songs indicated above can be interpreted differently by the listeners according to their understanding of the songs.

The following song may be interpreted differently by the listeners to indicate conclusion as structure of performance.

> *Vho-Hangwani vha ḓo zwi kona naa*?
> (Will Vho-Hangwani be able to make it?)

The first interpretation by the listeners to bring about conclusion as structure of performance is like a question asked to Vho-Hangwani, viz. '*Vho-Hangwani vha ḓo zwi kona naa*?' (Will Vho-Hangwani be able to make it?).

The second interpretation by the listeners to bring about '**conclusion** as an aspect of the structure of performance' is that it will be difficult for Vho-Hangwani to live without worshipping the ancestors.

## 4.9 THE STRUCTURE OF PERFORMANCE IN THE *TSHIKONA* RELIGIOUS SONGS

*Tshikona* is the national religious dance for the Vhavenḓa nation. Sigwavhulimu (Personal interview:2009) maintains:

> *Tshikona* is meant for the religion of the Vhavenḓa nation. Its structure of performance is not meant for opening a new school. Its structure of performance cannot be meant for the party of a new borne baby.

The structure of performance for *tshikona* is for worshipping the ancestors. Stayt (1968:320) says:

> The *tshikona* dance is almost sacred in character (Plate XL, VII). It is performed at the command of chiefs and petty chiefs and is closely associated with every phase in the life of the people as a whole.

*Tshikona* is a form of ancestor worship.

The structure of performance for '*tshikona*' is as follows:

### 4.9.1 'Melody'

Each flute (*ŋanga*) has its own melody which is repeated continuously. Stays (1968:321) says:

> The melody is repeated over and over again in endless repetition.

According to Stayt (1968:321) *ŋanga* (flutes) are the following:

1. *phalana*;
2. *mpinji*;
3. *thakhulana*;
4. *tshihunguvhu*;

5. *veve*;
6. *tshiaravhi*;
7. *thakhula*;
8. *phala*;
9. *ṱhangu*; and
10. *mboho*.

These flutes are made up of *musununu* which is found in Tshaulu. The set of flutes indicated above is called *mutavha*. Stayt (1968:32) says:

> One set of dancers is called *a mutavha*, and is made up of at least ten flautists, generally twelve or more. Ten flutes are named individually, while all sizes, larger and smaller than this original ten, are named collectively *mazika* and *mitwilo* respectively.

A set of these flutes are cut early in the morning at Tshaulu. Ṋemudzivhaḓi (Personal interview:2009) says:

> These flutes (*ṋanga)* are not cut after 11h00 in the morning.

They are not cut at any time.

### 4.9.2 **Structure of performance by boys**

Boys play '*mitwilo*' flutes.

### 4.9.3 **Structure of performance by men**

Flutes indicated above such as *phalana*, *mpinzhe*, *thakhula*, *tshiaravhi*, and others, are played by men. Stayt (1968:321) observes:

> The principal performers, always men, go through a long and tedious apprenticeship in this dance.

### 4.9.4 Structure of performance by old men

The old men perform *mazika*. They are always in the front of the *tshikona* single file. Vho-Tsaṅwani (Personal interview:2008) says:

> *Mazika* are performed by the old men because they are no longer strong. They are not compelled to perform them all the time because they are not that important compared to the ten flutes indicated earlier on.

'*Mazika*' are given to old men because they are no longer strong.

### 4.9.5 The structure of performance by women and girls

Girls play drums, i.e., the big drum and the membraphones for *tshikona*.

### 4.9.6 *U shela mulenzhe* (to perform different styles) as structure of performance in the *tshikona* religious song

The performers perform different styles called (*u shela mulenzhe*). This process goes according to the sound of the flutes (*ṱanga*) and the sound of the drum beat.

### 4.9.7 The structure of performance by old women

When tshikona is in progress, the structure of performance by old women (one or two), takes place. This is called *u ṱanga* (moving in front of the tshikona single file dancing nicely). She will even carry a drinking instrument (*khavho*) covered with a nwenda cloth, pretending to be carrying an infant.

### 4.9.8 The structure of performance by all the *tshikona* performers called *u luvha* (paying homage to the chief)

When the chief has arrived to be entertained by the *tshikona* (if it is being performed to entertain him) all the performers will go down on their knees. They will then say things like, '*mboloma*!' Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Mboloma*! which means 'the chief is like a lion that breaks bones' (*i a phoṱhonya*).

It also means that the chief must be respected by his subjects.

### 4.9.9 The structure of performance in the form of singing

When the performers are in a squatting position, they stop playing the flutes (*ṉanga*) and sing the following three songs as structure of performance:

a. *Tsho be!*
(Well and good!)
*Shango ndi matakadza*!
(The world is exciting!)

b. *Vha a vhuya nga shango*!
(They come from all parts of the country!)
*Ahee! Vha a vhuya nga shango*!
(Yeah! They come from all parts of the country!)

c. *Ha tswi*!
(He or she does not steal!)
*Tshawe ndi luhumbelo*!
(What he or she does is to ask for something!)

The meaning of this last song is to encourage people not to steal from other people but to ask for something.

### 4.9.10 Summoning *tshikona* performers to assemble for performing as structure

If the *tshikona* performers got scattered around, they are called to come back to perform by means of a flute (*n̂anga*), probably the flute called *mutwilo*.

## 4.10 THE STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

### 4.10.1 'HARMONY' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

This is the structure of performance that harmonizes the melody which is also a structure of performance. An example of the song to show harmony as structure of performance in the *davha* songs is the following:

*Kuḽa kudimana!*
(That small patch!)
*Ku a vulela!*
(It is getting finished)
*Kha vha ri fhe ri ḽe!*
(Give us something to eat!)
*Ku a vulela!*
(It is getting finished!)
*Kuḽa kudimana!*
(That small patch!)
*Ku a vulela*
(It is getting finished!)
*Kha vha ri fhe ri ḽe!*
(Give us something to eat!)
*Ku a vulela!*
(It is getting finished!)

Harmony is:

*Ku a vulela!*
(It is getting finished!)

This harmony indicated above harmonizes the melody which is '*Kuḽa kudimana!* (That small patch!) and '*kha vha ri fhe ri ḽe'* (Give us something to eat!). The meaning of the song is that of asking for food by the *davha* performers who want beer to drink and to resume work. When the above indicated structure of performance for davha song is sung, the following takes place:

#### 4.10.1.1 **Performers**

Performers are strong men (*vhavhera*) and strong women (*vhabvana*) or mature boys and girls, or old men (*vhakalaha*) and old women (*vhakegulu*).

#### 4.10.1.2 **Singing**

The performers sing the song.

#### 4.10.1.3 **Ploughing**

When singing the song, the performers plough the field with their hoes. They are raised high and fall on the ground simultaneously.

#### 4.10.1.4 **Ululating**

Old women who have come to see the work done end up ululating to motivate the *davha* performers ploughing the field. The ululating also takes place when performers are inspired by the *davha* song.

#### 4.10.1.5 **Dancing around (*U pembela*)**

When **harmony** is in progress, one person (an old man or an old woman) may take a small brunch of a shrub, hold it and move around in front of the *davha* performers and say whatever he or she likes in praise of that particular day. This is a day where people are gathered together helping their fellow human being by ploughing for him or her. The day deserves praise.

### 4.10.2 'MELODY' AS STRUCTURE OF PERFORMANCE

This is the linear succession of sound as structure of performance in the *davha* songs. An example of a song to show melody as structure of performance is the following:

*A ɬa ɲama!*
(After eating meat!)
*A a ʂuwa!*
(They depart!)
*A ɬa ɲama!*
(After eating meat!)
*A a ʂuwa!*
(They depart!)
*A a ʂuwa!*
*Ha ʂuwi*!
(They do not depart!)
A a *ʂuwa!*
(They depart!)
*A ɬa ɲama!*
(After eating meat!)
*A ʂuwa!*
(They depart!)

This **melody** as structure of performance is always supported by the **harmony** as structure of performance. The melody '*A ɬa ɲama'* (After eating meat) is supported by the harmony 'A *a ʂuwa'* (They depart).

The meaning of the song consisting of the structures of performance indicated above says that if the *davha* performers have been given food to eat as well as beer to drink, they must go home. They must not wait for some more food or beer to drink. This song comes from the proverb *'Matangwa a ɬa ɲama a a ʂuwa'* (If the group of '*matangwa'* performers have visited a certain chief, who will slaughter a cow for them, after eating the meat, the group must leave). The proverb says *'Matangwa a ɬa ɲama a a ʂuwa, a sa ḓo vhuya a ɬa na ʂhaṱhe dza musanda' (*A group of people that perform '*matangwa'* must depart immediately after being catered for otherwise they would end up eating the roasted meat meant for the chief). This is where the davha song comes from. The song says now that you have been catered for, for performing communal group work, now go to your homes. It is a song to say leave now. Usually the song is sung and performed in the evening when the field has been ploughed when the beer called *tshivhanda-maraho* is being drunk. Dima (personal interview:2009) says:

This song is sung when the *davha* performers drink beer called *tshivhandamaraho* (dusting oneself off). After sitting for a very long time drinking this beer, one has to stand up and dust himself or herself off ready to go home with no dust. The *davha* performers sit everywhere when they drink *tshivhandamaraho*. They are always dirty on their buttocks and they must dust their buttocks off before going home hence the name *tshivhandamaraho*. Some call this kind of beer '*tshioroso*' (beer for going home).

When the above **melody** as structure of performance is performed, the following takes place:

#### 4.10.2.1 **Singing**

The performers sing the song indicated above and perform as they do when *malende* is performed. This is the same as in the *malende* songs. When *davha* comes to an end in the evening, the performance is that of *malende*. *Davha* has two types of songs. They are songs for ploughing the fields and songs for concluding the *davha* process by drinking *tshivhandamaraho* as in the song indicated above.

### 4.10.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

This is the strength to the tone as indicated earlier on. An example of the song is the one indicated earlier on as follows:

*Kuʃa kudimana!*
(That small patch!)

*Ku a vulela!*
(It is getting finished!)

*Kka vha ri ʃhe ri ʃe!*
(Give us something to eat!)

In the song indicated above, the dynamics as structure of performance is indicated by the following:

#### 4.10.3.1 **The high sound of voice**

The performers sing very loudly so as not to feel the pain of working hard as well as not feeling the heat of the sun.

#### 4.10.3.2 **The sound of hoes on the ground**

The sound of the hoes falling on the ground simultaneously can be heard when this *davha* song is in progress. This brings about **dynamics** as structure of performance in the *davha* songs.

#### 4.10.3.3 **The sound of empty tins**

When the song for going home (*tshivhandamaraho)* is performed, viz. *A ḽa ṋama*! (After eating meat) *A a ṱuwa* (They depart), empty tins are used as drums because they no longer have beer inside. They are empty because the beer has been drunk. These tins are beaten so hard that they bring about **dynamics** as structure of performance in the *davha* songs.

When the *davha* songs indicated above for dynamics as structure of performance are performed, the following take place:

#### 4.10.3.4 **Singing**

Singing takes place when the song '*kuḽa kudimana'* (That little patch), *ku a vulela* (It is getting finished) is sung.

#### 4.10.3.5 **Ploughing**

The *davha* performers plough, their hoes falling simultaneously on the ground.

#### 4.10.3.6 **Beating empty tins**

When the song for going home as indicated above is performed called *tshioroso/or tshivhandamaraho*, empty tins are beaten to make the dancing more exciting. As indicated earlier on the performance is the same as that of *malende* structures of performance.

### 4.10.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE

**'Rhythm'** as structure of performance for *davha* songs is the rhythmical flow of the song. An example of the *davha* performance song is the following:

*Hee! ŋaṅwaha a ri limi*!
*(Hee*! This year we will not plough!)
*Ri vheregela bonndo nga ḓuvha*!
(We work for R2.00 per day!)

*Hee ŋaṅwaha a ri limi*!
*(Hey*! This year we will not plough!)

*Ri vheregela sheleni nga ḓuvha*!
(We work for a shilling per day!)

*Ahee, he, huwee*!
*Ahee, he, huwee*!

*Ri vheregela sheleni nga ḓuvha*!
(We work for a shilling per day!)

This **rhythm** as structure of performance for *davha* songs is for ridiculing the Chief when the *davha* performers are performing at his field called *dzunde*. The *davha* performers are saying they cannot plough their fields because of working for the Chief who will not reward them anyway. They ridicule him by being sarcastic when they say 'they work for one pound per day' (*Ri vheregela bonndo nga ḓuvha*) and 'we work for a shilling per day' (*Ri vheregela sheleni nga ḓuvha*). The chief does not give them the one pound and a shilling that they are singing about. They are ridiculing him for calling them to perform his *davha* called *gorosi. Gorosi* is the *davha* for the chief.

When the above indicated structure is performed, the following take place:

#### 4.10.4.1 **Singing**

The *davha* performers sing (simultaneously) together.

#### 4.10.4.2 **Ploughing**

The performers raise their hoes high and bring them simultaneously down on the ground.

#### 4.10.4.3 **Ululating**

Old women and women (*vhabvana*) ululate when they feel inspired by the *davha* songs and the performance as well.

#### 4.10.4.4 **Moving around (*U pembela*)**

Usually one of the men moves around holding a branch of a tree, dancing around and praising the wonderful *davha* day that they are having.

### 4.10.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE

The **return** as structure of performance in the *davha* songs is when the first line of the song is repeated in the line of the song.

An example of the *davha* song for *tshioroso/tshivhandamaraho* (song for ending the day's process) is as follows:

*Haya maṅa!*
(These cracks!)

*A a ʈuwa!*
(They disappear!)

*Vho ʈamba!*
(If you wash!)

*A a ʈuwa!*
(They disappear!)

*Ha ʈuwi!*
(They never disappear!)

*A a ʈuwa!*
(They disappear!)

*Haya maṅa!*
(These cracks!)

*A a ʈuwa!*
(They vanish!)

*Vho ʈamba!*
(If you wash them!)

In the **return** as structure of performance, the line of the song '*Haya mana'* (these cracks) is repeated.

The meaning of the song is that people must wash themselves. In the olden days, people did not have pairs of shoes to protect their feet against severe cold that made their feet develop cracks. Some people were also lazy to wash their feet thoroughly and their feet developed these cracks that are being talked about in the song. The song says if you wash your feet thoroughly, then the cracks will vanish. The song goes on to say these cracks never vanish (*Ha ʈuwi*).

When the 'return' as structure of performance is performed, the following take place:

#### 4.10.5.1 **Singing**

Singing is the same as that taking place in the *malende* performance.

#### 4.10.5.2 **Dancing**

Dancing is the same as the dance taking place in the *malende* performance.

4.10.5.3 **Ululation**

It is also the same as ululation taking place in the *malende* performance.

## 4.10.6 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE

This is the structure of performance in which the plot is hinted at before it is known. The first line is the most important one. An example of a *davha* song by Dima (2009) is as follows:

*A ḽa ṋama*!
(After eating meat!)
*A a ṱuwa*!
(They depart)
*A ḽa ṋama*!
(After eating meat!)
*A a ṱuwa*!
(They depart!)

Most of the Vhavenḓa know the Venḓa Proverb that says '*Matangwa a ḽa ṋama a a ṱuwa, a sa ḓo vhuya a ḽa na ṭhaṭhe dza musanda* (After the group of the *Matangwa* performers have been given meat to eat, they must depart immediately or else they will end up eating the roasted meat prepared for the chief). In this case when the song starts by the first line that says '*A ḽa ṋama*! (After eating meat!), the listeners know that the song will say '*A a ṱuwa'* (They depart).

The meaning of the song is that if people have been given what they wanted, they must leave.

This song is sung when the *davha* performers drink beer called *tshioroso* (beer for departing). The way the song is performed is exactly like the *malende* songs – indicated earlier on in detail.

### 4.10.7 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure in which the scene is created. Names of places are also mentioned to make people understand the structure of performance much better. An example of a *davha* song is as follows:

*Hee, ri yo ḽa ŋama!*
(Hey, we are going to eat meat!)
*Hee, ri yo ḽa ŋama ya Dzamba!*
(Hey, we are going to eat meat at Dzamba!)
*Ri yo ḽa ŋama!*
(We are goingo to eat meat!)
*Hee, ri yo ḽa ŋama ya Dzamba!*
(Hey, we are going to eat meat at *Dzamba*!)

In this structure of performance a scene is created in which people are seen on their way going to the place called *Dzamba*. This is the place (Dzamba) which was known for preparing enough meat for the *davha* group working in the fields. In this case the name of the place called Dzamba is mentioned and it is found in the North of Venda near lake Fundudzi.

The meaning of this *davha* song is that of praising the people of Dzamba and their chief who gave people enough meat to eat. This is the song which is again sung when people drink the last beer before parting ways (*tshioroso*).

As indicated earlier on the performance is the same as that of *malende* indicated already.

### 4.10.8 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

Conflict as structure of performance is when the person's heart is not at peace with itself. The singer who performs this song is blaming the other person or the society. An example of the song is the following:

*Havha vhathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*Vha a dina*!
(They are troublesome!)

*Havha vhathu*!
(These people!)

*A vha dini*!
(They are not troublesome!)

*Vha a dina*!
(They are troublesome!)

In this structure the singer blames the society as a whole. He says people are troublesome. *'Havha vhathu!'* (These people!) *'Vha a dina'* (They are troublesome!)

The meaning of this *davha* song is that of complaining about bad behaviour that people display towards others. When the song again says *'A vha dini'* (They are not troublesome) it is a sarcasm! The meaning of the song has been indicated already, viz. that people are troublesome.

The performance of this *davha* song is the same as the performance for *malende*. The song is performed when the performers drink *tshioroso* (beer for going home).

The leftovers of this beer are shared amongst the *davha* performers as *murielo* (beer for taking home).

### 4.10.9 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

**Ironic tension** as structure of performance in the *davha* songs has conflict or a surprise. An example of a song is as follows:

*Havha vathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*Havha vhathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*A vha dini*!
(They are not troublesome!)

*Vha a dina*!
(They are troublesome!)

When the song is started by the first line which is *'Havha vhathu!'* (These people), the listeners get surprised and would want to know more about these people mentioned. At the same time the listeners get confused when the song says *'A vha dini'* (They are not troublesome) whereas in second line of the song it says *'Vha a dina'* (They are troublesome). This is an indication that there is conflict or surprise in the song.

The meaning of the song is that of telling listeners that they must not just take people for granted because they may cause pain to other people by their actions and by what they say.

The performance of the above indicated structure of performance is the same as that of the *malende* performance. The reason is that the song is sung when the *davha* group of people are about to go to their homes. They perform as when they perform *malende* songs. The performance takes place around about 18h30 – 19h30 in the evening.

### 4.10.10 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE DAVHA SONGS

This is when the song has two meanings. An example of the *davha* song is the following:

*Haya maṅa!*
(These cracks!)
*A a ʈuwa!*
(They disappear!)
*Vho ʈamba!*
(If you wash!)
*A a ʈuwa!*
(They disappear!)
*Ha ʈuwi*
(They do not disappear!)
*A a ʈuwa!*
(They disappear!)

The **ambiguous meaning** as structure of performance is noticed when the song says '*Haya maṅa*!' (These cracks). '*A a ʈuwa'* (They disappear) '*vho ʈamba'* (if you wash your feet). The song then says '*Ha ʈuwi'* (They do not disappear). The song says the cracks that develop under the feet disappear if one washes the feet well. At the same time the song says '*Ha ʈuwi*!' (The cracks do not disappear). It means that even if you wash your feet thoroughly, the cracks do not disappear. These double meanings bring about ambiguity as structure of performance in the *davha* songs.

The meaning of the song is that of encouraging people to wash their feet to avoid the developing of cracks under them.

As indicated earlier, the songs for departure by the *davha* group of people are performed like the *malende* songs; the same applies to the song indicated above.

### 4.10.11 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure of performance in which the singer talks with a person or people present. The singer may also talk to a person who is absent. An example of a *davha* song is as follows:

*Havha vhathu!*
(These (you) people!)
*Vha a dina!*
(Are troublesome!)
*Havha vhathu!*

(These (you) people!)
*Vha a dina!*
(Are troublesome!)

The song goes on as well as the performance taking into consideration the 'you' of the song. The meaning of the song is that of saying 'You' people are disturbing us when we are still seated enjoying our beer. Dima (personal interview:2009) says:

> The singer is saying that 'You' people are disturbing us while we are well seated enjoying our beer (Tshivenda Traditional beer).

When it comes to performance, it is the same as the performance of the *malende* songs. It is the song for departure in which the performance is like that of *malende*.

### 4.10.12 A 'STRONG START' AS STRUCTURE OF PERFORMANCE

This is the structure in which the interest of the listeners is stimulated. An example of a song is as follows:

*A ḽa ŋama!*
(After eating meat!)
*A a ʱuwa!*
(They disappear!)
*A ḽa ŋama!*
(After eating meat)
*A a ʱuwa!*
(They disappear!)

When the song that brings about 'Strong start' starts by saying '*A ḽa ŋama*' (After eating meat), this stimulates the interests of the listeners and they would want to know what comes next.

The meaning of the song is telling the listeners that if one has got what he or she wanted, he or she must depart from that place. This is telling the *davha* group of people that now that they have been given beer, (Tshivenḓa traditional beer) they must go to their homes. As indicated earlier on, the song is a proverb that says *'Matangwa a ḽa ŋama a a ʱuwa a sa ḓo vhuya a ḽa na ṱhathe dza musanda.'* (If the '*matangwa*' (the people who perform

'*matangwa*') have been given meat, they must depart otherwise they will end up eating roated meat prepared for the chief).

The performance of this structure is the same as that of *malende* performance because it is again the departure song.

### 4.10.13 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE

This is the structure of performance that takes real people into consideration. Real life situations are taken into consideration. An example of a *davha* song to consolidate this structure is the following:

*Tsimu yawe!*
(His/Her field!)
*Ahee hee tsimu yawe!*
(*Ahee hee* his/her field!)
*Tsimu ya nwana*
(The child's field!)
*A i fheli ngani?*
(Why doesn't it get finished?)
*Tsimu ya ṅwana!*
(The child's field!)
*Tsimu yawe!*
(His/her field!)
*I ḓo fhela!*
(It will get finished!)
*Ahee hee tsimu yawe!*
(*Ahee hee* his/her field!)
*Tsimu ya ṅwana!*
(The child's field!)
*A I fheli ngani?*
(Why doesn't it get finished?)
*Tsimu ya ṅwana!*
(The child's field!)
*Tsimu yawe!*
(His/her field!)

This structure of performance for *davha* song takes real people into consideration. It says why is the child's field not getting finished?

The meaning of the song is that of telling the *davha* people who seem to be working very slowly that they must work very hard. In other words, the field that is being worked on must be finished.

The performance of 'Genuine idea' as structure of performance is as follows:

4.10.13.1 **Singing**

The performers sing the song indicated above.

4.10.13.2 **Ploughing**

The performers sing the song ploughing the field with their hoes. The hoes go high simultaneously and also fall on the ground simultaneously.

4.10.13.3 **Ululating**

Old women who feel motivated by the process of performance ululate. This is also to motivate the *davha* performers to work very hard in order to finish the work on time.

## 4.10.14 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

In this structure of performance there is a sequence of events in the song. Words must follow each other meaningfully. An example of a song is the following:

*Kuɬa kudimana!*
(That small patch!)

*Ku a vulela!*
(It is getting finished!)

*Kha vha ri fhe ri ɬe!*
(Give us something to eat!)

*Ku a vulela!*
(It is getting finished!)

The words of the song follow each other meaningfully. The *davha* group of people performing *davha* are saying that they are about to finish the work. Therefore they should be given something to eat.

The meaning of the song is that when *davha* is performed, performers must be given something to eat. In this case the performers are referring to the beer (Tshivenda traditional beer). They are saying they are thirsty and that they must be given beer to drink to make them feel strong again.

The performance of 'Go somewhere' as structure of performance is the following:

4.10.14.1 **Singing**

The performers sing the song after the song was started by the caller. Then the performers respond.

4.10.14.2 **Ploughing**

The performers sing raising the hoes high and make them fall on the ground simultaneously.

4.10.14.3 **Ululating**

After being inspired by the songs and the performance, old women usually ululate as a sign of encouraging the people performing *davha* to perform well.

### 4.10.15 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure of performance in the *davha* songs where the meaning of the song is mentioned. The listeners are given the songs by the *davha* performers and they themselves interpret the song for themselves. An example of a song to show conclusion as structure of performance is as follows:

*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)
*A vha dini!*
(They are not troublesome!)
*Vha a dina!*
(They are troublesome!)

The interpretation of the song to show 'conclusion' as structure of performance, in the above mentioned song, depends on the listeners and the performers of the *davha* songs.

It may be interpreted to say people are troublesome (*Havha vhathu, vha a dina*). Some may interpret it to say people are not troublesome (*A vha dini*).

As the song indicated above is that of departure to homes by the *davha* performers, the performance is like that of the *malende* performance indicated earlier on.

## 4.11 THE STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

### 4.11.1 HARMONY AS STRUCTURE OF PERFORMANCE FOR THE *MAFHUWE* SONGS

Harmony as structure of performance harmonizes melody. An example of the song to show harmony as structure of performance is as follows:

*Vho funana vho funana!*
(If they are in love they are!)
*Ha avha vhaňwe vha a funana!*
(Some people love each other!)

*Hee ndo vha funa nga tsha khole!*
(I have deliberately loved him!)
*Ahe vhaňwe vha a funana!*
*(Ahe*! Some people love each other!)

*Ha avha vhanwe vha a funana* (Some people love each other), is harmony as structure of performance. It harmonizes melody which is *'vho funana vho funana*' (If they are in love they are).

The meaning of the song is that of advising people not to be jealous about people who are madly in love because they will continue loving each other no matter what. When the song indicated above is sung by the '*mafhuwe*' performer, the following take place:

#### 4.11.1.1 **The performer**

The performer is a woman pounding maize using mortar and pestle alone at night. In the olden days this performance would take place at a place called *goha. Goha* is a place where maize was pounded using mortar and pestle not far away from home.

#### 4.11.1.2 **Singing**

The performer sings the song alone harmonizing the melody of the song that she has started. There is nobody to start the melody for her and there is nobody to harmonize the melody for her. She is by herself.

#### 4.11.1.3 **Pounding maize**

The woman pounds maize with all her power while singing. The meaning of this performance will be discussed in the chapter to come.

#### 4.11.1.4 **Humming**

When the performance reaches its peak a woman never utters a word. She just hums the sound which goes with the sound of the mortar and the pestle.

#### 4.11.1.5 ***Matya***

*Matya* is a sound produced by both hands holding the pestle. This sound is produced when the performer holds the pestle loosely. The meaning will be discussed in the coming chapter. When *matya* is produced, the performer stops singing in order to allow *matya* to be heard.

#### 4.11.1.6 **Breathing**

The performer stops singing and pounds the maize heavily. This pounding process is accompanied by heavy breathing that goes with the sound of mortar and pestle.

### 4.11.2 'MELODY' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

Melody is when the singer comes up with a linear succession of sounds. It always works with harmony. An example of a song to show melody as structure of performance for *mafhuwe* (stamping songs) is as follows: by Vho-Masindi Masikhwa (1995):

*U vha vhubva hanga ndi hani?*
(Why am I so lazy?)
*Vhubva hanga ndi vhulungwani?*
(Why am I living when I am so lazy?)
*Nṋe ndi bvafha na u koḓa thanga.*
(I am so lazy that I cannot grind the peanuts.)

*U vha vhubva hanga ndi hani?* (why am I so lazy?), is the **melody** as structure of performance of the *mafhuwe* song. The singer gives the melody as structure of performance when she sings '*vhubva hanga ndi vhulungwani?* (Why am I living when I am so lazy?).

The meaning of the song is that of encouraging women to work hard for their families. They must not be lazy that they cannot even grind the peanuts to make a good dish (*dovhi or bovhola*).

The performance when melody as structure of performance is performed is the following:

#### 4.11.2.1 **The performer**

The performer is a woman performing alone

#### 4.11.2.2 **Singing**

The woman sings alone giving out the melody as well as the harmony by herself. She may either do this performance inside the hut (*tshiṱangani*) or in the open space (*muṱani).*

#### 4.11.2.3 **Pounding maize**

The performer pounds maize while singing at the same time. She does not stop until she is satisfied that the maize is the way she wants it to be.

#### 4.11.2.4 ***Matya* (vibrating sound)**

When pounding mealies, as indicated earlier on under harmony, the performer does not hold the pestle tightly with both her hands. She allows the pestle to move tactfully inside her hands producing the noisy sound called *matya*.

#### 4.11.2.5 **Breathing**

After a while when the pounding process is in progress, the performer stops singing, and pounds the maize with all her powers only breathing very heavily, at times producing the sound as follows: *Hee*! *Hee*!. This breathing sound goes hand in hand with the sound produced by the mortar and the pestle.

### 4.11.13 'DYNAMICS' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

This is the strength of the tone as structure of performance in the *mafhuwe* song. An example of the song is the one indicated earlier on. It is the following:

*U vha vhubva hanga ndi hani?*
(Why am I so lazy?)
*Vhubva hanga ndi vhulungwani?*
(Why am I living when I am so lazy?)

The strength of the tone moves from high to low. The melody stated will be high and the harmony harmonizing melody will be low.

The meaning is that of encouraging women to work very hard to provide families with relevant needs.

The performance of dynamics as structure of performance for *mafhuwe* songs is as follows:

#### 4.11.3.1 **The performer**

The performer is a woman performing alone.

#### 4.11.3.2 **Singing**

The woman sings very loud.

#### 4.11.3.3 **Pounding maize**

The performer pounds maize very hard producing a very big sound by means of mortar and a pestle.

4.11.3.4 ***Matya***

The performer pounds maize making a very big noisy sound called *matya*.

4.11.3.5 **The sound of breathing**

The performer stops singing but pounds maize very hard breathing heavily. The sound of heavy breathing and that of mortar and pestle go together.

## 4.11.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

**Rhythm** as structure of performance in the mafhuwe song, is the movement of the sound of the song. This flow is the movement of the sound of the song (mafhuwe song). An example of the song by Murwamphida, T. is as follows:

*Fhumulani ṅwananga Maṱodzi*
(Keep quite my child Matodzi!)
*A zwi ḓivhiwi u dzula vhuhadzi!*
(To stay in a place where you got married is not known!)
*Ndi u konḓelela zwivhi na zwivhuya!*
(I tolerate bad things and good things!)
*Maitele itani zwaṋu!*
(Maitele do your own things!)
*Litshani nṋe ndi ite zwanga*
(Let me do my own things!)

The **rhythm** as structure of performance in the song above is slow because of the pounding process that takes a long time to finish.

The meaning of the song is that of encouraging other women to be tolerant when one is married. One has to look at her own situation rather than looking at other people's situations. When rhythm as structure of performance is in progress the following takes place:

#### 4.11.4.1 **The performer**

The performer is a woman as indicated earlier on.

#### 4.11.4.2 **Singing**

The performer sings alone.

#### 4.11.4.3 **Pounding mealies**

The woman stamps mealies singing the above indicated song. The sound of mortar and pestle stamping mealies accompany the rhythm of the *mafhuwe* song.

#### 4.11.4.4 ***Matya***

The *matya* sound is not compulsory. It depends on the person stamping maize. It is a skill that needs mastering. Therefore women pounding maize can do well without *matya* sound but it is important for a woman to know it (*matya*) because she will need the skill some day when other women display the skill.

#### 4.11.4.5 **Breathing Sound**

After a while when the stamping maize process proceeds, the performer stops singing and pounds maize earnestly. Only heavy breathing will be heard together with the sound of mortar and pestle.

### 4.11.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

The **return** as structure of performance for *mafhuwe* songs is when the first line of the song returns again in the lines that follow. An example is the *mafhuwe* song by Vho-Masindi Masikhwa (1995) as follows:

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

*Ahee! Iyowee! Ahee!*
(Ahee! Iyowee! Ahee!)

*Ndi a lwala nda dovha!*
(I will be ill repeatedly!)

*Ha nyatsitsaṅwana!*
(At Hanyatsitsanwana!)

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

*Ndi a ṱuwa vha do sala zwavho, haa!*
(I am leaving she will remain, haa!)

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

The **return** as structure of performance is noticed by the returning of the first line of the song '*Zevhezevhe ḽo mpha vhulombo haa!*' (Spread mischievous talk has given me miseries!)

The first line of the song indicated above keeps on coming back because it gives more emphasis on the destruction that may be caused by spread mischievous talk.

The meaning of the song is that spread mischievous talk destroys people and their families. The singer indicates that after hearing these bad talks, she became ill repeatedly and that her mind is made up: she intends leaving her husband.

When the 'return' as structure of performance for mafhuwe song is sung, the performance is the following:

#### 4.11.5.1 **The performer**

The performer is a woman alone.

#### 4.11.5.2 **Singing**

The woman sings alone. She calls and then responds by herself.

#### 4.11.5.3 **Pounding maize**

The woman stamps maize while singing by herself.

#### 4.11.5.4 **Breathing**

As it has been indicated earlier on, when the performer gets tired of singing stamping maize, she stops singing and concentrates on her heavy breathing sound that goes with the sound of mortar and pestle.

#### 4.11.5.5 ***Matya* sound**

If the performer has *matya* skill, she may perform that skill. If she does not want to perform that skill, the stamping process goes on until the desired results is obtained i.e. that of pounding maize into flour.

### 4.11.6 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

In this structure of performance the development of the plot is hinted at before it is known. This is revealed by the first line of the *mafhuwe* song. The listeners are made to guess the kind of information they are going to get. An example of the song is the following by Vho-Masindi Masikhwa (1995):

*Ha ndi ya Ntshavheni yo mela!*
(Hey I am saying Ntshavheni has conceived!)
*Ha ndi ya Ntshavheni yo mela!*
(Hey I am saying Ntshavheni has conceived!)
*Ndi amba yo mela ngomu dombani!*
(I am saying she conceived at the domba!)
*Hu ḓo bebwa ṅwana a no pfi Madomba!*

(A baby called Madomba will be born!)
*Hu ḓo bebwa ṅwana a no pfi Madomba shone!*
(A baby called *Madomba* will be born, shame on you!)
*Hu na vho Tshivhevheṱele!*
(There are philanderers!)

This structure of performance gives the hint of the song in the opening line. The opening line of the song says '*Ndi ya Ntshavheni yo mela'* (Hey, I am saying Ntshavheni has conceived). Out of this first line of the song, the listeners can guess that this has got something to do with sexual intercourse. When the song goes on to say '*Ndi amba yo mela ngomu dombani*' (I am saying she conceived at the *domba* (initiation school)), the listeners become convinced that they have guessed right when the first line said '*Ha ndi ya Ntshavheni yo mela*' (Hey, I am saying Ntshavheni has conceived).

The meaning of the song is that of complaining about the way in which men abuse women. The song is about Ntshavheni, a young girl, who went to attend the *domba* initiation school with other young girls of her age. An old man abused her and made her pregnant. Therefore the singer find it unacceptable.

When foreshadowing as structure of performance is in progress, the performance is as follows:

#### 4.11.6.1 **The performer**

The performer is a woman pounding mealies alone.

#### 4.11.6.2 **Singing**

The performer (a woman) starts the song and then responds by herself because she is alone.

#### 4.11.6.3 **Pounding maize**

The woman pounds mealies with all the strength that she has. In a song such as this, she pounds mealies while being very angry because of the way in which men abuse women (the Ntshavheni case)

#### 4.11.6.4 **Breathing heavily**

After getting tired of singing, the performer stops singing and concentrates on her breathing sound and the sound produced by the mortar and pestle. Pounding maize is again very serious. The meaning of this performance will be discussed in the coming chapter.

#### 4.11.6.5 ***Matya* sound**

The performer will also perform *matya* if she has that skill.

### 4.11.7 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

This is the structure of performance in the *mafhuwe* songs that creates the scene. Even names of places are mentioned. An example of the song is the one indicated above namely, '*Ha ndi ya Ntshavheni yo mela'* (Hey, I am saying Ntshavheni has conceived).

A scene is created when the song says Ntshavheni has conceived at the *domba* initiation school. The name of the place (which is) where *domba* initiation school was taking place, makes the 'scene method' as structure of performance more understood by the listeners.

The meaning of the song as indicated earlier on is that of complaining by women against women abuse. Ṋemapate (1999:73) observes:

> From this pounding song this woman is complaining about a philandering silly old man who impregnated a young girl in the domba initiation school which is a bad thing considering his age. She feels that women are being exploited by men.

When the **'scene method'** as structure of performance is performed, the following take place:

#### 4.11.7.1 **The performer**

The performer is a woman.

#### 4.11.7.2 **Singing**

The performer sings the *mafhuwe* song.

#### 4.11.7.3 **Pounding mealies**

The performer sings the *mafhuwe* song pounding maize at the same time.

#### 4.11.7.4 **Breathing heavily**

The performer eventually breathes heavily because of exhaustion, because pounding maize into flour is not an easy task.

#### 4.11.7.5 **The *matya* process**

If a woman has the *matya* skill, then she will always perform it.

### 4.11.8 'CONFLICT' AS STRUCTURE OF PERFORMANCE

*Conflict* as structure of performance is when the singer blames another person or the society. An example of a song is the song indicated above that says:

> *Ha ndi ya Ntshavheni yo mela!*
> (Hey, I am saying Ntshavheni has conceived!)
>
> *Ndi amba yo mela ngomu dombani!*
> (I am saying she conceived at *domba*!)

*Hu ḓo bebwa ṅwana a no pfi Madomba!*
(A baby called Madomba will be born)

*Hu na Vho-Tshivhevhetele!*
(There are philanderers!)

*Galaha Tshivhevhetele shone!*
(Shame on you silly philandering old man!)

The '*conflict*' as structure of performance is indicated when the singer blames an old man who impregnated a girl at the *domba* initiation school. The singer also blames the society for doing nothing about this abuse of women. Instead, a baby will be born and will be remembered to have been conceived at the *domba* initiation school (she will be called *Madomba*).

The meaning of the song is that of blaming men for abusing children. An old man made Ntshavheni, a young girl, pregnant at the *domba* initiation school meant for guiding the youth to adulthood.

When 'conflict' as structure of performance is performed, the following performance takes place:

#### 4.11.8.1 **The performer is a woman**

She sings alone as indicated earlier on. She pounds maize. As she becomes tired of singing, she just hums the tone of the song indicated above. After humming the tune of the song, she will only breathe heavily pounding mealies as indicated earlier on. *Matya* is also performed.

### 4.11.9 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE

Ironic tension as structure of performance is when *mafhuwe* songs have conflict or surprise. This is the way of stimulating the interests of the listeners. An example of a song by Vho-Masindi Masikhwa (S.A.F.M Radio Cassette) is as follows:

*Zevhezevhe ḽo mpha vhulombo haa!*
(Spread) mischievous talk has given me miseries!))
*Ndi a lwala nda dovha!*
I will be ill repeatedly!

In the 'ironic tension' as structure of performance the singer surprises the listeners when she says '*Zevhezevhe ḽo mpha vhulombo'* (spread mischievous talk has given me miseries). This motivates the listeners to listen more to the song.

The meaning of the song as indicated earlier on is that of discouraging people from gossiping about other people. Gossip destroys people's health as indicated in the song viz. *Ndi a lwala nda dovha* ( I will be ill repeatedly). It also brings miseries to people. *Zevhezevhe ḽo mpha vhulombo* (spread mischievous talk gave me miseries).

When 'Ironic tension' as structure of performance is performed, the performance is the same as that indicated in other structures of performance indicated earlier on viz. performance by one woman, singing by one woman, pounding mealies singing, humming the tune of the *mafhuwe* song, breathing heavily that goes with the sound of mortar and a pestle. At times '*matya*' is also performed.

### 4.11.10 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE

**Ambiguous meaning** as structure of performance is when the song has two meanings or more. An example of the song is the following:

*Zevhezevhe ḽo mpha vhulombo!*
(Spread) mischievous talk gave me miseries!))

Ambiguous meaning as structure of performance is noticed when the song says:

*Zevhezevhe ḽo mpha vhulombo!*
(Spread) mischievous talk gave me miseries!))

In the first instance, the song says '*Zevhezevhe ḽo mpha vhulombo*' (spread mischievous talk gave me miseries). This means that spread mischievous talk gave the singer miseries where it was rumoured that she is unfaithful to her husband. In the second instance, spread mischievous talk gave the singer miseries (*Zevhezevhe ḽo mpha vhulombo*) when it was rumoured that her husband was cheating on her. At the end of it all, she decided to leave that family and go home.

The meaning of the song as indicated earlier on, is that of discouraging people from gossiping – as it creates frustration amongst people by destabilizing families.

The performance of this structure as structure of performance, is as follows:

#### 4.11.10.1 **Performance by one woman**

She sings pounding mealies, she hums the tune of the mafhuwe song. She breathes heavily pounding maize and after stopping singing, she will even perform matya to bring about variation in the pounding process.

### 4.11.11 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

'*Strong start*' as structure of performance in the *mafhuwe* songs is when the start of the song stimulates the interests of the listeners by involving people as well as what they do or did and when. The opening few lines must capture the attention and the interest of the listeners. An example of the *mafhuwe* song by the Thengwe Tribe singing mafhuwe is as follows:

*Ndo vha ndi Ngweṋani!*
(I was at Ngweṋani!)
*Ha vuwa ḽihanya!*
(Troubles erupted!)
*Vho- Nyamutshagole ndi ḓabaḓaba ḽa ṅwana*!
(Vho- Nyamutshagole is a numbskull!)

**'Strong start'** as structure of performance in the mafhuwe songs talks about people e.g. Vho-Nyamutshagole who is a numbskull because of the silly problems that she has created at the place called Ngwe̱nani.

The meaning of the song is that of discouraging people not to create problems unnecessary, as Vho-Nyamutshagole did at Ngwe̱nani.

When the 'strong start' as structure of performance is performed, the following performance takes place:

> A woman performs by singing the song alone, pounding mealies, stops singing and hums to the tune of the song stated already, mixing the sound of her breath with the sound of mortar and pestle. She also performs *matya* skill, to break the monotony of pounding maize the same way.

### 4.11.12 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

In this structure of performance people express their emotions. There must be ideas in the song. An example of a song is as follows by Vho-Masindi Masikhwa (1995):

> *Zevhezevhe ḽo mpha vhulombo haa!*
> (Spread) mischievous talk gave me miseries!))

**'Genuine idea'** as structure of performance in the song indicated above expresses people's emotions. The singer's emotions are expressed when she sings 'spread mischievous talk gave me miseries ('*Zevhezevhe ḽo mpha vhulombo*'). An idea is also expressed in the song because the singer indicates that it is the spread mischievous talk that brought her miseries.

The meaning of the song and structure is that of discouraging gossip, as indicated earlier on. When this structure (A genuine idea) is performed the performance is the following:

> A woman alone sings the *mafhuwe* song, pound mealies into flour by using mortar and pestle, hums the tune of the stated song, breath heavily in line with the sound of mortar and pestle. To bring about variation, '*matya*' is also performed.

### 4.11.13 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

This is the structure of performance in the *mafhuwe* songs that takes sequence of events in the song into consideration. Words of songs must follow each other meaningfully. An example of a song to show this structure is the following by Vho-Masindi Masikhwa:

> *Ha ndi ya Ntshavheni yo mela!*
> (Hey, I am saying Ntshavheni has conceived!)
> *Ndi amba yo mela ngomu dombani!*
> (I am saying she conceived at the domba!)
> *Hu ḓo bebwa ṅwana a no pfi Madomba!*
> (A baby called Madomba will be born!)

This structure of performance (go somewhere) has words that follow each other meaningfully. The song says '*Ha, ndi ya Ntshavheni yo mela'* (Hey, I am saying Ntshavheni has conceived). The next line of the song indicates the place where Ntshavheni fell pregnant i.e *'Ndi amba yo mela ngomu dombani'* (I am saying she conceived at the domba initiation school). Sequences of events follow each other chronologically and meaningfully.

The meaning of the song and structure is that of fighting child abuse by adult men.

When 'Go somewhere' as structure of performance is performed, the following takes place:

**A woman sings alone.** She pounds maize motivated by the song that she sings. At times she stops singing and hums the tune of the song that she is singing to motivate herself. After getting tired of singing, she will only breathe heavily, pounding maize with all her strength. The sound of mortar and pestle will always go together with the woman's heavy breathing. *Matya* will also be performed to break the monotony of pounding maize the same way. In the same way of the mortar and pestle giving out the same sound when maize is pounded.

## 4.12 THE STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

The structure of performance in the children's songs refers to what they perform when they sing their songs.

### 4.12.1 'MELODY' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

**Melody** has been defined in Chapter Two and Four of this thesis as the succession of sound. In the children's songs, there are songs that have only melody. An example to show the structure of performance in children's songs is the following:

*Ndedee! Ndedee!*
(Little by little!)
*Ndedee! Ndedee!*
(Little by little!)

About the above indicated song Mugovhani (personal interview:2008) observes:

This is called monophony or
Unison because the melody is the same

As structure of performance melody is when the song is started. The structure of performance for the above indicated children's song is as follows:

#### 4.12.1.1 **The performer**

The performers are women, old women, young girls who baby sit children and the child who is encouraged to walk on his or her own.

#### 4.12.1.2 **Singing as structure of performance in Children's songs**

The *tshixele* (baby sitter), grandma or the mother of the child may perform the above indicated song encouraging the child to walk.

#### 4.12.1.3 **Performance by the child as structure of performance in children's songs**

When the child hears the song, he or she tries very hard to walk.

#### 4.12.1.4 **Falling as structure of performance in children's songs**

Sometimes the child tries so hard that it falls. The one singing the song encouraging him or her to walk will say 'you have caught a locust' (*O bata nzie*). This is an idiomatic expression in Tshivenḓa meaning that the child has fallen. The meaning of the performance will be discussed in the chapter to come.

#### 4.12.1.5 **Beating the ground as structure of performance in children's songs**

When the child has fallen in the process of striving to walk, the singer beats the ground. The meaning of this performance will be discussed in the coming chapter.

#### 4.12.1.6 **An object used as structure of performance in children's songs**

When the performer sings the above song, she may put an object at a small distance to attract the child. The meaning of this performance will be taken care of in the chapter to come.

### 4.12.2 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

This is the movement of sound in children's songs. An example of a song is the following:

*Gulukuṅwe!*
*Gulukuṅwe!*
*Ḽi a ḓhedza vhana!*
(It is finishing off its children!)
*Vhana vhaḽo!*
(Its children!)
*Ḽi a a ḓhedza vhana!*
(It is finishing off children!)
*Gulukuṅwe!*
*Gulukuṅwe!*

The **rhythm** as structure of performance is slow according the situation which is taking place in the song, i.e., that of finishing off children by swallowing them.

#### 4.12.2.1 The performers

The performers are boys and girls singing the song.

#### 4.12.2.2 The division of two groups

A group of boys and girls compete against another group of boys and girls.

#### 4.12.2.3 The demarcation line

The two competing groups make a demarcation line to divide the two groups. A rope is issued to be pulled.

#### 4.12.2.4 The pulling process

The indicated song above will be sung and the pulling of the rope commences.

#### 4.12.2.5 **The winning group**

The group that manages to pull members from the competing group across the demarcation line wins the game while the group that fails to pull members of that other group loses.

The meaning of this process will be discussed in the following chapter.

### 4.12.3 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

This is where the first line of the song returns again in the song. An example of a song is of the song indicated already, viz. *Gulukunwe* as follows:

*Gulukuṅwe!*
*Gulukuṅwe*!
*Ḽi a fhedza vhana!*
(It finishes off its children!)
*Vhana vhaḽo*!
*(Its children*!)
*Gulukuṅwe!*
*Gulukuṅwe*!

In the '**return**' as structure of performance, the line of the song return again in the following line, namely Gulukuṅwe.

The meaning is that of *Gulukuṅwe* finishing off its children by swallowing them.

#### 4.12.3.1 **The performers**

The performers are the two groups of boys and girls versus another group of boys and girls. The performance of competing is the same as the one indicated above with all the aspects like winning and losing.

### 4.12.4 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

The plot of the song is hinted at before it is known. An example of a children's song is the following:

*Shavha mbevha!*
(Run mouse!)
*Tshimange tshi a luma*!
(The cat bites!)

The plot of the song is hinted when the song says 'Run mouse" (*Shavha mbevha*). The listeners immediately realize the mouse runs away being chased by the cat. When the song says 'The cat bites' (*tshimange tshi a luma),* the listeners become assured of their predictions that the mouse is running away from the cat for dear life.

#### 4.12.4.1 **Performance**

The performers are boys and girls or boys by themselves or girls by themselves.

#### 4.12.4.2 **The formation of a circle**

Children form a circle holding hands.

#### 4.12.4.3 **Singing**

Boys and girls, boys by themselves or girls on their own sing the song holding hands.

#### 4.12.4.4 **Selection of a cat and a mouse**

One boy or a girl will be selected to represent a cat and another to represent a mouse. The performer who represents the mouse will run very fast for dear life whereas the performer representing the cat will be running very fast also to try and catch the mouse. The one representing the mouse runs through the openings left when the performers hold hands

singing the song indicated above. The performer representing the cat must follow exactly where the mouse has gone through which is around the hips of the other performers. The running is in the form of a zigzag. The mouse must always be sly in order to elude the cat.

#### 4.12.4.5 **Losing**

When the performer who represents the mouse is caught, he or she becomes the loser. He or she becomes the cat that must chase the mouse.

#### 4.12.4.6 **Winning**

If the one representing the mouse run for a considerable amount of time and is not caught by the cat, then he or she becomes a winner. The meaning of this performance will be dealt with in the coming chapter.

### 4.12.5 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

**'Go somewhere'** as structure of performance in children's songs has a sequence of events in the song. An example of a song, is that of the song indicated above.

*Shavha mbevha!*
(Run mouse!)
*Tshimange tshi a luma!*
(The cat bites!)

In the structure of performance '*Shavha mbevha'* (Run mouse) *'tshimange tshi a luma'* (the cat bites) there is a sequence of events. The mouse must run because if it does not it will be eaten (by the cat).

#### 4.12.5.1 **The performers**

The performers are boys and girls or boys or girls by themselves holding hands as indicated earlier on. The performance in the 'Go somewhere' as structure of performance is the same as the one in the 'Foreshadowing' as structure of performance. This is due to the fact that the song as an example is the same. The only difference is that in the 'foreshadowing' the development of the plot of the song is hinted at before it is known by the listeners, whereas in the 'Go somewhere', there must be sequence of events in the song. Otherwise all the performance i.e. the formation of a circle, holding hands, singing, the cat chasing the mouse, winning and losing, is the same as in the 'foreshadowing' as structure of performance.

### 4.12.6 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, real people in real-life situation are taken into consideration. The people's emotions are expressed in the children's songs. An example of a song is the following:

*O ima nkawe!*
(He or she stands firm!)
*Tendele a sa wi!*
(Without falling!)
*O ima nkawe!*
(He or she stands firm without falling!)

'Genuine idea' as structure is indicated when real people in real life situations are taken into consideration. This song is about a child who is learning to stand up on his or her own feet. Therefore the structure focuses on real people.

#### 4.12.6.1 **Performance**

##### 4.12.6.1.1 **Performers**

The performers are old women and girls who baby-sit children when their mothers have gone out to work and also the child who is encouraged to stand on his or her own feet. The woman or a girl sings the song to encourage the child to stand on his or her own feet. This can also be performed by the mother of the child after work.

#### 4.12.6.2 **Performance by the child**

The child agrees to try and stand up on his or her own when he or she realizes that the song is meant for him or her to stand on his or her own feet. The child will then try to stand on his or her own feet without falling. The child may fall at first but as time goes on, he or she will stand on his or her own feet.

### 4.12.7 **'STRONG START' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS**

In this structure of performance the commencement of the song stimulates the listeners' interest. The song must also be about people and what they do. An example of a song is as follows:

*O ima nkawe!*
(He/she stands firm!)
*Tendele a sa wi!*
(Without falling!)

In the song indicated above, the child is being encouraged to stand up on her own.

#### 4.12.7.1 **Performance**

##### 4.12.7.1.1 **The performers**

The performers are grandma, and young girls (babysitters) who look after children when their mothers have gone away to work e.g., at ploughing fields.

#### 4.12.7.2 **Singing**

Singing and other performances are the same as in the 'Genuine idea' as structure of performance. The structure focuses on real people in real life situations. The only difference is that **'Genuine idea'** as structure of performance expresses people's emotions whereas in the 'Strong start' as structure of performance, the listeners' interest is stimulated. Because both structures of performance are all about people and what they do, the performance is the same i.e. singing, as well as making the child stand up on her own.

### 4.12.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONG

The **'scene method'** as structure of performance is when the song created brings about a scene. Names of places are also given. An example of a song is as follows: Blacking (1967:106) says:

43. *Mvula*

1. *I a vhuya mulobilo, i kolongonya!*
   (Here the rain comes, pouring down!)

2. *Vho-mmane mmbebeni, kolongonya!*
   (Carry me on your back, aunty;)

3. *Ni nnyise lufherani kolongonya!*
   (Let me shelter in the verandah!)

4. *Nṋdu khulu dzi na biko, kolongonya*!
   (Big houses are warm!)

This is the 'Scene method' as structure of performance because a scene of the rain is created as well as the name of a place, which is lufherani (verandah).

#### 4.12.8.1 **Performance**

##### 4.12.8.1.1 **The performer**

The performers are children when they see the rain. Generally this happens with boys when they look after cattle, Blacking (1967:106) observes:

> *Mvula* is sung when children see the rain sweeping across the fields especially by boys who are out herding.

#### 4.12.8.2 **Running for shelter – Singing**

When the rain comes down pouring, children run for shelter to avoid getting wet.

#### 4.12.8.3 **Running for the rain – Singing**

Some children like to run in the rain when it rains. Blacking (1967:107) says:

> ...some children like to run outdoors into the rain and sing

### 4.12.9 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

'**Conflict**' as structure of performance is when the heart of a person is not at peace with its owner. An example of a children's song to consolidate this is as follows: Blacking (1967:43) maintains:

7. *Ṯhoho i a nndemela*

*1. Ṯhoho i a nndemela*

(My head is too heavy for me!)

2. *Gumbu ḽi a nndemela!*

(The calabash is too heavy for me!)

'**Conflict**' as structure of performance is shown in the song above because the singer complains about the heavy loads or water that is to be carried home on the head. Blacking (1967:43) says:

> Line 2 refers to the custom of carrying water and loads on the head.

#### 4.12.9.1 Performance

The performers

The performers are adults singing for the babies.

#### 4.12.9.2 Shaking head

When the above indicated song is sung by an adult, the baby shakes his or her head as taught by the adults. The baby shakes her head from side to side. Blacking (1967:43) says:

> This is sung when a baby shakes its head from side to side.

The meaning of this will be discussed in the coming chapter.

### 4.12.10 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance is the children's songs, the singer talks with a person who is present or absent in the song. An example of a song by Blacking (1967: 86-87) says:

37. *Inwi Maṱodzi haee!*

1. *Inwi Maṱodzi, haee! Chorus: Haee!*
   (Hi there, Maṱodzi!)

2. *Iḓani ngeno!*
   (Come over here!)

3. *Ndi ni vhudze!*
   (So that I can tell you!)

4. *Mafhungo anga!*
   (My news!)

5. *E nda vhudzwa!*
   (Which I was told!)

6. *Nga mme anga!*
   (By my mother)

7. *Na makhulu wanga!*
   (And my grandmother!)

The remainder of the song is a spoken dialogue between solo and chorus.

8. *Madekwe no lalela'ni vhuswa?*
   (What did you have for supper yesterday evening
   porridge?)

9. *Ni tshi sevha nga mini?*
   *Nga ṋama.*
   (What did you eat with it?)
   (Meat.)

10. *No kundwa ngani u nṱhukhulelavho?*
    *Ndi uri kwa vha kuṱukuṱuku*
    (Why don't you cut off a piece for me?)
    (Because there was only very little meat.)

11. *Matshelo ni ḓo tamba na nnyi?*
    *Na mbiṱa.*
    (With whom will you play tomorrow?)
    (With a pot.)

12. *Mbiṱa'ni?*
*Mbiṱa thethe*
(What kind of pot?)
(A soft pot.)

13. *Thethe'ni?*
*Thethe izwa.*
(How soft?)
(Soft and supple.)

14. *Izwa'ni?*
*Izwa mwoyo.*
(How supple?)
(As supple as cattle.)

15. *Mwoyo'ni?*
*Mwoyo deṅwa*
(What kind of cattle?)
(Black cattle.)

The above indicated song denotes the 'Watch your 'You' as structure of performance in children's songs because it is all about the 'You' Maṱodzi.

4.12.10.1 **Performance**

4.12.10.1.1 **The performer**

The performers are children playing.

4.12.10.2 **Singing**

The singing in the form of a chorus is conducted where *Matodzi* is requested to come and listen to the news.

4.12.10.3 **Singing in the form of a spoken dialogue**

From the line of the song 'Madekwe no lalela'ni? (What did you have for supper yesterday evening?) up to *Mwoyo deṅwa* (Black cattle), the song is in spoken dialogue.

The meaning of the performance will be discussed in the chapter to come.

### 4.12.11 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, children's songs have conflict or surprise. An example of a song by Blacking (1967:64) follows:

*Dzi a ṱahula tshene*
*A dzi li, dzi a ṱahula tshene:*
(The cattle) are not eating, they are removing
the weeds;)
*Dza musanda dzi a ṱahula tshene:*
The chief's (cattle) are removing the weeds.

'Ironic tension' as structure of performance in the children's song indicated above has conflict or a surprise in that the chief's cattle are eating someone's maize, but they are said to be rooting out weeds which is not true. It is surprising because the cattle are eating maize. Therefore, there is also conflict in the song.

#### 4.12.11.1 Performance

##### 4.12.11.1.1 The performers

The performers are herdboys who sing the song looking after cattle. The song is sung when herdboys see a herdboy's cattle eating someone's maize.

#### 4.12.11.2 The herd boy running to fetch the cattle

When the herd boy realizes that the song is about his cattle eating someone's maize, he will run very fast to get them out of the maize field.

#### 4.12.11.3 The enjoyment by other herd boys

When the other herd boys see the herd boy running to fetch his cattle that are grazing on someone's maize, they enjoy laughing at him especially if the owner of the maize is

nearby. The herd boy runs fearing the steps that may be taken against him for not doing his job properly. Blacking (1967:64) observes:

> If the owner of the maize is near at hand, the boy will run for it, and the others will greatly enjoy, the spectacle of the culprit careering through bushes and thorns

In the song above the culprit is putting himself in the position of looking after the chief's cattle that may eat the commoner's maize where there will be no claims of damages made.

### 4.12.12 'CONCLUSION' AS AN ASPECT OF THE STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, the meaning of the song is mentioned or may be implied. The song may be left for the listeners to interpret for themselves. An example of a song by Blacking (1967:72) is as follows:

*28. Tambani zwaṋu*

1. *Tshamaano ku ri tambani zwaṋu;*
   (Little Tshamaano says play with your things;)

2. *Na sa tamba ni ḓo tamba matshelo.*
   (If you don't play (today) you will play tomorrow.)

3. *Nga Ḽavhuṋa kholomo dzi a dipa;*
   (On Thursday the cattle go to the dip;)

4. *Vho rengisa muthu nga Mugivhela;*
   (On Saturday they sold a man;)

5. *Vha tshi ṱoḓa tshiṋangana vhutsetse,*
   (When they want a lot of brandy,)

6. *Vha ḓo lidza na Vho-Funzani vhavho.*
   (They will play with Vho-Funzaini (the recruiter's agent.)

The '**conclusion**' as structure of performance in the song indicated above allow the listener infer what the singer has implied. The song says 1. *Tshamaano ku ri tambani zwaṉu*? (Little Tshamaano says play with your things). 2. *Na sa tamba ni ḓo tamba matshelo* (If you don't play today, you will play tomorrow. To some listeners the song's meaning may be that Tshamaano says just enjoy playing. (*Tshamaano ku ri tambani zwaṉu*). If you don't feel like playing, you will play tomorrow. (*Na sa tamba ni ḓo tamba matshelo*)

To other members of the community and Blacking as the researcher, the song refers to playful intercourse between boys and girls. It means that if a girl refuses a boy, he then sings the song for her, saying that if she refuses her today, she will agree tomorrow (line 1 and 2). Blacking (1967:73) says:

> This song refers to playful intercourse between boys and girls; if a girl refuses a boy, he will sing it deliberately for her benefit. Line 1 and 2 mean, "You may have refused me today, but you won't refuse me tomorrow" Line 3 implies that in any case she will have to consent sooner or later; it may also be a subtle suggestion that they should meet on a Thursday, when herdboys from far and near come to the cattle-dip, on important social occasion for young folk.

For the 'conclusion as an aspect of the structure of performance in children's songs, the meaning of the song depends on the interpretation of the listeners themselves.

#### 4.12.12.1 **Performance**

##### 4.12.12.1.1 **Singing by boys**

A boy sings the song for a girl if she refused to do what he wanted her to.

##### 4.12.12.1.2 **Singing by girls**

Girls sing the song differently by adding their own words to the song. The added version Blacking (1967:73) says:

I have heard a version of this song performed by girls as a supplement to song 36: beginning on the tone c; lines 1-3 are sung, followed by *Na ḓo doba kuṋangana ni fhete* (You will pick up your little reed-pipe so that you can spit it). This is probably a hidden reference to intercourse, especially as the male organ is often called a "reed". It may be another hidden word for brandy, as in line 5 above. Some little boys blow on their reed-pipes after line 6, which suggests that they at any rate are concerned with the literal meaning of the words

This denotes that the listeners may conclude songs differently with different meanings depending on how they understand the song.

## 4.13 THE STRUCTURE OF PERFORMANCE IN TSHIVENḒA INTRUMENTAL TRADITIONAL SONGS

Each and every instrument in Tshivenḓa traditional songs has its own structure of performance.

The structure of performance in Tshivenḓa traditional songs will be indicated as follows:

### 4.13.1 The structure of performance in the wind instrument

Wind instruments are those in which the performer blows in the wind in order to get the desired musical sound. This is accompanied by the skills required to bring about the perfect performance.

### 4.13.2 The structure of the performance of the *Tshiṋangana* instrument

*Tshiṋangana* is an instrument made from a horn of a buck. It has an opening on which to put the lower lip of the mouth.

#### 4.13.2.1 **The performer**

The performer is a traditional healer or another person in the instruction of this traditional healer for a certain purpose.

#### 4.13.2.2 **The holding of the *tshiŋangana* wind instrument in one hand**

*Tshiŋangana* instrument is held between the thumb and the second finger from the thumb of the right hand and the rest of the fingers also wrap it up. It is the thumb and the second finger from the thumb that hold it tight for the real performance to take place.

#### 4.13.2.3 **The holding of the *tshiŋangana* instrument in both hands**

There are performers of the *tshiŋangana* instrument who hold it in both hands. In this case, it is the thumb of the left hand and the second finger from the thumb that hold it tight. The rest of the fingers will also wrap around it. The thumb of the right hand is and the second finger from the thumb will hold the instrument underneath the left hand. The rest of the fingers will wrap it around lightly.

#### 4.13.2.4 **Blowing in the wind**

Holding the instrument (*tshiŋangana*) tight in one hand or by both hands, the performer blows in the wind to get the desired sound of the song as follows:

*Tzee! Tzee! Tzee! Tzeee!*

The other sound produced by the '*tshiŋangana*' may be as follows:

*Fhee! Fhee! Fhee! Fheee!*

#### 4.13.2.5 **Speech and rhythm**

The above sound is produced and is accompanied by speech when the performance of the *tshiṋangana* is in progress. The speech is the following:

*Vhuyani hayani*!
(Come back home!)
*Tzee! Tzee! Tzeee*!
*Ho tshinyalani ni sa vhuyi!*
(What makes you not to come back home?)

About speech and rhythm, Ṋephawe (Personal interview:2009) says:

> When the instrument brings its own sound rhythm of the song accompanied by the speech, this is called speech and rhythm.

The meaning of this performance will be discussed in the coming chapter.

### 4.13.3 **The structure of the performance of *tshiṋangana* to chase an unwanted person away**

When a person is troublesome and is suspected of being a wizard or a witch, people may consult the traditional healer clandestinely to blow the instrument for the troublesome person to leave the area. The person will just feel uncomfortable to stay in that area. For this purpose the structure of performance is speech and rhythm as follows:

*Tzee! Tzeee!*
*Kha vha ye naḽo!*
Go astray!

Because of the above structure of performance of the *tshiṋangana* instrument, it is believed that the unwanted person will eventually leave the place. Ṋephawe (personal interview (2009) says: The sound of the song of this instrument is unique.

### 4.13.4 **The structure of performance for *ŋanga ya ɗanga* (vulture)**

The structure of performance is as follows:

#### 4.13.4.1 **The performance by the wizard or witch on structure of performance**

The traditional healer gives a person believed to be a wizard or a witch, *ŋanga ya ɗanga* to blow on the way going home. He performs this instruments with his head shaved.

#### 4.13.4.2 **Holding the instrument**

The wizard or a witch holds the instrument the way *tshiŋangana* instrument is held, i.e. holding it with one hand or holding it with both hands.

#### 4.13.4.3 **Blowing in the wind/air**

The wizard or a witch blows in the air to get the needed sound of the instrument in the form of a song as follows:

*Tzee! Tzee!*
*Tzee! Tzee*!
or
*Fhee! Fhee!*
*Fhee! Fhee*!

In this structure of performance there is no speech but only the rhythmic sound of the instrument. The meaning of performance will be discussed in the next chapter.

### 4.13.5 **The structure of the performance of the *Tshiɬiringo* (flute) instrument**

*Tshiɬiringo* wind instrument is made up of a kind of reed called *musengele.*

#### 4.13.5.1 **The performers**

The performers are boys mostly herding cattle.

#### 4.13.5.2 **Holding the instrument**

The instrument is held by both hands. The mouth is placed on the big opening of the *tshiṱiringo* instrument. Three fingers are placed on the three openings made on the right hand position of the *tshiṱiringo* instrument.

#### 4.13.5.3 **Blowing in the air**

The performer blows in the air through the big opening with the three fingers of the right hand placed on the three openings of the instrument, in turn they close and open the openings to produce the required sound of the song.

### 4.13.6 **The structure of performance of the *Phalaphala* instrument**

*Phalaphala* instrument is made from a horn of an antelope.

The structure of performance of the *Phalaphala* instrument is as follows:

#### 4.13.6.1 **The performers are men**

##### 4.13.6.1.1 **Holding the instrument**

The instrument is held with both hands. The mouth is placed on the big opening.

##### 4.13.6.1.2 **Blowing in the air**

The performer blows in the air to bring about the sound of the song needed. Using different skills of blowing in the air, the performer produces different sounds from the instrument for the wonderful structure of performance of the instrument. The skill displayed as structure of performance is performed for different purposes, viz. war times where the structure of performance will be in the form of a warning song.

#### 4.13.6.1.3 **Rhythm and speech**

The rhythm and speech is also a structure of performance in the *phalaphala* instrument. The performer performs rhythm and speech when he has been sent to summon the king's subjects when there is a matter that has to be discussed in the chief's kraal. The rhythm and speech is as follows:

*Paa! Haa!*
*Paa! Haa! Haa! Haa*! (rhythm)

*Vhanna vhoṱhe kha vha kuvhangane*
*Musanda matshelo nga matsheloni!*
Every man must assemble at the chief's kraal
tomorrow morning. (speech)

In this case the performer of the structure of performance for *phalaphala* instrument mixes the rhythm of the *phalaphala* song with the speech of summoning the chief's subjects.

### 4.13.7 **The structure of performance of the *tshifhoṱolio* instrument**

*Tshifhoṱolio* instrument is made up of a fruit called *shamba* from *muramba* tree.
The structure of performance is the following

#### 4.13.7.1 **The performer**

The performers are herd boys looking after cattle.

#### 4.13.7.2 **Holding the instrument**

The performer holds *tshifhoṱolio* instrument with both hands. He puts his lower lip on the third big opening on top of the *shamba* instrument.

#### 4.13.7.3 **Blowing in the air**

The performer blows in the air to produce the needed sound. The thumb and the second finger from the thumb work on the two openings on the sides of the *tshifhoţolio* instrument. They in turn open them up and close them up depending on the type of the song to be performed.

## 4.14 THE STRUCTURE OF THE PERFORMANCE OF THE STRINGED INSTRUMENT

The stringed instruments are those that have strings to produce the best sound of the song.

### 4.14.1 **Lugube**

*Lugube* is an instrument performed by women. It is made up of reed and a thread. The structure of performance of the *lugube* instrument is as follows:

#### 4.14.1.1 **The performers**

The performers are women.

#### 4.14.1.2 **Holding the instrument**

The performer holds an instrument with one hand (the left hand). She then holds one end of *lugube* instrument between her lips.

#### 4.14.1.3 **The sound production**

The sound is produced when the performer opens and closes her mouth. At the same time, the finger of the right hand will be striking on the string the *lugube* instrument. The sound will be produced to form a song. This will depend on the type of song that the

performer wants to perform. To bring about a variety of tunes, the backs of the other three fingers of the right hand press the string slightly from below.

## 4.15 THE STRUCTURE OF PERFORMANCE FOR THE *TSHIHWANA* INSTRUMENT

This is the instrument performed by men. Its structure of performance is as follows:

### 4.15.1 The performer

The performers are young men not yet married.

### 4.15.2 The holding of the instrument

The performer holds the instrument with one hand i.e. the left hand.

### 4.15.3 The role of the mouth

The mouth is put at the back of the instrument on the (instrument's) part called *thulo*. The mouth is used as a resonator.

### 4.15.4 The role played by the finger

The performer uses his finger to pluck both sides of the *tshihwana* instrument to get the desired sounds for a song to be produced. This also depends on the kind of a song that the performer wants to produce. Some of the performers use small pieces of sticks to pluck both sides of the string to get the sound they want that forms the song from this instrument.

## 4.16 THE STRUCTURE OF PERFORMANCE OF THE *DENDE* INSTRUMENT

The *dende* instrument is made of a piece of wood, with two curved sides like those of a *tshihwana* instrument. It has a calabash at the back to act as a resonator.

The structure of the performance of the *dende* instrument is the following:

### 4.16.1 The performers

The *dende* instrument is played by young unmarried men.

### 4.16.2 Holding the instrument

The performer holds the instrument with the left hand.

### 4.16.3 The use of the stick

The performer uses the stick to beat both sides of the string of wire which is divided by the piece of a string. The calabash attached at the back of the dende instrument is used as a resonator. Sometimes this calabash is pressed against the chest of the performer to produce the perfect sound of the song needed.

## 4.17 THE STRUCTURE OF THE PERFORMANCE OF THE XYLOPHONE (*MBILAMUTONDO)* INSTRUMENT

This is the instrument made up of slates of wood.

The structure of the performance of the *mbilamutondo* is the following:

### 4.17.1 The performer

The performers are men as well as women sometimes.

### 4.17.2 The number of the performers

They are played by two people using two wooden instruments (drumsticks) *zwiombo*.

### 4.17.3 Place where they are performed

They are performed in the chief's kraal.

## 4.18 THE STRUCTURE OF THE PERFORMANCE OF THE XYLOPHONE (*MBILA DZA MADEZA)*

These instruments are played for entertainment and also for worshipping the ancestors. The structure of the performance of the xylophone – *mbila dza madeza* is as follows.

### 4.18.1 The performer

Only one person performs this instrument. The performers are men and also boys. The performers use the thumbs of both hands.

### 4.18.2 Singing by word of mouth

The performer sings and plays at the same time.

## 4.19 CONCLUSION

This chapter has investigated as to whether there is any structure of performance in Tshivenḓa Traditional songs. It has made it clear that structure is how all parts of the whole are fitted together.

With regard to *domba* songs *tshikanda* initiation starts first as the first structure of performance. The structure of performance of *domba* will then start. There is the melody as structure of performance in which the caller starts the *domba* song. This will be

accompanied by the activities performed by *Nyamuthenga* who is the chief of the initiates. With her activities she forms part of the structure of performance seeing to it that *domba* performance is executed properly.

There is also *Godzwane,* a woman who assists *Nyamuthenga* for the smooth running of the *domba* structures. *Madunana* as part of the structure of performance in the domba, lead the initiate in the deu (snake chain). Harmony as structure of performance is there to harmonize the melody in the *domba* songs. There is also dynamics, rhythm, return the question plot, foreshadowing, scene method, ironic tension, ambiguous meaning, strong start, genuine idea, and 'Go somewhere'

The chapter has revealed that the structure of performance in the *domba* songs indicated above takes place with the accompaniment of all the activities also indicated above viz. singing, performance by old women, the beat of the big drum, dancing, the beat of the membraphones and many others indicated above.

In the case of *musevhetho* initiation school song, the structure of performance is as follows: melody, harmony, dynamics, rhythm, foreshadowing, ironic tension, ambiguous meaning, the scene method, as well as genuine idea.

These structures of performance in the *musevhetho* initiation school are accompanied by activities such as, singing, dancing, the beating of the drum and the membraphones. There are also different kinds of *ngoma* (e.g. *ngoma phephenyane*) that form part of the structures of performance. There is also the performance by *muhwira* who whistles for the initiates entertaining them and many other structures of performance indicated above.

The *tshikanda* initiation school songs have that structure of performance viz. melody, harmony, dynamics, rhythm, return, foreshadowing, the scene method, conflict, ironic tension, ambiguous meaning, watch your 'You', strong start, genuine idea, go somewhere as well as conclusion.

The structure of performance indicated above does not go alone. They go with activities like singing, squatting, standing a little, moving the toes forward, the beat of the drums and membraphones, the initiates hopping behind each other imitating the frog as well as reciting and many more indicated above.

In the structure of performance for *vhusha* initiation school, the structure is the same viz. melody, harmony rhythm, dynamics and many more as indicated earlier on. The difference is with songs and performance e.g. standing against the wall of a hut, the locking of fingers, holding the hands high as well as crying by the initiates.

The *tshigombela* songs have their own structure of performance i.e. melody, harmony, dynamics, rhythm, return, foreshadowing, the scene methods, conflict, Ironic tension, ambiguous meaning, watch your 'you' and others.

This is accompanied by activities forming structure of performance like singing, dancing anti-clockwise, ululation waving handkerchiefs when dancing, whistling by the whistle and many others indicated above.

In the case of *malende* songs, the structure of performance is melody, harmony, dynamics, rhythm, return, and others as indicated earlier on.

The structure of performance is accompanied by singing, dancing (*u tshina*), to conclude (*u sevhedza*), *masha* (stop dancing) *u losha* (to show respect to the owner of the *malende* dance ground) ululating as well as praising the performer's totem.

"The *davha* communal group work has its own structure of performance namely, melody, harmony, rhythm, the return, foreshadowing, the scene method, conflict, ironic tension and many others indicated before.

The structure indicated above works with other structures of performance like, singing, ploughing, motivation by means of running in front of those who are ploughing while singing. It is only good singers who run in front of those who are ploughing leading them

in the song. This happens in the *davha la mawela* (davha in which people from far away are invited) *Vhamusanda Vho-Tomboni Tshivhase* (personal communication:2009). *Tshioroso* beer (the beer for bidding farewell to each other). *Tshikandamalembe* beer is also part of the structure of performance in the *davha* songs.

In the case of *mafhuwe* (pounding songs) there is also the structure of performance, i.e. melody, harmony, rhythm, dynamics and many more.

This is accompanied by other performances like pounding maize into flour, singing alone by women pounding maize into flour, ridiculing or scolding the in-laws for their bad treatment meted out to the singer. There is other activity called *matya* as indicated already. There is also the process of breathing heavily for encouraging oneself.

For the *malombo* songs (ancestor worship songs), there is also the structure of performance. That is the melody, harmony and many more indicated earlier on. The structure indicated above is accompanied by activities such as singing, the performance of the big drum and the membraphones. The structure of performance such as percussion (*tshele*), moving the head in a circular motion, and others are also part and parcel of the malombo structure of performance.

In the case of the *tshikona* religious song, the structure of performance is the melody which is repeated all the time. Each flute has its own melody.

The structure of performance is made up of the following nanga (flutes):

*Phalana*
*Dangwe mpinzhe*
*Thakhulana*
*Tshihunguvhu*
*Veve*
*Tshiaravhi*
*Thakhula*
*Phala*
*Thangu*
*Mboho.*

When these '*ɲanga*' (flutes) give out their melody, this is accompanied by '*U shela mulenzhe*' (to dance). *U ʈanga* (to dance moving around by old women takes place, the performance of beating the big drums and the membraphones. *U luvha* (to pay homage to the chief) also takes place.

Children's songs have their own structure of performance. They have melody, harmony, rhythm and others indicated in the other structure of performance songs mentioned earlier on. They are accompanied by activities such as competition by jumping like a frog in the song '*Tshiɖula tsha Musingaɖi* (the frog of Musingadi), the competition by pulling the rope in the song (*Gulukunwe*) indicated above, running around the circle as in the song '*Tshiʈari*' (Leaflet), the shaking of head the as in the song '*Gumbu ʅi a nndemela* (The calabash is too heavy for me) and many more as indicated already.

The instrumental traditional songs have their own structure of performance.
*Tshiɲangana, ɲanga ya ɖanga* (vulture), *tshiʈiringo* (flute), *phalaphala* (horn), and *tshifhoʈolio,* are all wind instruments. Their structure of performance is that of holding the instrument and blowing in the air to get the needed sound to form a song. This is when the fingers are used to control the sound produced to form the song required.

The stringed instruments like '*lugube*', '*tshihwana*' and '*dende*' have their own structure of performance. In the case of '*lugube*' an instrument is held by the left hand. The finger of the right hand performs on the thread attached to both ends of the reed used. The mouth as structure of performance is used as resonator.

In the case of *tshihwana* the structure of performance comprises holding the *tshihwana* instrument by the left hand. The mouth is put at the back of one '*ʈhulo*'. A stick is used to perform on the wire attached to both ends of the *Tshihwana* instrument. The mouth controls the sound produced.

*Mbila dza madeza* (xylophone) has got its own structure of performance. Both thumbs perform on the steel plates attached to the wooden slate. The wooden slate (*tshitanda*) is anchored by the rest of the fingers of both hands. Singing by word of mouth also takes place.

*Mbilamutondo* (xylophone) has also its own structure of performance.

The performers are men from two to three people (Ralushai (personal interview:2008)). They perform using *zwiombo* (drum sticks), one performer has his own wooden slates to perform on. The performance by these two to three people has very good co-ordination. The sound produced by these wooden slates gives out a wonderful song. Word of mouth singing also takes place.

# CHAPTER FIVE

## THE MEANING OF PERFORMANCE

### 5.1 INTRODUCTION

The purpose of this chapter is to investigate how meaning is revealed by means of performance in Tshivenḓa traditional songs.

### 5.2 THE MEANING OF PERFORMANCE IN THE *DOMBA* INITIATION SCHOOL

#### 5.2.1 The meaning of performance by breaking the big calabash (*u pwasha gumbu*) in the *domba* initiation school

The meaning of the performance of breaking the big calabash is that of indicating that the mature girls and boys who were not permitted to have sexual intercourse before marriage, are going to get married after *domba* initiation has been completed. It is then that they will have sexual intercourse as husbands and wives. It also means that the years of childhood are over. It also means that *domba* initiation school has started.

#### 5.2.2 The meaning of performance by the python snake movement imitation

The performance imitating the movement of the python means the penis that makes girls pregnant if they allow men to have sexual intercourse with them before marriage (Dima (Personal interview:2008). This is also confirmed by Mafenya (2002:76) when she says:

> ... Vhavenḓa naturally do not kill a python. It represents the penis of a man in the *domba* song. The penis gives life on earth when a man and a woman have met sexually.

The initiates imitate the movement of the python when they perform *domba*.

### 5.2.3 The meaning of performance by the slow rhythm of the big drum (*ngoma khulwane*)

When the song '*Ri humbela tshilalelo* (We are asking for supper)' is performed, the performance of the big drum and the membraphones are very slow. The rhythm of the big drum is slow because the song is for pleading for food by the initiates.

### 5.2.4 The meaning of performance by the fast rhythm of the drum, i.e., the big drum and membraphones

The song '*Thi nayo bonndo* (I do not have a pound), has a fast rhythm telling the initiates that they must attend *domba* initiation school seriously until it comes to an end. This is so because there is no one who will pay a pound to exempt them from attending *domba* initiation school. The initiates used to pay one pound for not attending *domba*. The rhythm of the song and the beat of the drums is very fast.

### 5.2.5 The meaning of performance of ceremonial code *ngoma* sale (charcoal)

*Ngoma sale* (charcoal) results when a calabash-shaped object is created, made up of ashes, soil and cow dung, studded with seeds of mealies. The meaning of performance is revealed when the initiates are shown the calabash-shaped object with many colours, viz., red, white, yellow, and black.

They (the initiates) are told that the meaning of performing this activity is to make them aware that the white colour of the seeds represents men who are young and still full of life and can make a girl pregnant. The red colour also represents a woman who is also young and who can give birth to children. The yellow and black colours represent old men and women who can no longer give birth to children.

The performance by Ṋematei putting the *sale* (charcoal) in front of the fire-light, reflecting the four colours indicated above, make the colours extremely bright and beautiful. The white and red colours become more beautiful. The meaning of this performance is that of representing young girls and young boys who are still very

beautiful. The yellow and black colours represent the old men and women who can no longer give birth to children. Stayt (1968:17) observes:

> The white seeds represent young men in the full vigour of life, the red, young women of child-bearing age, whilst the yellow and black are the old men and women, nearing the end of their lives.

### 5.2.6 **The meaning of the performance for *Ngoma Nyamuḓanga***

This is the ceremonial code that represents the vulture which is known for liking meat very much. A pointed stick is stuck on the ground very close to the fire. A *domba* song '*Nyamuḓanga ḽo otsha ṋama ḽi vho kundwa'* (The vulture has fried meat, but now he cannot unfry it again) is sung. At the same time, *mme a domba* (the mother of *domba*) performs by moving her body close to the ground, on her knees, moving very close towards the fire, and try to move the stick very close to the fire with her teeth. Taking the stick very close to the fire is very difficult.

The meaning of this ceremonial code performance is to indicate to men that they must not have sexual intercourse with a woman who is menstruating. It was believed that a man may get ill and be unable to reverse the situation but could ultimately die.

### 5.2.7 **The meaning of performance for *ngoma tsenene* (tree-buzzer)**

The performance of this ceremonial code is that of an old man and woman disguised with leaves and grass. The initiates (*vhatei*) will see these two old people lying on the mat covered with leaves and grass and blankets as well. It is not easy for the *vhatei* (initiates) to recognize these people.

The meaning of this performance is that of advising people not to have sexual intercourse in the bush because it is obvious that they are committing adultery. This is not allowed in the Vhavenḓa culture. Therefore, the initiates are advised not to get involved in such activities, as this will bring the names of their families into disrepute). Stayt (1968:118) maintains:

> ... the ill-advisability of having promiscuous sexual intercourse in the bush.

### 5.2.8 The meaning of performance by performing *ngoma tharu* (python)

In this ceremonial code (*ngoma tharu*), (mother of *domba* initiation school) *mme a domba* brings the model of a snake put in a basket lid. The snake is made up of clay. It has stripes of four colours, namely, red, white, yellow and black. *Mme a domba* asks the initiates what they see on the basket lid. They will answer that they see a snake. The question will be repeated often. They will answer they see a snake.

The meaning of this performance will be revealed by *mme a domba* when she tells the initiates that women are like snakes. If a man has sexual intercourse with a woman who has had an abortion, he will die. Again, the meaning of this performance is to tell boys that they must never have sexual intercourse with their wives if they are suffering from any other transmitted deceases.

Stayt (1968:120) says:

> Boys are also warned that they will die if they approach their wives when suffering from any infection, such as syphilis.

This is the meaning obtained from the above-indicated ceremonial code (*ngoma*).

### 5.2.9 The meaning of performance by the ceremonial code called *ngoma nyalilo* (*ngoma* for screams)

This is the ceremonial code in which a screaming girl is forced to have ritual sexual intercourse with the son of the chief. That is why it is known as *ngoma nyalilo* (screaming). Mafenya (2002:77) says:

> The girl generally screams and resists, hence, *nyalilo,* which comes from '*u lila*' (crying). Even though she resists she is forced onto the mat where the two are covered with a blanket. They then have ritual sexual intercourse.

The meaning of this performance is to make boys and girls aware that after the *domba* initiation school, girls should not refuse their husbands when they want to have sexual intercourse with them as they will be legally married.

After the performance indicated above, a calabash of white beer will be thrown next to the girl and a boy on the side of the mat where sexual intercourse was taking place. The meaning of this performance is to indicate the semen of a boy, which is the symbol of manhood (represented by white beer).

### 5.2.10 THE MEANING OF PERFORMANCE IN THE FORM OF EXAMINING THE INITIATES

#### 5.2.10.1 The meaning of performance by the *domba* idiomatic expression '*Ahee! dzo valelwa*' (she is still a virgin)

After a girl has been examined by the old women and found to be still a virgin, they will run around very happy saying '*Ahee dzo valelwa*' (she is still a virgin). The meaning of this performance is to indicate that the girl is still a virgin.

#### 5.2.10.2 The meaning of performance by the *domba* idiomatic expression '*Ahee! dzo vulelwa*' (She is no longer a virgin)

When a girl has been examined by the old women and found that she has been deflowered, they will shout '*Ahee! dzo vulelwa*'. They will run around shouting with anger '*Ahee! dzo vulelwa*' (She has lost her maidenhood). This means that a girl is no longer a virgin.

The meaning of this performance when a girl has lost her virginity makes her parents very ashamed. For the parents whose girls were found to be still virgins, the meaning of the performance is very good to them and it is also their pride, i.e., the dancing saying *Ahee! dzo valelwa*'.

## 5.3 THE MEANING OF PERFOMANCE IN THE *MUSEVHETHO* INITIATION SCHOOL

### 5.3.1 The meaning of performance in the *nyimbo dza u sevhetha* (songs for dancing and moving around

The girls in the songs for dancing and moving around, move around *khuluṋoni* or *tshiludu*. They stop singing and show respect to the *khuluṋoni* (*u losha*) (paying homage to a wall made of stones).

The meaning of performance when *khuluṋoni* is being shown respect, is done to prepare girls for respecting the elders throughout their entire life (Muṱhavhine: Personal interview:).

### 5.3.2 The meaning of performance in the *nyimbo dza dzingoma* (songs for special rites)

This is the kind of *ngoma* (rites) in which a sharpened reed at the end of both ends is put between the thighs of the girls. This is a painful exercise because girls are forced to walk with this r2006eed between their thighs. Mafenya (2002:66) observes:

> For this ceremony, two sharp sticks are cut to have sharp prongs at either end. The girl must hold the stick between the thighs and crawl. This process is painful and it is practical to prepare girls for hardships in marriage.

The meaning of the performance is to tell girls to be tolerant to their husbands when they make love to them for the first time as it is painful. They sing the song called '*Phephenyane*'. This song has been discussed in Chapter Three above.

### 5.3.3 The meaning of performance in the *ngoma phephenyane*

This *ngoma phephenyane* is not the same as the one indicated above. In this one, the initiates crawl for a long distance. It is very painful. The meaning of this performance is to teach girls to be tolerant in life as it is not a bed of roses.

### 5.3.4 The meaning of performance in the *ngoma mememe*

This is the *ngoma* in which the initiates are made to stick out their tongues. Ramuhadana will then sandwich their tongues with two reed sticks, and pull the tongue towards her/him. The initiates will feel the pain. They will try to speak but it will not be possible because the tongue will be between the two reed sticks. Hence *mememe* meaning being unable to speak clearly.

The meaning of the performance is that even if a girl is upset by some incident that took place in life, sometimes one has to be tolerant. One must not just talk as talking may create more problems and confusions.

### 5.3.5 The meaning of performance in the *ngoma suluvhulu* (*ngoma* for gliding)

The performance in this *ngoma* is that of gliding like a snake by the initiates using their shoulders. It is a painful process. Small girls with small breasts find it easy to glide but girls with big breasts find it difficult to glide. Their breasts prevent them from gliding easily.

The meaning of the performance is that of teaching the initiates to be wise in life. They must learn to survive even if the situation is difficult to solve but one must see to it that there is a way out.

## 5.4 THE MEANING OF PERFORMANCE FOR THE SONGS FOR *MILAYO*

### 5.4.1 The meaning of performance by *u tseḓa* (moving toes forward)

In the meaning of the performance for *mulayo* (formulae of the school), the song '*Heḽiḽenya*' (You), may be sung as indicated in Chapter Three above.

The initiates perform by moving their toes forward while singing, which is a painful process (*u tseḓa*). They also half-stand and squat when toes are moved forward, a painful process as indicated earlier on.

The meaning of performance is dealing with obstinate initiates so that they will always obey orders from the *midabe* (veterans). Another meaning of performance is to make the initiates tolerant of the hardships of life (Muthavhine: Personal interview:2006).

### 5.4.2 The meaning of performance by boys (*u ṱomola ṱhogwa)* (present giving)

Boys are given presents by the girls. The presents are known as *zwitsivha* (love gifts). The initiates are asked a question by the veterans (*midabe*) as to which boys they are interested in. After a girl has indicated the boy who interests her, a question will be posed again to find out what she has brought for him. A girl will answer she has brought him peanuts. This will make '*midabe*' and '*mutsha*' very happy.

The meaning of the performance is to encourage love between boys and girls although they are not encouraged to have sexual intercourse as this is strictly forbidden. The meaning of performance of giving each other presents/gifts is to make them know that by giving someone a gift, love is cemented or consolidated.

### 5.4.3 The meaning of performance by *nyimbo dza vhahwira* (songs for the *sungwi* dancers)

These are masked dancers who dance in front of the initiates. The initiates sing the song '*Ro ima rothe*' (We stood together), Na Ravhangani (with Ravhangani). The *muhwira* performs in front of the initiates.

The meaning of the performance is to entertain the girls who are always performing difficult and strenuous *sungwi* rites. He even communicates with them by means of whistling to entertain them more.

### 5.4.4 The meaning of performance by sweeping the floor

The initiates are forced to sweep the unused floor clean. The meaning of this performance is to teach the initiates about cleanliness. It is to prepare them to keep their families clean when they get married. Muthavhine (Personal interview:2008) says:

> Girls are made to sweep the floor which is not used by people, clean.

The initiates end up knowing that it is imperative to stay in a clean place.

## 5.5 THE MEANING OF PERFORMANCE IN THE *TSHIKANDA* INITIATION SCHOOL

### 5.5.1 The creation of *tshikanda* initiation school

Before *domba* initiation school is created, *tshikanda* initiation school starts. The meaning of the performance when *tshikanda* initiation school is created is that *domba* initiation school will be taking place very soon.

### 5.5.2 The meaning of performance by singing *nyimbo dza u tseda* (moving the toes forward)

The *vhatei* (initiates) sing the song '*Thi vhaisali nḓuni, thi vhaisali*' (I do not feel the pain when I am being made love to for the first time). The initiates sing this song in a squatting position, standing a little while moving their toes forward. This process is very painful.

The meaning of this performance is that it is painful when a man makes love to a girl who is a virgin for the first time. Ṋekhavhambe (Personal interview:2006) says:

> When a girl says '*Thi vhaisali*' (I do not feel the pain) she is just telling lies.

### 5.5.3 The meaning of performance by eating food without touching it

After singing the song '*Ro vha ro dzula ro sina ganda*' (We were living happily), '*Ri ḓheni ri ḽe*' (Give us food to eat), the initiates are given food. When they eat, they do not touch the food with their fingers. They just eat from both their hands with their mouths. They do not even wash their hands.

The meaning of this performance is to make them aware that they will have to struggle in order to get the food that they eat. Even if it is difficult to get food but they must know that they must get the food to avoid starvation.

### 5.5.4 The meaning of performance by hopping in a single file by the initiates

The *vhatei* are forced to wake up early in the morning. They have to go to the *tshivhamboni* in a single file hopping behind each other. They sing the song '*Vuwani ḽo tsha*' (Wake up, it is now sunrise).

The meaning of this performance is that although life is difficult like it is difficult to hop, it is imperative that they must live it in an orderly way. Things must be done systematically.

## 5.6 THE MEANING OF PERFORMANCE IN THE *VHUSHA* INITIATION SCHOOL SONGS

### 5.6.1 The meaning of performance in singing *muulu* song (song to take the girls to the *vhusha* initiation school)

The *muulu* song is the same as the song for *ngoma nyamuḓanga* (vulture) in the *domba* ceremonial code. It is as follows:

*Nyamuḓanga ḽo otsha ṋama.*
(Nyamuḓanga has roasted meat.)
*Ḽi vho kundwa nga u fula*!
(It (Nyamuḓanga) cannot get it out of the fire.)

The meaning of performance for the song indicated above is for moving from house to house taking all girls that have started menstruating to the *vhusha* initiation school.

### 5.6.2 The meaning of the performance by holding the initiates hands high

The initiates are ordered to raise their hands up high. They are not permitted to let them fall. The veterans anchor the hands of the initiates when they see that they are tired and might let their arms drop. This process is very painful and makes the initiates cry.

The meaning of this performance is to encourage the initiates to cry when they feel the pain. If a girl does not cry when she feels pain, she will be taken to her parents and they will pay a chief by giving a cow to him. The meaning of the performance is that the Venḓa society wants a person who cries when feeling pain. That is why a girl that cries in this case, delights her parents.

### 5.6.3 The meaning of performance by means of *vhusha* songs for *milayo* (formulae)

The performance is brought about by the song '*Lunya ndi mavhulahise*' (Obstinacy kills). When the song is sung, the right hand goes above the right shoulder. The left hand locks

with the right at the back, facing upwards. (The second fingers from both hands hook each other at the back). The initiates must bend backwards and forward with their fingers hooked. The process must go on for a long time.

The meaning of the performance is to make the initiates aware of the danger of being stubborn (*tshitzinzili*).

## 5.7 THE MEANING OF PERFORMANCE IN THE TRADITIONAL RELIGIOUS SONGS

These are meant for communicating with the ancestors.

### 5.7.1 The meaning of performance by holding *malombo* ancestor worship

*Malombo* religious songs are performed during the month of August (*Ʇhangule*). This is before people start ploughing their fields.

The meaning of this performance is to request the ancestors to give people power to plough their fields without getting ill. After the performance people will be physically fit. Vhamusanda Vho-Ɲetshiungani of Tshiheni (Personal interview:2009) says:

> *Ri tshi tika ngoma nga ṅwedzi wa Ʇhangule ri itela uri vha fhasi vha ri fhe nungo dza u lima, na u ri khwaʮhisa miraḓo, na uri ri sa farwe nga malwadze.* (By holding *malombo*, in August, we are requesting the ancestors to give us power to plough our fields, even to make us physically fit.)

When people perform *malombo*, they are requesting power from the ancestors and also protection against diseases.

### 5.7.2 The meaning of performance in the *malombo* songs by means of dancing

When there is *malombo* at a certain area, everybody must go and enter the dancing arena and dance a little.

The meaning of this performance is for everybody to ask for the blessings for him or herself. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Muthu muṅwe na muṅwe u dzhena luvhanḓeni u itela uri a ḓihumbelele nungo na u pandelelwa malwadze. Hedzi ndi ngoma dza musi ri tshi-vho ṱoḓou lima.*
>
> (Everybody participates in this kind of '*ngoma*' because he or she wants power to drive away illness, as well as asking for strength to plough the fields.)

The meaning of this performance was not ignored.

### 5.7.3 **The meaning of performance by means of *tshele* (percussion)**

When a person is troubled by the ancestors, *tshele* (percussion) is performed. In this process the person affected moves his or her head in a circular motion. The meaning of this performance is to communicate with the ancestors. Sigwavhulimu (Personal interview:2009) says:

> *U dzunguluwa ndi u ramba vha ḓhasi, ni khou ambedzana navho. Nyambedzano yeneyi a i pfiwi nga muthu. Musi Nyadala a tshi ḓa, ndi musi mudzimu a tshi vho ḓa a tshi vho kwama zhombe.*
>
> (The moving of the head in a circular motion is to invite the ancestors so that there is communication taking place without being heard by any other person. The ancestor spirit will come to the person affected.)

The moving of the head in a circular motion is a form of communication with the ancestors.

### 5.7.4 **The meaning of performance by following the family lineage**

When percussion (*tshele*) is performed, it is performed for the very same family related to the person affected.

The meaning of the performance is that the ancestor spirit that comes to the affected person is not the ancestor spirit of a stranger belonging to another family. The ancestor spirit affecting that person is the spirit that belongs to a member of that family who passed away long ago. The meaning of the performance is that of consolidating the family bond. Sigwavhulimu (Personal interview:2009) says:

> *U vuwa ndi ndila ya u sumbedza kana ndila ya vhuvha ha ndunzhendunzhe ya vhutshilo, vhu tshi rathela kha nduhulu kana kha mirafho i ḓaho. Muthu o vuwaho u ḓo ḓivhonadza e muthu ane vhathu vha mu ḓivha kokotolo. Hezwi zwi ri ḓisela ndeme ya mutupo. U khethekana honohu a si ha u luṱanya. Ndi nzulele. Mutupo ndi vhubvo. Ndi hone vhulungu ho lunzhedzaho lushaka lwonolwo na vhurereli halwo.*
>
> (The resurrection of the ancestor's spirit is the way of showing the continuity of the living process transmitted from generation to generation. The ancestor spirit arisen will be that of a person that is known by members of that family. This brings us to the importance of a totem. A totem is a linkage linking the very same family members together with their religion.)

In this meaning of performance of the *malombo* ancestor worship, the people affected by the ancestor spirit end up inheriting the dead person's way of living when he or she was still alive. Sigwavhulimu (Personal interview:2009) says:

> *Muthu u swika kha maimo a ṋtha ṋtha, a konou ri ndo wa makhulu Vho-Nyabele. Muthu onoyo u ḓo wanala a tshi tshila u edza vhutshilo ha Vho-Nyabele. Vhaṅwe vha a dzhia muthu we a vha a sa ṱambi.*
>
> (The inspired person reaches a point of no return and tells the people that he or she has risen in the form of Vho-Nyabele. His or her life will be that of Vho-Nyabele. Some people affected by the ancestor spirit are affected by people who did not wash themselves well.)

The person who is inspired tells the people that he or she has risen in the form of another person, e.g., Vho-Nyabele.

## 5.8 THE MEANING OF PERFORMANCE IN THE *TSHIKONA* RELIGIOUS SONGS

The meaning and the performance of *tshikona* religious song is strictly under the supervision of the chief. The meaning of the performance in the *tshikona* religious song is the following:

### 5.8.1 The meaning of performance by means of worshipping the ancestors

*Tshikona* is performed before the army (*mmbi*) goes out to fight the enemy. The meaning of this performance is to request the ancestors to make (*mmbi)* become victorious. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) observes:

> *Musi mmbi i sa athu u bva pfumo, hu thoma ha lila tshikona tsha u tungudzela hu tshi humbelwa gundo.*
>
> (Before the army goes out to fight the enemy, *tshikona* is performed with the purpose of requesting victory.)

The meaning of the performance is based on the Vhavenḓa religion. Vhamusanda Vho-Kuvhanganani Mphaphuli (Personal interview:2009) says:

> *Tshikona ndi tsha zwitungulo.*
>
> (*Tshikona* is for worshipping the ancestors.)

### 5.8.2 The meaning of performance for victory

After the war has been fought and the foe defeated, *tshikona* is performed. The meaning of performance is to thank the ancestors for the victory obtained. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) maintains:

> *Nga murahu ha u kunda swina, mmbi i a vhuya tshikona tsha lila, ha ṱhavhiwa nngu nṋa. Hu vha hu tshi khou itelwa u livhuwa gundo ḽe vhadzimu vha ṋea mmbi.*
>
> (After the defeat of the enemy, the army comes back and *tshikona* is performed to celebrate victory granted to the

army by the ancestors. Four sheep are slaughtered to worship the ancestors with. This is for thanks-giving to the ancestors.

The army is believed to have won because of the influence of the ancestors.

### 5.8.3 **The meaning of performance to chase away a stubborn headman**

*Tshikona* is performed when there is a headman who is stubborn and does not want to listen to what the chief tells him (*mazwiwa nga musanda*).

The meaning of this *tshikona* is to remove him (stubborn headman) from where he is staying with people under him. He is not chased away to other chief's places. He will still be under the supervision of the same chief. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) observes:

> *Tshikona zwine tsha dovha tsha amba zwone ndi u thatha gota kana nduna i no dina khosi nga u sa thetshelesa zwine khosi ya amba zwone. Gota leneli li a swika hune la fhiritanya vhathu. Zwo ralo vhamusanda vha isa tshikona tsha lila tsha mu pfulusa. Ha pandelelwi kule. U tou da henefha tsini na vhamusanda uri vha mu linde maitele awe mavhi. Hune u dovha a newa muvhundu henefha tsini na vhamusanda wa di vhidzwa na nga dzina lawe.*

> (What *tshikona* performance means is the removal of a headman from where he is heading some people and becomes stubborn, confusing people. *Tshikona* is performed to bring him nearer to the chief to be watched by him. He may be given another leadership position and the place may be called by his name.)

The meaning of the performance is to see to it that there should be no negative influence at his former residence any longer.

### 5.8.4 **The meaning of performance to remove an obstinate person**

The meaning of *tshikona* performance is to remove a person who is very troublesome to the chief's community. Vhamusanda Vho-Avhafunani Ṋetshiungani (Personal interview: 2009) observes:

> *Tshikona tshi a lidzwa hu tshi thathiwa muthu a no dina kha tshitshavha. Muthu onoyo ha vhuyi a vhudzwa uri tshikona tsha u mu zwikula tshi khou ḓa.*
>
> (*Tshikona* is performed to remove a person who is troublesome in society. He or she is not informed about his removal by means of *tshikona* performance.)

### 5.8.5 **The meaning of performance for friendship**

Another meaning of performance for *tshikona* is that of visiting another chief. This is called '*bepha*' (camping).

The meaning of this *tshikona* performance is that of creating good relationships amongst chiefs. A cow is slaughtered for the visiting *tshikona* and there will be plenty of beer to drink. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) maintains:

> *Tshikona hetshi tsha bepha, tshi ranga nga u vhigiwa ha khosi ine ya khou ḓo dalelwa. A tshi yi tshikona tshi songo vhika. Izwi ndi u itela uri vhamusanda vha ḓilugisele vhueni uvhu.*
>
> (The visited chief is informed before *bepha* goes to his kraal. This is done for the purpose of giving him the opportunity to prepare himself in the preparation of food for the visitors.

If the chief is not informed beforehand about the *bepha* (outing/camping) that is going to his royal kraal, there will be problems with food. An example is the situation experienced by the researcher when he performed *tshikona* at Mbilwi in 1970.

The leadership, i.e., *malugwane* and his managers decided that *tshikona* in the form of bepha must go and visit Chief Tshabuse of Dzingahe without his knowledge. When the *tshikona* arrived at Dzingahe, the chief was very negative and did not prepare any food for this *bepha*. *Tshikona* was performed throughout the entire night. When the performers saw the head of cattle, they thought perhaps the chief would change his mind to slaughter one of his cattle but that was not the case. The *tshikona* (*tshikona* for *bepha*) went back starving.

In order to avoid the unnecessary frustrations indicated above, the researcher concurs with Vhamusanda Vho-Avhafunani Ṋetshiungani about this issue. Dima (Personal interview:2009) says:

> There is a *tshigombela* song that says: *A si vhaḽa vha a shavha tshibulebule* (There he is running away from the unknown.)

According to Dima, this song refers to a chief who runs away when the *tshikona* for '*bepha*' (outing) visited him without a notice. Instead he runs away through the opening of his fence (*tshivhana*). He runs away because he knows that he has nothing to give to the visitors (*tshikona* visitors).

### 5.8.6 **The meaning of performance when a chief has passed away (*mativha o xa*)**

The *tshikona* will be performed when the chief has passed away. The meaning of performance for this *tshikona* is to report to the community that the chief has passed away. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Zwine tshikona hetshi tsha amba zwone ndi u vhudza lushaka uri ho tshinyala zwithu musanda (mativha o xa). Ndi tshikona tsha thabelo. Tshi lidzwa vhathu vho kotama, vho ṱungufhala. Tshi vhidzwa u pfi ndi tshikona tsha tshikumo.*
>
> (What is meant by this *tshikona* is to inform the community that the chief has passed on. This is the *tshikona* for prayer. The performers perform this *tshikona* with their heads hanging down in anguish. It is called *tshikumo* (roaring).

Vhamusanda Vho-Ṋetshiungani (2009)concurs with Vhavenḓa Vho-Sigwavhulimu (Personal interview:2009) when he observes:

> *Tshikona tshenetshi tshi lila lwa vhuṱungu musi khosi yo dzama. Tshi vha tsho dzika.*
>
> (This *tshikona* is performed in sorrow when the chief has passed away. It is not that noisy.)

The meaning of this *tshikona* performance is confirmed by Mmbara (Personal interview:2009) when he says that it is performed when the chief has passed on.

### 5.8.7 The meaning of performance by means of handing *ṋanga* (flute)

*Tshikona* is performed when the performers go to hand over *ṋanga* (flute) to the home of a boy who does not go and perform *tshikona* with others at the chief's kraal.

The meaning of this performance is to punish the boy's family for failing to guide him properly as well as disciplining him for his laziness to attend *tshikona* with others. Another meaning of this performance is to show other boys what will happen if they do not attend *tshikona*. The parents of the culprit must buy the *tshikona* performers a lot of beer.

The researcher had an experience of this situation in 1970 at Mbilwi when he was performing *tshikona*. A certain boy decided not to take part in the *tshikona* performance anymore. The *malugwane* and his management team decided that *ṋanga* (flute) must be taken to the boy's home as punishment. *Tshikona* was then sent to the home of the boy. The parents had to buy lots of beer for the *tshikona* performers. They were very disappointed about this visit. This is another meaning of performance in the *tshikona* performance.

### 5.8.8 The meaning of performance by the installation of a new chief

*Tshikona* is performed when a new chief is installed. The meaning of this performance is to make the community know that the new chief is being installed and also to invite them to come and witness the process.

### 5.8.9 The meaning of performance for the guests

The meaning of performance is to entertain the chief's guests. Vhamusanda Vho-Tshikhobidzhana Tshivhase (Personal interview:2009) observes:

> The meaning of *tshikona* is that of entertaining the chief's subjects.

This is the meaning of *tshikona*.

### 5.8.10 The meaning of performance by means of paying homage to the chief (*u luvha*)

When the chief arrives at *khoroni* where *tshikona* is being performed, all the *tshikona* performers kneel down and perform *u luvha* (paying homage) (See *tshikona tsha vhuhosi ha Vhamusanda Vho-Kuvhanganani Mphaphuli*:2006). The meaning of this performance is to show respect to the chief as well as to ridicule him for enjoying life without working so hard. The meaning is also that of praising him for what he does good, e.g., *marunga dzi nndevhelaho* (the one who deals with those that provoke him). It means that the chief troubles those who trouble him.

## 5.9 THE MEANING OF PERFORMANCE IN THE *DAVHA* (COMMUNAL GROUP WORK)

### 5.9.1 The meaning of performance to assist another person

When it is difficult for a person to finish ploughing his or her field, *davha* will come and help the person plough the field.

The meaning of this performance is to unite the community. On that *davha* day, they will be together. Vho-Ṋeṱhavhanani (Personal interview:2008) says:

> The purpose of *davha* is not only to plough for someone. The purpose is also for people to come together, drink together and eat together.

Even if a person is lazy to plough her field, i.e., in the case of a woman, *davha* will go and assist her. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Arali musadzi a tshi bvafha u itelwa davha, tsimu yawe ya limiwa. Ndi zwine ngazwo ha vha na murero u no ri 'Musadzi ha thathwi nga vhubva, a vha mubva ri a limela.'*
>
> (If a woman is lazy, *davha* is organized to plough her field quickly. That is why there is a proverb that says 'A woman is not kicked out because of being lazy. We plough for her instead.)

A woman is loved even though she is lazy.

### 5.9.2 The meaning of performance by means of *tshikaṋḍamalembe* beer (beer for sharpening the hoes)

Before *davha* commences, the performers drink the first beer called *tshikaṋḍamalembe* (beer to sharpen the hoes).

The meaning of this performance is to mark the beginning of the ploughing process.

### 5.9.3 The meaning of performance by singing *davha* songs

The performers of *davha* sing many songs when they plough the fields.

The meaning of the performance is to avoid feeling pain because ploughing fields is not easy. Vhamusanda Vho-Tomboni Tshivhasa (Personal interview:2009) says:

*Davha ḽihulwane ndi ḽa mawela. Ndi davha ḽine ha topoliwa ṋambi dzo ḓhambanaho u itela u imbelela ho teaho. Ṋambi hedzi dzi vha phanda u itela u takula davha. Ha vha na muṅwe a no ita a tshi pembela e phanḓa o fara dzembe.*

(The biggest *davha* is the one called *davha la mawela* (*davha* to invite people from different places). Good singers are invited to make the *davha* a success. The good singers in front encourage people to work better. Another person will be in front moving around carrying a hoe.)

This singing by good singers encourages (means encouragement) the performers.

### 5.9.4 The meaning of performance to mark the end of the *davha* process

After the field has been ploughed and finished, the performers drink the beer called '*tshioroso*' (the beer to say goodbye to each other.)

The meaning of this performance is to say that people must go home because the job is completed. That is why they even sing as follows:

*A ḽa ṋama*!
(After eating meat!)
*A a ḽuwa*!
(They go.)

The song comes from the proverb '*Matangwa a ḽa ṋama a a ḽuwa*' (If *matangwa* were given meat, they must depart immediately after eating). This means that the *davha* people must leave after eating and drinking like what the *matangwa* do, after eating meat when they have visited a chief who has slaughtered a cow for them. The meaning of the performance is that people must now leave (Dima: Personal interview:2009). Some will come up with the song as follows:

*Havha vhathu*!
(These people!)
*Vha a dina*!
(They are troublesome!)
*A vha dini*!
(They are not troublesome!)
*Vha a dina*!
(They are troublesome!)

The singer of the above song does not want to leave. That is why he is saying *Havha vhathu*! (These people!), *Vha a dina*! (They are troublesome!), meaning they are troubling us when we are enjoying beer. The very same singer will say *A vha dini*! (They are not troublesome!). The meaning of this performance is to say, the people who say we must leave are right because after all, we have completed the work. Thus the meaning of performance in the *davha* process.

## 5.10 THE MEANING OF PERFORMANCE IN THE *MAFHUWE* SONGS

The meaning of performance in the *mafhuwe* song is as follows:

### 5.10.1 The meaning of performance by pounding maize while singing songs for self-encouragement

In the olden days, women performed *mafhuwe* in the place called Gohani. Vhamusanda Vho-Netshiungani (Personal interview:2009) says:

> *Musanda muṅwe na muṅwe wo vha u na gohani hune vhafumakadzi vha sinḓa hone vha tshi imba mafhuwe. Vho vha vha tshi ḓinea mafulufulu, uri vhana vha sa lale na nḓala.*
>
> (Each and every *musanda* had a place called Gohani where women pound maize into flour singing *mafhuwe* songs. These songs were for self-encouragement to work so that the children must get something to eat.)

Women used to sing the *mafhuwe* songs. The meaning of this performance is to motivate oneself when pounding maize into flour.

### 5.10.2 The meaning of performance by insulting lazy men

Women used to sing *mafhuwe* songs while pounding maize, singing songs to insult lazy men in their families.

The meaning of the performance is to make the men aware that women are dissatisfied with men who are useless in the family. They want men who work hard for their families. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) observes:

*Vhasadzi vha imba vha tshi goḓa munna wa mubva.*

(Women sing insulting a lazy man.)

### 5.10.3 The meaning of performance for insulting drunkards (*zwidakwa*) men

The women perform *mafhuwe* songs when grinding mealies into flour, singing songs to insult men who are drunkards.

The meaning of the performance is to make it clear to men who drink over much that women are not happy about that. Vhamusanda Vho-Ṋetshiungani (Personal interview: 2009) says:

*Vhasadzi vha imba mafhuwe vha tshi goḓa madakwa.*

(Women sing *mafhuwe* (grinding songs) insulting drunkard.

The meaning of performance is to indicate their dissatisfaction with such men. Even if a man hears the insults, he will not do anything to retaliate, e.g., by beating the woman.

### 5.10.4 The meaning of performance by insulting the in-laws

The women grind mealies singing songs about their in-laws. The meaning of the performance is to complain against what the in-laws are doing to them. The insults are based on the bad treatment that the performer is getting from these in-laws.

## 5.11 THE MEANING OF PERFORMANCE FOR *TSHIFASE* (*TSHINZERERE*) SONGS

*Tshifase* dance is performed by the youth while they sing songs. The meaning of the performance is as follows:

### 5.11.1 **The meaning of performance for self-entertainment**

The youths, boys and girls sing and dance *tshifase* songs, entertaining themselves in the evening before people go to sleep. The meaning of this performance was to entertain themselves.

### 5.11.2 **The meaning of performance to show love**

When performing *tshifase*, boys and girls do not dance with everybody. A girl would choose a boy she is interested in, and a boy would also choose a girl that he is interested in. They will then dance together.

The meaning of the performance is the expression of love. This process never lead to sexual intercourse between boys and girls.

### 5.11.3 **The meaning of performance by developing the art of dancing skills**

The performance of *tshifase* takes place when boys and girls have divided themselves into two groups, i.e., boys on one side and girls on the other facing each other. The dancing arena is left in the middle for the performers to dance freely.

The meaning of this performance is to show skills to each other as to who is the best dancer. This performance also means competition by way of dancing as well as by way of singing *tshifase* songs.

## 5.12 **THE MEANING OF PERFORMANCE FOR *TSHIGOMBELA* SONGS**

### 5.12.1 **The meaning of performance for entertaining the chief**

*Tshigombela* is performed when there is a function at the chief's kraal. This is when the chiefs visit each other.

The meaning of the performance is to entertain the guests of the chief as well as entertaining the chief himself. Members of the communities are also entertained by *tshigombela* when there is a function in the chief's kraal.

### 5.12.2 **The meaning of performance by moving with time**

The performance in the *tshigombela* also takes into consideration the events that are taking place at the moment. An example of a *tshigombela* song by the *tshigombela* of Tshikweta is as follows:

*U vhuswa nga Vho-Mandela zwo naka*!
(To be led by Mandela is beautiful!)

The meaning of the performance is to appreciate Mr Mandela's government after the National Party Government. The meaning of performance is to observe the current events.

### 5.12.3 **The meaning of performance by mocking at people's behaviour**

The performance of *tshigombela* takes into consideration the behaviour of people when songs are sung and performed. Bad behaviour is mocked at in the *tshigombela* songs Mafenya (1988:44). An example of a song for the *tshigombela* performance to show mockery is as follows:

*Mbuya-vhuhadzi mbuyelele*!
(A divorcee came back again!)

*Yo vhuyela zwila zwa madekwe*!
(She came for last night's events!)

The meaning of the performance based on the above indicated song is to mock at women who run away from their husbands and end up breaking other people's families. This happens when they fall in love with married men.

## 5.13 THE MEANING OF PERFORMANCE IN THE *MALENDE* SONGS

The meaning of performance in the *malende* songs is as follows:

### 5.13.1 The meaning of performance for entertaining the chief

The performance of *malende* takes place when the chief has visitors. His subjects will go and perform *malende*. The meaning of the performance is to entertain the guests of the chief.

### 5.13.2 The meaning of performance for self-entertainment by the community

*Malende* songs are performed when people are seated enjoying beer. This takes place after they have harvested their crops.

The meaning of the performance is self-entertainment by the people themselves. The meaning of performance is also happiness displayed by the community.

### 5.13.3 The meaning of performance discouraging bad behaviour

The performance of *malende* discourages bad behaviour such as ritual murder. An example is the song by the *malende* group from '*Bileni ha Tshivhenga at Tshilamba, Malende Competition*' in 1997. It is as follows:

> *Ḽo kovhela nḓilani vha a viya.*
> (In the evening on the way they commit ritual murder.)
> *Bileni vha a viya*!
> (At Bileni they commit ritual murder!)
> *Vho viya Nkhumeleni*!
> (They killed Nkhumeleni!)
> *Vhannani! Ṅwana wa Vho-Tshivhenga*!
> (Shame! Tshivhenga's child.)

The performers sing and dance *malende*. The meaning of the performance is to discourage bad behaviour by making the culprit know that the community is complaining openly. The culprit will never feel free each time when *malende* is performed.

### 5.13.4 **The meaning of performance in the form of chastisement**

The *malende* performers sing and perform *malende*, singing about the dangers of walking around at night. An example is that of the song indicated above, viz., *Ḽo kovhela nḓilani vha a via* (In the evening on the way they commit murder). *Vho via Nkhumeleni* (They murdered Nkhumeleni).

The meaning of performance is that people must not walk in the evening or at night, hence the proverb '*Ḽa kovhela u laṱe mbaḓo vhusiku ndi dada ḽi a ḽa*' (After dark, throw away your axe since darkness is the orge that kills). An example is cited by what happened to Nkhumeleni in the song.

### 5.13.5 **The meaning of performance by way of discouraging promisquity**

The performance of *malende* can be accompanied by action or dramatization of events that took place. An example of a song is as follows:

*Ha vha tshi-wa-nga-muṱana*!
(It was a process of lying on the back!)
*Ndo vha wana vhe mbaa*!
(I found them relaxed!)
*Matanda wee*!
(Sticks wee!)
*Hai, hai, gana*!
(No! No! on their backs!)
*Matanda wee*!
(Sticks wee!)
*Ee! Ee! Runge*!
(Yes! Yes! Impale.)

The performer of this song performs it using a stick that he has inserted between his things, imitating what a man does when he commits adultery.

The meaning of this performance is to discourage people from being promiscuous, because if people find out the people concerned will have dented their image.

### 5.13.6 **The meaning of performance by way of praise**

When *malende* is performed, those who respond (*u bvumela*), end up praising the one who is dancing *malende*. They even call him or her by the totem (*mutupo*) like '*Ahee! Kwinda! Ahee*! (Yes! Kwinda! Yes!).

The meaning of this performance is to encourage the performer to do much better.

### 5.13.7 **The meaning of performance by way of a conclusion (*u sevhedza*)**

When *malende* performer has performed the main song of his choice, he will start a short one. The meaning of the performance is to show a conclusion of the dancing process.

### 5.13.8 **The meaning of performance by way of saying *masha***

The performer of *malende* would want to continue performing thinking that he would convince the audience that he or she is the best. When the audience become tired of watching him or her performing, they will say *masha*.
The meaning of the performance indicated above is to say stop performing now (*masha*). They do not want the person to carry on performing.

### 5.13.9 **The meaning of performance by *u losha* (showing respect)**

In the process of performing *malende*, some performers would not want to stop performing. The one who wants to perform next, will have to enter the dancing space and show respect (*u losha*).

The meaning of this performance is to say, give the others a chance to perform. This means that his or her time has expired.

### 5.13.10 **The meaning of performance by way of ululation**

The *malende* performance is accompanied by ululating when it is in progress. There are women and old women who are good at ululation. They ululate when a person is performing *malende*.

The meaning of this performance is to say that the performer is doing well. Sometimes the ululation may mean that the performance is so bad that the performer only succeeds in making the audience laugh. This is accompanied by *masha* (stop).

## 5.14 THE MEANING OF PERFORMANCE IN THE CHILDREN'S SONGS

The meaning of performance in the children's songs is the following:

### 5.14.1 **The meaning of performance by hurting someone deliberately**

The performer sings the song as follows:

*Maʧikiʧiki*!
(Shaking the stick!)
*Thi vhoni*!
(I cannot see!)
*Malangalanga*!
(Substances from the eye!)
*Thi vhoni*!
(I cannot see!)

The performer sings the indicated song after checking the distance between him and the other person he or she wants to hurt. The performer does this performance with the eyes closed but walking in the direction where that other person is, shaking the stick from side to side (side ways) towards that other person.

The meaning of this performance is to play with that other person, making him or her aware that people can hurt others deliberately while pretending not to be aware of their actions.

### 5.14.2 **The meaning of performance by way of intimidating others**

An example of a song performed to intimidate others is as follows:

*Wa nzima ndo rali*!
(If you do not give me when I am like this!)

*U ḓo beba funguvhu*!
(You will give birth to a crow!)

When singing the song indicated above, the performer crosses the fingers, i.e., the middle finger over the second finger singing the song. The singer does this when he asks for what the other boy or girl is eating.

The meaning of the performance is that if you do not give me what you are eating, you will give birth to a crow. A boy or a girl to whom the song and the performance is directed, will feel intimidated and give the food to the singer.

The researcher performed this children's song when he was a child.

### 5.14.3 **The meaning of performance by encouraging respect for other people's property**

The performance of the children's song is that of hanging of a bangle by a girl. The bangle is called *ndaiyane*. A boy sees the bangle hanging and is tempted to touch it. The owner (the girl) will cry continuously until there is a compensation for touching the bangle. The song is called '*Mpheni ndaiyane yanga*! (Give me my bangle back!). A boy ends up giving away something for the crying to come to an end.

The meaning of this performance is that of encouraging people or children to respect other people's belongings. People or youths must get permission first to be allowed to touch someone else's property. (This is a children's song for girls).

### 5.14.4 The meaning of performance by showing the course of nature

The performance of this children's song for boys and girls is that of singing while standing on their heads. About the song, Blacking (1967:43) says:

> *Ndo ima nga ṭhoho*!
> *Nzhelele, nzhelele, ndo ima nga ṭhoho*!
> (Kite, kite, I am standing on my head.)

The meaning of performance is to indicate to the people that nature has its own course to follow. When the child is born, nature has it that it (child) is born with the head first. Blacking (1967:44) observes:

> ... but the function of the dance is to teach them that children should be born with the head first.

### 5.14.5 The meaning of performance showing the problem of workload

The children perform this children's song by shaking their heads from side to side while singing the following song (Blacking, 1967:43).

> *Ṯhoho i a nndemela*

7. (1) *Ṯhoho i a nndemela*!
(My head is too heavy for me!)

(2) *Gumbu ḽi a nndemela*!
(The calabash is too heavy for me!)

The meaning of the performance in the song is to indicate that carrying things on the head like a calabash of water and other workloads, is not an easy task. It is difficult, especially with heavy loads. Blacking (1967:43) observes:

> Line 2 refers to the custom of carrying water and other loads on the head.

The shaking of the head from side to side means the difficulty of carrying heavy workloads over the head.

### 5.14.6 **The meaning of performance by emphasizing carefulness**

The performance in the song is that of walking along the branch of a tree and carefully singing the song. Blacking (1967:44) maintains:

> *Dadamale! A ri kandi fhasi.*
> *Dadamale! A ri kandi fhasi.*
> (Walk carefully! We are not falling off.)

The children sing the song walking over a chain of rocks. Blacking (1967:44) says:

> Children sing this as they walk along the branch of a tree or step gingerly along a chain of rocks. This is done primarily as a game, and anyone who falls off is usually pinched.

Nobody must fall in this performance.

The meaning of the performance is that of indicating to the youth that they must learn the skills of survival. Without such skills one gets into trouble. Even in the olden days people had to have skills to walk along difficult places in the rainy mountainous areas. Blacking (1967:44) says:

> ... and the song may well have been used as a spell by people walking along the precipitous tracks in the forest-covered mountains of Vendaland.

The meaning of the performance is also to encourage the children not to become losers.

### 5.14.7 **The meaning of performance for teaching vigilance**

The children's song to encourage vigilance is as follows to cement the meaning of performance:

*Tshiɬari*!
(Leaflet!)
*Tsho mu sinela*!
(It got rotten for him!)

The performance in this song is that of putting a leaf behind one of the boys or girls seated in a circle facing inward. The performer puts the leaf behind someone and runs very fast around the circle to reach that point where the leaf was left. If the one, the leaf was dropped behind is not always vigilant or wide awake, he or she will lose horribly. The researcher also participated in this kind of children's song.

The meaning of the performance is that of indicating to the youth that they must be vigilant at all times.

## 5.15 THE MEANING OF PERFORMANCE IN THE INSTRUMENTAL SONGS

Instrumental songs have meanings when they are performed.

### 5.15.1 Xylophones (*Mbila dza madeze*)

The meaning of performance when xylophones are performed is the following:

#### 5.15.1.1 Entertainment

*Mbila dza madeze* (Xylophone) are performed by men using their thumbs. They play them and sing at the same time.

The meaning of the performance is that of entertainment.

#### 5.15.1.2 Bare knuckles fights

Xylophones are played when boys and men are gathered for dipping the cattle. The meaning of this performance is to inspire men and boys to fight each other to prove who the champion is, e.g., 'Mafanedza Muthivhi 'alias' *Bavhuri'* who was the champion of the bare knuckles fights.

### 5.15.2 **The meaning of performance for *mbilamutondo* (Xylophone)**

The performance of these xylophones take place at the royal kraal. The performers are more than one person. Ralushai (Personal interview:2009) says:

> Xylophones are performed at the chief's kraal by two to three people.

Drumsticks are used to play *mbilamutondo.* The meaning of this performance is to entertain the chief and his subjects.

### 5.15.3 **The meaning of performance of *tshiŋangana* instrumental song**

5.15.3.1 Bringing back home *ʃikholwa* (a person who does not come back home again)

The performance is by blowing in air to get the required sound. This is also accompanied by word of mouth (rhythm and speech). The performance is done by the traditional healer or a wife to the man who does not come back home again.
The meaning of performance is to make the person who does not want to come back home, long for home and come back.

5.15.3.2 Chasing someone away

The performance of the *tshiŋangana* instrumental song is performed by a traditional healer. This is done for a person who is troublesome.

The meaning of this performance is to make him go away to another place so that the people remain in peace.

### 5.15.4 **The meaning of the performance of *ŋanga ya ɖanga* (vulture)**

The *ŋanga ya ɖanga* (vulture) is performed by the wizard. He holds it and blows in air to get the required sound.

The meaning of the performance is that of alerting the communities that the wizard has arrived from *Phafula* where it was discovered that he was the wizard responsible for the death of someone or for someone's sickness. '*Phafula*' is where the Shangaans who could detect wizards stayed.

## 5.16 THE MEANING OF THE PERFORMANCE OF *TSHIṰIRINGO* INSTRUMENTAL SONG

The performance is performed by boys looking after cattle. They blow in air and also use the three fingers of the right hand to get the sound needed for a song.

The meaning of the performance is to entertain themselves as well as making other boys looking after cattle know where their friends are.

## 5.17 THE MEANING OF THE PERFORMANCE OF THE *PHALAPHALA*

*Phalaphala* is performed by men sent by the chief for the following meanings of performance:

5.17.1 Calling the subjects of the king to assemble at the chief's kraal for discussing important issues.

5.17.2 Call upon the chief's people to go and work for him in the *dzunde* (the chief's land).

5.17.3 The calling of the men and boys to assemble to perform *tshikona.*

5.17.4 The meaning of the performance of the *phalaphala* is also that of reporting victory after the war.

## 5.18 THE MEANING OF THE PERFORMANCE OF *TSHIFHOṰOLIO*

*Tshifhoṱolio* is performed by herdboys looking after cattle. They blow in air to obtain the required sound using the thumb and the second finger from the thumb to produce the song needed.

The meaning of the performance is that of self-entertainment.

## 5.19 THE MEANING OF PERFORMANCE OF THE *TSHIHWANA* INSTRUMENT

It is performed by a mature boy. Ralushai (Personal interview:2009) says:

> He may perform the song called '*Ḽo tsha tshidudu*!'
> (It is sunrise little clay pot!)
> *Tsha makhulu Maṱodzi*!
> (For grandmother Maṱodzi!)
> *Ḽo tsha tshidudu*!
> (It is sunrise little clay pot!)
> *Tsha makhulu Maṱodzi*!
> (For grandmother Maṱodzi!)

The meaning of the performance is to tell the parents that he is a man and he needs a wife. It means that the parents are requested to get a wife for him.

## 5.20 THE MEANING OF PERFORMANCE FOR *LUGUBE* INSTRUMENT

The instrument is performed by a mature girl. Ḽivhebe (Personal interview:2009) says:

A girl may sing the song as follows:

> *Ndi ṱoḓa muṱhannga*!
> (I want a young man!)
> *Wanga muṱhannga*,
> (My young man,)
> *A no nga luṱanga*!
> (Who is like a reed!)
> *Ndi ṱoḓa muṱhannga*!
> (I want a young man!)
> *Wanga muṱhannga*,
> (My young man,)
> *A no nga ngilasi*!
> (Who is like a glass!)

The meaning of the performance is to tell the parents that she wants a man. She is making a request to her parents that she needs to get married and have her own family.

Vho-Managa (Personal interview:2009) says:

> Such a girl is seen playing *lugube* seated learning against the hut (*tshitanga*) most of the time.

This meaning of performance is to plead for her own family.

## 5.21 THE MEANING OF THE PERFORMANCE FOR *DENDE* INSTRUMENT

*Dende* instrument is performed by the boys. The meaning of the performance of this instrument is for self-entertainment. Managa (Personal interview:2009) observes:

> *Dende* is performed by boys to entertain themselves.

The meaning of '*dende*' is that of self-entertainment.

## 5.22 CONCLUSION

The chapter has revealed the meaning of performance in Tshivenda traditional songs.

In the *domba* initiation school the performance of breaking the big calabash means the childhood is gone. The new life is beginning after the *domba* initiation school. The performance also means the starting of the *domba* initiation school.

The python snake dance imitating the movement of a snake (python), refers to the penis that will make the initiates pregnant. There are also different meanings brought about by the performance of ceremonial codes (*ngoma*). The performance of *ngoma tsenene* is that of the old man and an old women that are made to sleep on a mat covered with leaves.

The meaning of this performance is to advise the initiates that they must not have sexual intercourse in the bush because that means that they are committing adultery. There are

other meanings of performance by means of ceremonial codes (*ngoma*) indicated in the previous chapter.

The chapter has also revealed the meaning of performance in the *musevhetho* initiation school. One example of the meaning of performance is that of *ngoma phephenyane* where the initiates are made to walk with a sharpened stick put between the thighs. The meaning of this performance is that of telling the initiates that it will be painful when a man makes love to the initiates (girls) for the first time. Many of these (*ngoma*) have been indicated earlier on in this chapter.

The meaning of performance in the *musevhetho* initiation school has been revealed. That is by means of making the initiates sweep a floor not used by anybody. The meaning of the performance is that of the initiates that they must stay in a clean place. That is to emphasise cleanliness in the lives of the initiates. More examples of the meaning of performance have been indicated already in this chapter.

The chapter also revealed the meaning of performance in the *vhusha* initiation school. This is revealed when the initiates who are stubborn are forced to sing the song '*Lunya ndi mavhulahise*' (Obstinacy kills). The second fingers of both hands hook each other at the back of the initiates. The initiates band forward and backwards. This process is very painful as indicated earlier on. The meaning of this performance is to tell the initiates that they will suffer in life if they become stubborn.

This chapter has revealed the meaning of performance in the *malombo* religious songs. This is when in Tshimedzi month, everybody enters the *malombo* dancing arena to dance a little. The meaning of the performance is to request the ancestors to give more power to the people before they start ploughing their fields. The meaning is also that of requesting the ancestors to drive the sickness away from the people so that they plough their fields well without being sick.

The meaning of performance in the *tshikona* religious song has also been shown. This happens when *tshikona* is performed slowly and when the performers perform while seated. The meaning of performance is that of indicating to the society that the chief has passed on (*U dzama*) or (*Mativha o xa*), to mention just a few.

The chapter also revealed the meaning of performance in the *davha* songs. The *davha* performers plough together by means of hoes or by means of a span of oxen. The meaning of performance is that of helping a person who has indicated that he or she will not be able to finish the work on time before summer comes to an end.

In the case of the *mafhuwe* songs, the meaning of performance is also shown. This is revealed when the *mafhuwe* performer pounds maize into flour, singing the songs scolding the in-laws. Another meaning of performance is that of driving away fear. The woman pound maize into flour when singing *mafhuwe* songs. She does this alone at night. Singing drives fear away. That is the meaning of performance.

The chapter also reveals the meaning of performance when the youth perform *tshifasi*. When dancing *tshifasi*, the dancers do not dance with everybody. They choose who to dance with. The meaning of performance here is that of showing love because a girl or a boy chooses a partner to dance with.

In the case of the *tshigombela*, the meaning of performance is also given. This is revealed when the *tshigombela* is performed at the chief's kraal. The meaning of this performance is that the chief has guests who are being entertained by *tshigombela* songs.

The chapter also revealed the meaning of performance when *malende* songs are performed. If a person did something wrong like ritual murder, the *malende* performers insert his name in the song and continue singing the song.

The meaning of the performance is to tell the culprit that people know about what he did (ritual murder). Many more meanings of performance have been indicated in this chapter.

The chapter also revealed the meaning of performance in children's songs. This is revealed when the child sings the song '*Gumbu ʆi a nndemela*' (the calabash is too heavy for me). The child sings the song shaking the head side to side.

The meaning of the performance is that of saying working is not easy but difficult.

In the **instrumental songs** the meaning of the performance is also revealed. This happens when the xylophone (*Mbilamutondo*) is being played at the chief's kraal. The meaning of performance is that of indicating that the chief is being entertained by his subjects.

In the case of ***lugube*** instrumental songs, the meaning of performance is also revealed. When a mature girl performs the *lugube* continuously, the meaning of performance is that of requesting her parents to arrange a marriage for her. She is saying she wants her own husband and her family.

The *tshihwana* instrumental song has got its own meaning of performance. If a mature boy performs *tshihwana* instrument continuously or unceasingly, the meaning of this performance is that of saying he needs a woman. He is requesting his parents to get a wife for him.

In the case of a *phalaphala* instrument being performed, the meaning of the song played is that of calling together the chief's subjects to come together at the chief's kraal to discuss issues.

***Tshitiringo*** instrument has its own meaning of performance. The boys perform the instrument when they look after cattle. The meaning of the performance is that of telling each other where they are, e.g., in the mountain or by the river.

The *tshifhoʆolio* instrument has its own meaning of performance when performed. The herd-boys play it at sunset when they take the cattle home.

The meaning of the performance is to show that it is time to take the cattle home.

# CHAPTER SIX

## 6.1 INTRODUCTION

Chapter Six gives a summary of the information or issues dealt with in the previous chapters. The conclusion will then be given. When the conclusion is given, the chapter will make recommendations based on the research as a whole.

## 6.2 CONCLUSION

In Tshivenḓa Traditional songs there is structure, meaning, and performance. The structure, meaning and performance work together. Performance as an important aspect of Tshivenḓa traditional songs, is well surveyed for the purposes of showing its linkage with structure and meaning. It (performance) has its own structure in which different aspects are explained based on different kinds of Tshivenḓa traditional songs. Performance has meaning according to different kinds of Tshivenḓa traditional songs, viz. *domba*, *musevhetho*, *malende*, and others.

When Tshivenḓa traditional songs are sung, the structure is revealed, viz., melody, harmony, rhythm and others. The revealed structure of the songs brings about meaning of the songs. The meanings of the songs are seriously incomplete without the performance that brings about meanings as well.

In the *domba* initiation school songs there is the performance that makes it different from any other initiation school. This performance is under the leadership of the management team viz. *nyamungozwa*, *nematei*, *nyamuthenga* as well as *godzwana*. The functions of this team have been explained in Chapter 3. The attire for the initiates, namely, *maredo* and *tsindi* (loin cloth) for *madunana* (young boys taking part in the *domba* initiation school) *thuthu*, and others. The performance for serious *domba* songs has been indicated in songs such as "*Ahee muhololi ṋowa ya thavha wee vhakololo*" (*Ahee*, the penis the snake of the mountain, you

princes and princesses). Such a song is marked by the slow rhythm of the song and the slow beat of the big drum and the membraphones as well as the involvement by four or five old women. In *domba* songs for playing by the initiates, the rhythm of the song is very fast. The beat of the big drum and that of the membraphones is faster.

The performance has structures, i.e., melody, harmony dynamics and many others indicated earlier on. They portray the meaning of songs. These structures are accompanied by actions, e.g., dancing by the initiates, dancing old women and others.

After the structure of performance comes the meaning of performance. An example of the meaning of performance is by performing *ngoma tharu* (python). *Mme a domba* brings the model of a snake put in a basket lid. A question is posed as to what the initiates see. They will answer, a snake. The meaning is to indicate to the initiates that a woman is deadly like a snake if a man makes sexual intercourse with her when she has had an abortion.

In the case of *musevhetho* initiation school songs, there is also the performance by boys and girls (songs for dancing around), *nyimbo dza dzingoma* (songs for special rites), songs for *milayo* (songs for formulae), and many others.

The *musevhetho* initiation school songs have their structure as well, such as melody, harmony, and many others. These structures express the meaning of songs. The structures are also accompanied by activities, e.g. *U tseda* (dancing with toes), *ngoma phephenyane* in which the sharpened stick is held between the thighs of the initiates and many more.

After the structure of performance comes the meaning of performance. An example of the meaning of performance is that of the initiates walking with a sharpened stick between the thighs. The meaning of the performance is to tell the girls to be tolerant when they will have sexual intercourse with their husbands for the first time.

In the *tshikanda* initiation school songs, there is performance by the initiates (girls only), viz. *nyimbo dza u tseda*. These songs have structures that give out meanings.

There is also the structure of performance in the *tshikanda* initiation school songs, namely, melody, harmony, and others. These are coupled with activities such as singing, dancing with toes, accompanied by performance in the squatting position, standing up a little, moving the toes forward. They do this singing the song 'The *vhaisali*' (I do not feel the pain).

After the structure of performance and its activities, comes the meaning of performance. The meaning of the performance of singing, squatting and performing in the squatting position, standing a little as well as moving the toes forward, is that of fear. This is the fear of the pain that the girls will feel when making love for the first time when they get married. This is expressed by the pain that they endure when they perform the exercises indicated above.

*Vhusha* initiation school songs have their structures that express meanings. They also have their performance, i.e. that of taking information to the chief's kraal about girls who have started menstruating, as well as taking the girls to the *vhusha* initiation school. On the way the initiates sing the *muulu* song. The song is '*Nyamuḓanga ḽo otsha ṋama* (Nyamuḓanga has roasted meat).

The structure of performance, viz. melody, harmony and dynamics is accompanied by activities such as holding the hands high, assisted by the veterans so that the hands must not be lowered because of tiredness. This process is very painful.

The meaning of performance is to make the girl cry when she feels pain. If she does not cry loudly when she feels pain, her parents will have to pay a cow to the chief. If she cries loudly with tears coming down her cheeks, her parents will be very happy.

*Malombo* songs have their structures to give meanings as indicated earlier on. They also have their own performance, viz. performance by those possessed by the ancestor spirit, the performance of *tshele* (percussions), the performance of the big drum by the master drummer ('*matsige*'), the performance of *murumba* (membraphone), the coming down of the ancestor's spirit to the affected and many others.

The *malombo* songs have their own structure of performance. They have melody, harmony, rhythm, return and many more indicated in Chapter Two. The melody, harmony and other aspects do not work alone. They work in the accompaniment of the activities performed, such as singing, percussion performance, the playing of the big drum, the moving of the head in a circular motion, (*u dzunguluwa*) as well as dancing and the other activities indicated in earlier chapters.

The meaning of the performance in the *malombo* songs is to plead with the ancestors to heal a person who is ill. Moving the head in the circular motion means inviting the ancestors to come to the affected person (*Sigwavhulimu*, personal interview:2009). *Tshikona* has got its own structure, e.g. *nanga* (flute) to give meaning. *Tshikona* religious songs have their own performance as follows: It is performed by men and boys. The song performed is *Tsho be*! *Shango ndi matakadza*! (Well and good, the world is more fun). Another song that is performed is '*Vha a vhuya nga shango'* (They come from all walks of life). There is the performance when the chief is installed. Another performance takes place when the chief has passed on (*u dzama*). There is also the performance when the chief has visitors.

The structure of performance for *tshikona* is that of the set of flutes (*mutavha wa nanga*) and drums. The slow performance of *tshikona* and the fast performance are also structures of performance. *U shela mulenzhe* (dancing) is also structure of performance. *U kumela* (paying homage) is a further example. The meaning of the performance is that of installing a new chief. The *tshikona* for installing a new chief is fast. Vhamusanda Vho-Sumbana (Personal interview:2009) says:

> The *tshikona* for installing the chief is faster because it expresses jubilation ( *u pembela)*. It means happiness).

The meaning of the performance for the *tshikona* for the burial of the chief is very slow. It evokes sorrow. The meaning of performance for such a *tshikona* is that of mourning for the loss of people have incurred. Vhamusanda Vho-Sumbana (Personal interview:2009).

The meaning of paying homage (*u kumela*) has the meaning of respecting the chief as well as ridiculing him, e.g. when will you die and leave us with your many wives? (*Vha fa lini muhali ra sala vho na vhaṱanuni*?)

The meaning of performance for (*u shela mulenzhe*) dancing has different meanings, depending on the style. There is another style in which the performers dance as if harvesting peanuts from the ground. The meaning is to show that one has to work in order to get food.

*Davha* has its structure of the songs to express meanings. In the *davha* (communal group work group), there is a performance by the men and women, boys and girls as well as by old men and old women. This takes place when people cultivate their lands.

The structure of performance is that of the melody, harmony, rhythm, dynamics, return and many more. These are accompanied by activities such as ploughing with hoes and singing. There is also *tshikaṋḍamalembe* (beer to drink before starting to plough). There is also beer called *tshioroso* to drink at the end of *davha*. There is also the performance of portraying with the span of oxen.

The meaning of the performance of ploughing is to assist someone who is lagging behind in ploughing. *Tshikaṋḍamalembe* beer drinking means giving the performers a boost to perform very well. The meaning of the beer means sharpening the hoes. (In the olden days sharpening the hoes was done by putting the sharpened part of the hoe on a hard stone, and taking another hard stone to hit the entire sharp part of the hoe. The part becomes thinner and sharp enough to plough the field well, hence the name *tshikaṋḍamalembe*).

The meaning of performance when songs are sung and performed during *tshioroso* was to say goodbye to each other or bid farewell. *Mafhuwe* songs have their own structure to express meanings as indicated already.

In the case of *mafhuwe* performance, the performers are women. They pound maize into flour. When *mafhuwe* (pounding songs) are sung. Mortar and pestle are used for this purpose.

The structure of performance has melody, harmony dynamics and many more with the accompaniment of the activities such as pounding maize with mortar and pestle (*mutuli na musi*). They sing songs during the pounding process.

The meaning of performance is to scold in-laws who do not treat these women well. The other meaning of performance is that to drive away fear (they used to grind maize into flour during the night).

In the *malende* songs, there are structures that express meaning. *Malende* songs have their own performance. They have activities such as singing, dancing, ululating, showing respect (*u losha*), *masha* (stop now), *u sevhedza* (conclusion). They are performed by men and women.

The structure of performance for *malende* songs has, melody, harmony, dynamics, rhythm, strong start and many more. These structures are accompanied by singing and dancing by one person in the *malende* arena. Before one starts dancing, especially a woman, one firstly shows respect (*u losha*). He or she will then dance. The audience will ululate. They will say *masha* (stop) if the performer does not want to stop dancing (*u tshina*). There is a short song in conclusion (*u sevhedza*).

The meaning of the performance for *malende* songs is happiness. The use of ululation means encouragement to the performer. The performance of showing respect (*u losha*) is to show respect to the owner of the place where *malende* is being performed. The performance of saying '*masha*' (stop) by the audience means that the performer must give others a chance to perform *malende* songs.

In the case of *tshifasi* songs, there is structure that expresses meanings such as the expression of love when boys and girls choose a partner to dance with. There is also the performance by boys and girls like dancing together. It is performed in the evening before people go to sleep. Singing takes place. They divide themselves into two groups, boys on one side and girls on the other. Dancing takes place.

The structure of performance is that of melody, harmony, "go somewhere" and many others. These structures work together with other activities, i.e. dancing in pairs by a boy and a girl. The choosing of a dancing partner also takes place. The clapping of hands occurs.

The meaning of performance is that of self-entertainment by the boys and girls. The meaning of performance in choosing a dancing partner is an expression of love. The meaning of performance with regard to the clapping of hands, is to motivate those who are dancing to perform much better.

In the *tshigombela s*ongs, there is structure and meaning that work together. The meaning that the listeners grasp in a song like '*U vhuswa nga Vho-Mandela zwo naka*' (To be ruled by President Mandela is good), denotes that the performers are following current events taking place in South Africa.

There is the performance by girls only in terms of *tshigombela* songs. Ululation takes place. A whistle is blown. Dancing takes place. The structure of performance is that of the melody, foreshadowing, surprise and many others. They are accompanied by singing. The big drum and the membraphones are also played.

The meaning of the performance is to entertain the chief at his kraal. The meaning of the performance of ululation is that of motivating the performers. This is the same as the meaning of the performance of blowing the whistle. The meaning of performance is to encourage the performers to do much better.

In the case of Tshivenḓa children's songs, the structure also expresses meaning. In the song such as '*Tshiṱari*' (Leaflet), the meaning given by the structure is to advise the youths to be always on the alert. This happens when the leaflet is thrown behind someone who ends up losing the game if he or she is not vigilant enough to hear it falling behind him or her.

The performance of children's songs is by boys and girls. They sing the song '*Tshiḓula tsha Musingaḓi*' (The frog of *Musingaḓi*). They hop in a squatting position.

The structure of performance is the melody, harmony, return and many others. These structures of performance are accompanied by singing and hopping in a squatting position.

The meaning of the performance in the song *Tshiḓula tsha Musingaḓi* (The frog of *Musingaḓi*), is one of competition because children perform competing to reach a certain point first. The one who hops to that point first is the winner.

In the case of Tshivenḓa instrumental songs, structure and meaning also exist. The structure gives meaning.

The xylophone (*Mbila dza madeza*) has its own performance. They are performed by the men and boys in bare knuckle fights. The performers are usually more than one in number. Each one of the men or boys will be holding his *mbila dza madeze* instrument. *Mbila dza madeze* (xylophone) may also be performed by one person on other occasions. Singing may also take place when xylophones are performed.

The structure of performance is that of playing the xylophone and singing at the same time. In case of the bare knuckle fights, the *mbila* performance is accompanied by the clapping of hands called *makwa*.

The meaning of performance in the xylophone for bare knuckle fights is to motivate the men and boys to fight each other to prove who is the best fighter of them all, called *ngweṋa*

(crocodile). In the case of just playing the xylophone, the meaning is that of entertaining oneself.

In the xylophone (*mbilamutondo*) is different from the *mbila dza madeze* (xylophone) there is also a structure that expresses meaning. The structure is that of many wooden slates and the drum sticks to perform with. The performance of *mbilamutondo* instrument requires two players. They (*mbilamutondo*) are performed at the chief's kraal.

The structure of performance is that of using drumsticks to perform. One person plays on his wooden slates while the other also plays his own wooden slates. The sounds produced by these two people coordinate well to produce the song expected.

The meaning of performance for *mbilamutondo* is to entertain the chief's guests as well as entertaining the chief himself and his subjects who are always at his royal kraal.

The *tshiŋangana* instrument has its own structure that expresses out meaning. It is made of the horn of a buck. The performance is played by adults. They perform it to bring back a person who does not want to come back home again. This happens when a man goes to the urban areas and does not want to come home again.

The structure of performance is that of blowing in the air, and talking at the same time. The meaning of performance is to call the person who does not want to come back home. Another meaning of the *tshiŋangana* performance is to chase away a troublesome person so that he or she leaves for good.

*Ŋanga ya ḓanga* instrument (vulture) has its own structure. It is made of the wing bone of a vulture. Its structure gives out the meaning to the listeners.

The performance takes place when people come back from the *mungome* (a person who can see a person who did something wrong). The performer is a person who was found guilty of bewitching someone to death.

The structure of performance is that of blowing in the air to produce the desired sound. The performer is half shaved. The meaning of performance is that of telling the community that the witch has been found.

The *tshiɬiringo* (flute) has got its own structure that expresses meaning. Its structure is that of a *musengele* reed. Other kinds of reeds are also used. It has four openings, a big one on which to place the mouth and three small ones used by three fingers from the thumb.

The performance, is by herd-boys looking after cattle. They blow in the air and use three fingers to control the sound produced.

The structure of performance is that of blowing in the air by the performer. Three fingers from the thumb control the sound to produce the needed song. This is made easier when the instrument is anchored by the thumb of the right hand and also by the thumb and the second finger of the left hand.

The meaning of the performance is to signal to each other so as to know where they are. In the case of the *phalaphala* instrument, the structure is that of the horn of an antelope. When performed it brings out meaning. It is played by men. They blow in air to produce the sound required.

The structure of performance is that of using skills to produce a sound that differs from time to time. The sound is made not to maintain the same tempo. The pitch rises or falls depending on the meaning to be conveyed to the community.

The meaning of performance is to inform the subjects of the chief about a meeting that is going to take place. The sound produced here is constant. It is slow. Another sound is that of calling the army to get ready to face an approaching enemy. Another meaning is to invite the chief's subjects to come and plough his field (*dzunde*).

The *tshifhoṱolio* instrument is made up of the fruit of the *muramba* tree, called *shamba.* This is its structure. It has three openings that give out the sound required for the proper song. It is performed by herdboys looking after cattle. The structure of performance is that of blowing in the air as well as using fingers to produce the required sound.

The meaning of the performance is to indicate to each other that they are now going home with cattle when the sun is setting. Another meaning is to entertain themselves.

In the case of *lugube*, the structure is a reed and a thread tied to the reed. When the instrument is played, the meaning is obtained. It is performed by mature girls seated alone. The structure of performance is that of using an object to hit the thread to get the necessary sound. A finger is also used.

The meaning of the performance is that of self entertainment. Another meaning is to request the parents to arrange the marriage for her (it is a sign of asking for a husband). In the case of *tshihwana*, the structure is made up of a *muluwa* tree. It has two sides called *thulo* and a wire to produce the sound. When played, a meaning is obtained.

The performance is by mature boys. The mouth is also used to control the sound that is produced. The finger or an object is also used to hit the wire that produce the desired sound.

The structure of performance is that of using a small stick to hit the wire to produce the sound. The mouth is also used to control the sound produced by the wire.

The meaning of performance is that of self entertainment. If it is played over and over again, it is requesting the parents to get the young man a wife. For the *dende* instrument, the structure is made from a *muluwa* tree. It also has two sides called *ṱhulo* but at the back there is a calabash used as resonator. It has wire attached to both ends to make it curve. The performance is by boys.

The structure of performance is that of beating the wire with a stick to get the needed sound. At the same time, the second finger from the thumb of the left hand controls the sound produced by the stick.

The meaning of the performance is that of self entertainment. Managa (Personal interview) says:

> The meaning of *dende* is not known except that it is performed for self-entertainment.

The meaning of performance is self-entertainment.

## 6.3 RECOMMENDATIONS

The following recommendations are very important, based on the findings of this study:

6.3.1 Tshivenḓa traditional songs are sung and performed to entertain different communities, even people from abroad. Nothing serious is done about recording and displaying information based on the structure, meaning, and performance of Tshivenḓa traditional songs. It is therefore recommended that the government and non-governmental structures do the following:

6.3.1.1 The government and non-governmental structures must give more funds to schools to host more contests for African Traditional songs. This is where learners would be encouraged to observe the structure, meaning and performance in Tshivenḓa traditional songs, after would also be encouraged to pay attention to the structure of performance as well as to the meaning of performance in these songs, after observing the performance of many different kinds of Tshivenḓa Traditional songs.

6.3.1.3 It would be proper if the government seriously encourages or permits the planners of education to include Tshivenḓa children's songs in the National Curriculum Statement (NCS). Learners would know the songs, meanings, performance, structure of performance and the meaning of performance as well. As this would be more exciting, learners would move away from school violence that results in suicides. *The Citizen*, 13 March (2008:16) observes:

> Suicide rates among pupils due to the psychological effects of violence in schools have increased, the South African Human Rights Commission (SAHRC)_ said in a report on school-based violence presented yesterday. The report said: "The impact of school-based violence goes beyond the physical harm that arises from violent incidents".

School violence would not have reached the level it has in South African Schools today.

6.3.1.4 In the case of Tshivenḓa initiation school songs, like *musevhetho, domba, tshikanda, vhusha* and others, the government must work together with the chiefs and the parents, encouraging the learners to perform them without being ashamed of their own culture and tradition. The government must also introduce a code of conduct to control and discipline children who do not conduct themselves well in these initiation schools. Children get involved in sexual intercourse. Muṱhavhine, the *musevhetho* principal (Personal interview:2007) says:

> I once started *musevhetho* at Ṋiani and became very frustrated when many young girls fell pregnant.

The government must help in this aspect of discipline rather than emphasizing children's rights where it is not necessary. It (the government) must join hands with parents and chiefs to discipline the children in these initiation schools for the purposes of creating adults who will carry the culture forward responsibly.

The children will benefit a lot from the meaning of performance that takes place when the ceremonial codes (*maṱano*) are conducted, such as *Ngoma tsenene* (Tree-buzzer), in the *domba* initiation school. In this ceremonial code, two adults (an old man and a woman covered with leaves) are made to sleep on a mat. The initiates are told that they must never have sexual intercourse in the bush as this is committing adultery. This informs the youth that to sleep around will result in HIV/AIDS virus.

6.3.1.5 The government and non-governmental structures must work together to provide funds for researchers do research on the meanings of performance in different Tshivenda traditional songs. As it stands now, the meaning of the performance of *tshikona* national dance is misdirected. The meaning of *tshikona* is that of worshipping the ancestors as well as showing the powers of the chief. Today *tshikona* is performed to celebrate the child (*U bvisa ṅwana*). Sigwavhulimu (Personal interview:2009) says:

> *Tshikona a si tsha u bvisa ṅwana.*
> (*Tshikona* is not meant for celebrating the child).

Therefore, through proper research, the real meanings of performance in Tshivenda traditional songs will be confirmed.

6.3.1.6 It is also the task of the government and business structures to see to it that there are funds to promote multi-religion by giving funds to promote *malombo* ancestor worship songs. There must be posters at schools to promote *malombo* ancestor worship dances. Already they are posters pasted in classrooms promoting Christianity and other religions). *Malombo* ancestor worship songs and performance must also get television coverage like these other religions. Elderly people must be seen explaining the meanings of the Vhavenda religion. Books must also be sponsored to be written. As we speak, there are many HIV/AIDS books

being written, sponsored by the government and the non-governmental structures.

6.3.1.7 In the case of *davha* communal group work, the government and business structures must be sponsored to buy ploughing implements like hoes, for the purpose of encouraging the Vhavenḓa people to work as a group and save money as a group. This may be done to encourage them to work like Indians who work together and save money to alleviate poverty from their community. Whites also have big companies like wholesalers and many others. In this case, singing *davha* songs, working together will make people plough together and sell the produce in order to share common earnings.

6.3.1.8 For the *maſhuwe* (pounding songs), the government and non-governmental structures must provide funds for the researchers to do research on songs sung by women pounding maize into flour. *Maſhuwe* songs are rich in poetic language. There are deep secrets mentioned concerning women abuse by in-laws, which need attention in the new democratic South Africa. Through these *maſhuwe* songs, the researcher will also get the praising of different chiefs and their countries like *Tshifulanani tsha Gelebe* (T*shifulanani* that belongs to Chief Gelebe) sung by Vho-Masindi Masikhwa. Such research will provide the nation with new knowledge obtained from the *maſhuwe* (stamping songs). More information about good leaders will be found as well as information about lazy men and drunkards.

6.3.1.9 For instrumental songs like *mbila dza madeza, mbilamutondo* (xylophone), *lugube, tshihwana, dende, tshifhoḽolio, tshiṋangana*, and *tshiṱiringo*, the government must provide funds. These funds will be for establishing centres for the performers to perform the instruments and sing the songs. People who are good at music must be hired to write the music. The learners must conduct educational tours to visit these centres and learn how to play these instruments and sing their songs.

6.3.1.10 For the *tshikona*, *tshigombela*, and *malende* competitions, people with recording machines such as video cameras, must not be refused permission to record the performance of these competitions. These days in the competitions of these Tshivenḓa traditional songs, people are no longer permitted to record them by people who want to enrich themselves at the expense of the performers of these traditional songs. The recorded performance could be used by the household to show their children at home (because the entire family in Venḓa could not go to where these competitions are taking place).

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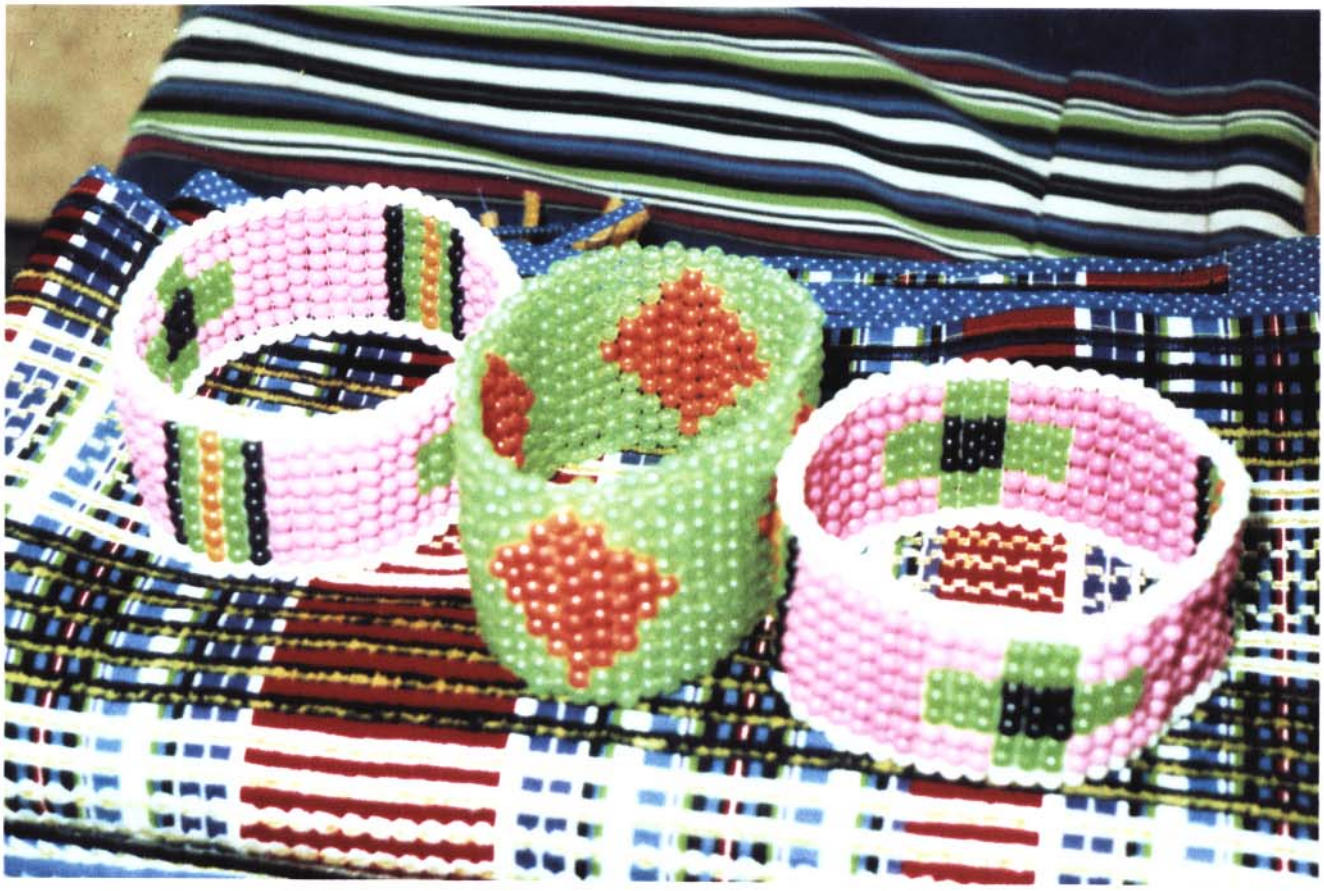
*Tshigombela tsha Vhurivhuri*, Univen Stadium, 2004.

# APPENDIX 1

**Listed below are:**

**1. Ngoma(drum) for perfoming tshikona,malombo,vhusha,tshikanda & domba**

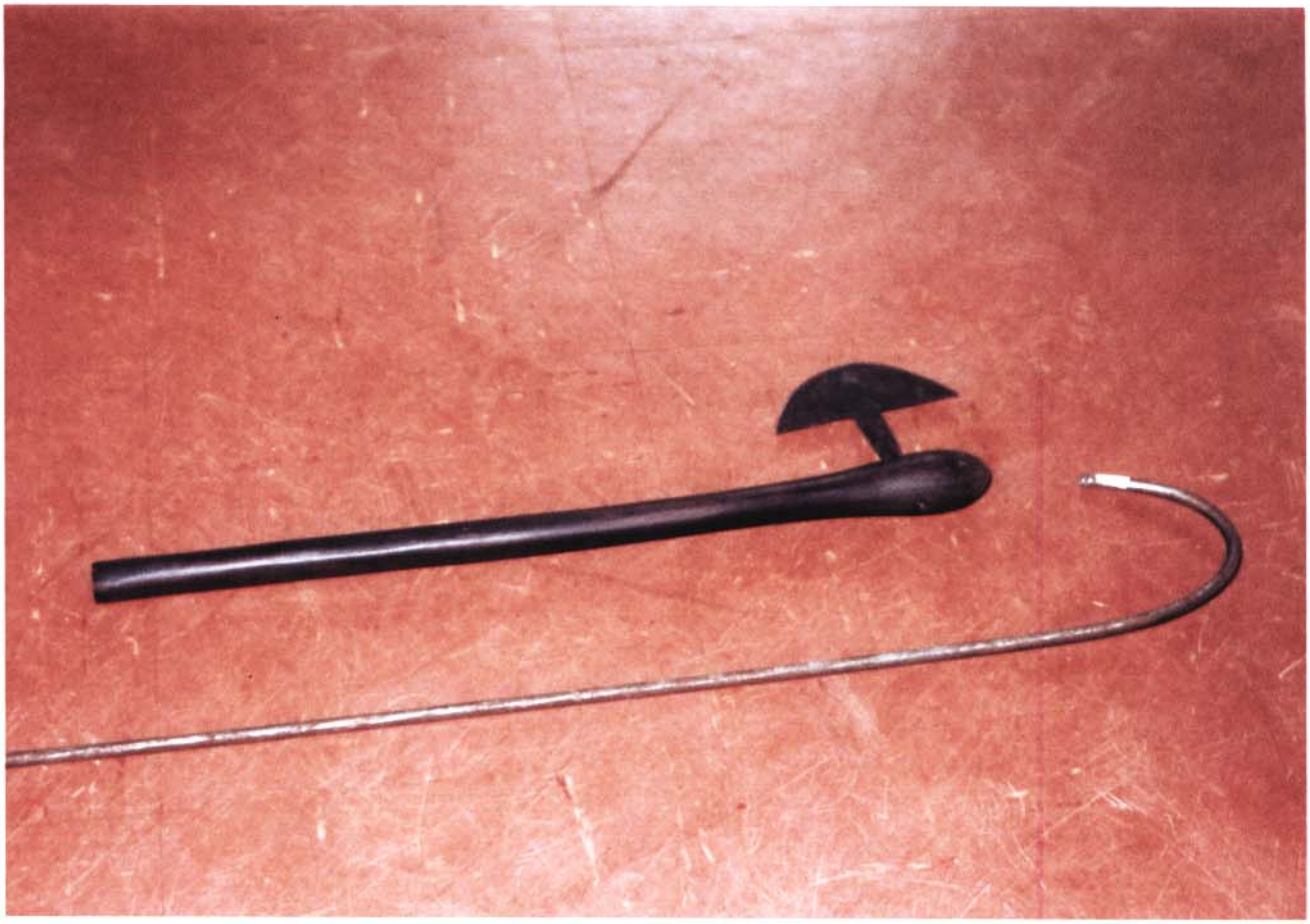


**3.Tshihwana instrument played by men and women**

**4.Mbila(xylophone) mbila dza madeze played by men**

**5. Gwana(dress) worn by girls when domba is performed**

**6. Tshifhotolio performed by boys when they take their cattle home**



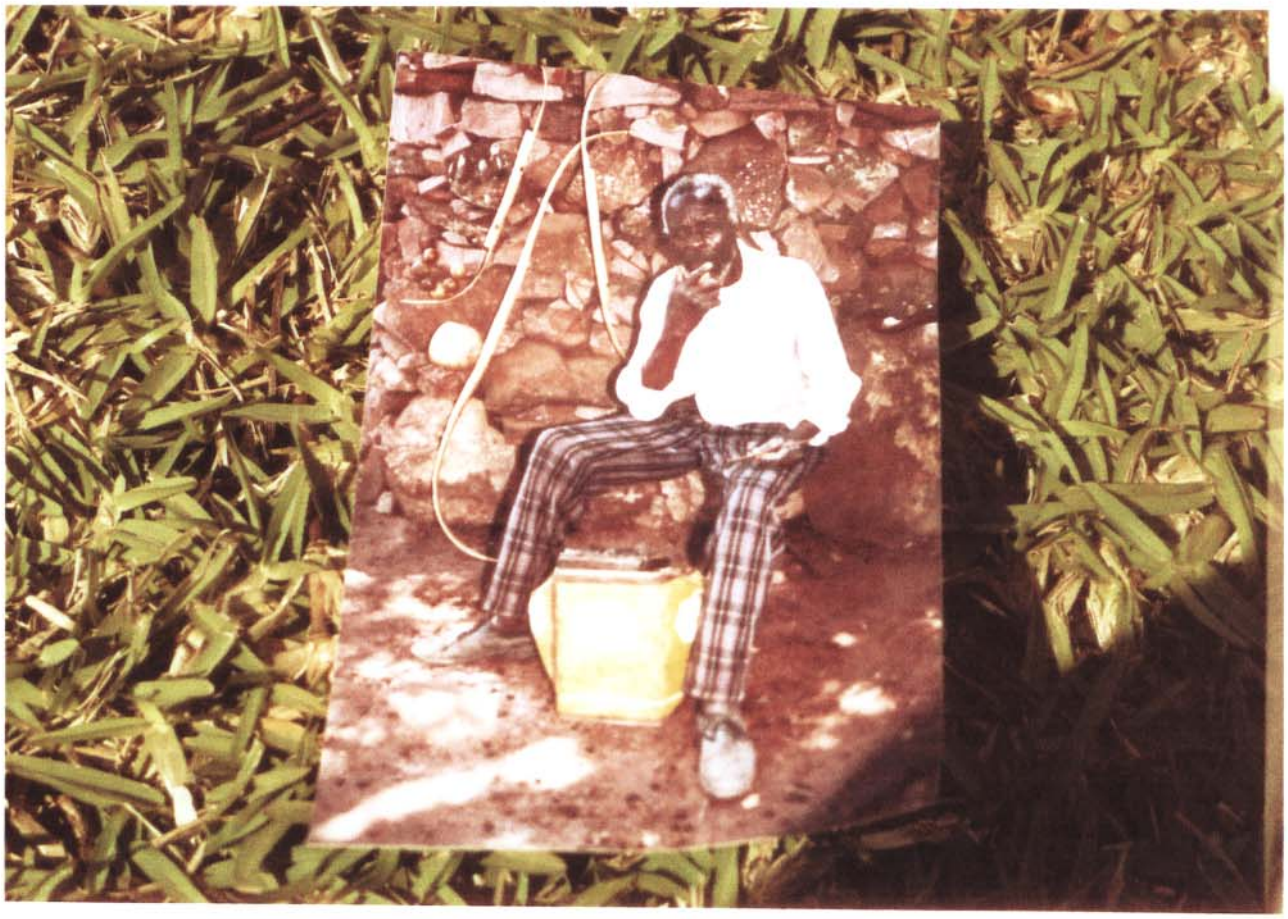
7.Tsanga carried when malombo are performed

8. Vhatei (initiates) on their way to the hut when domba performance

**9.Percussion instrument for performing malombo ancestral worship**

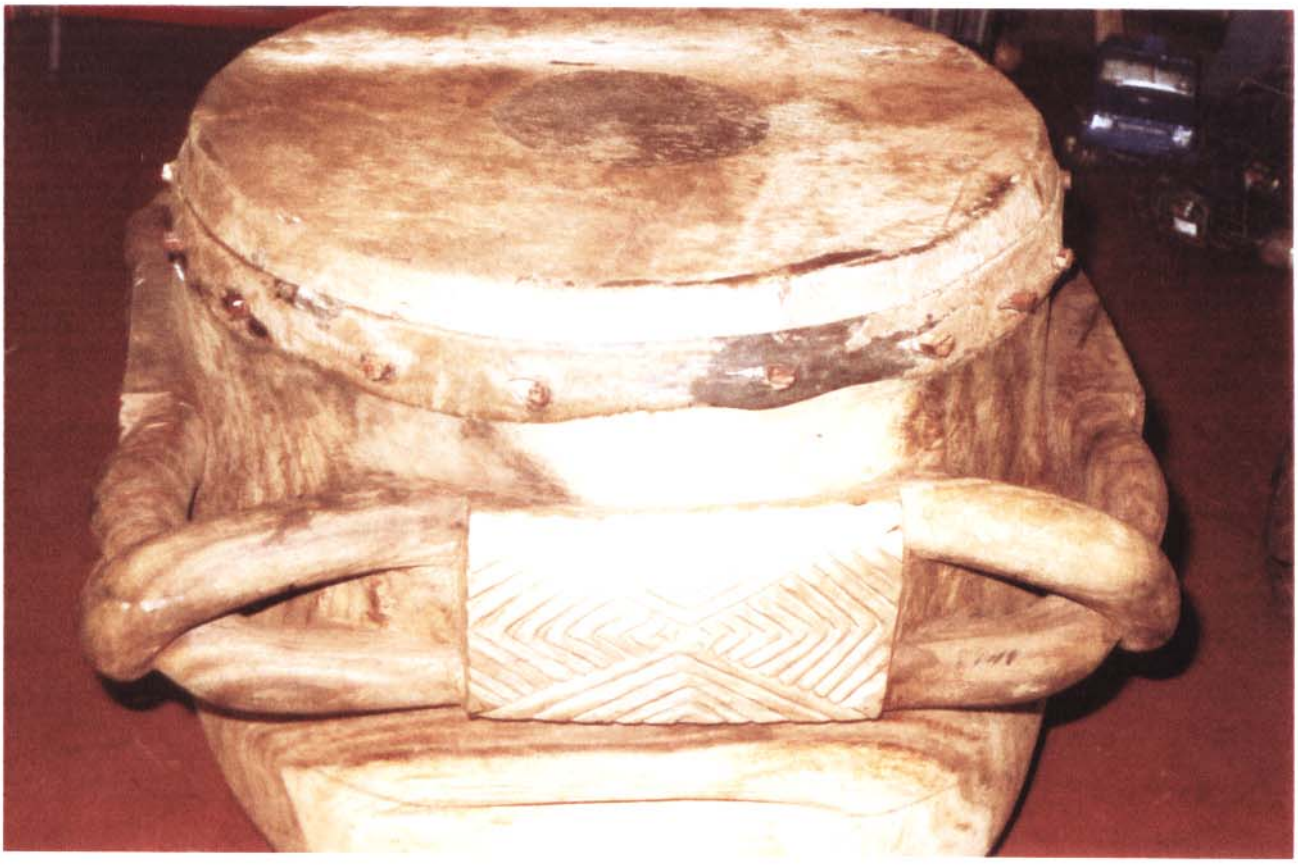
**10. Xylophone (mbilamutondo) played in the Royal Kraal**

**11. Mortar and pestle (mutuli na musi) used for performing mafhuwe (stamping songs)**



**12. Mukalaha vho-Tshikunde for performing tshifhotolio**

**13. Minwenda worn when malende songs are performed**



**14. The big drum (Ngoma khulwane) used for tshikona and malombo**

**15. A set of flutes (mutavha wa nanga) for performing tshikona**

**16.(a) A girl wearing thau when domba is performed**
**(b) Clay pots for carring beer when davha and malende are performed**

**17. Vho-Muthavhine N.C. the musevhetho principal of Ngudza ha Ramugondo**

**18.Vho-Nemungadi T. the musevhetho principal of Makanga Mbilwi**

**19.Vho-Netshitongwe T.P. of Makwarela for performing Phalaphala instrument**

**20. Ngoma na mirumba (drums and membraphones) for perfoming domba,musevhetho,tshigombela,tshikona and malombo**

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**Vho-Thifhindulwi Frank Mudau**
**'alias' Kwambate, the domba**

- The performer may be a traditional healer or any other member of the troubled family.
- The position of the instrument on the mouth is the same as used when calling a man back home.
- The method of holding the instrument is also the same as used in the calling of a man back home.
- The blowing in of air is also the same and the sound produced is also the same, i.e., *Tzee! Tzee! Tzee!* If blown by a man because he is stronger. For a woman performer it will be: *Fhee! Fhee! Fhee!*

### 3.25.4 Speech

The lyrics are different because the words mentioned are the following:

*Kha vha ye nalo!*
(Go astray and never come back!)

This is how this instrument is played; the intention is to make life much better.

## 3.26 THE PERFORMANCE OF *NANGA YA ḒANGA* INSTRUMENT (WINDPIPE)

It is performed when people come back from a traditional healer.

### 3.26.1 Performance

The performer is a person who is believed to be a wizard or a witch. He or she performs it as follows: The method of holding the windpipe is the same as the method of holding *tshiṋangana* (small windpipe).

### 3.26.2 Lyrics

The difference is that there are no lyrics. Nothing is said; only the blowing of the instrument makes people aware that a bad person is here.

### 3.26.3 The reaction of the people to this performance

When the people see the person performing the instrument they become frightened and run away from this person. They are also more frightened when they see the half shaved head. This is the performance of *nanga ya danga* windpipe instrument.

## 3.27 THE PERFORMANCE OF *TSHIꞎIRINGO* INSTRUMENT

It is performed for self-entertainment and signaling where one is.

### 3.27.1 Performance

The performers are boys looking after cattle. It is performed as follows:

#### 3.27.1.1 The position of the mouth

The lower lip is placed on the big opening of an instrument.

#### 3.27.1.2 The position of the left hand

The thumb and the two fingers from the thumb hold the *tshiꞎiringo* instrument.

#### 3.27.1.3 The position of the right hand

The thumb of the right hand anchors the *tshiꞎiringo* instrument. The three fingers from the thumb are placed on the three small openings of the instrument. These three fingers close and open these openings depending on the type of song performed.

#### 3.27.1.4 Blowing in of air and the sound produced

When the air is blown in, the three fingers will manipulate the three small openings to produce the sound and the song desired.

3.27.1.5 Singing by word of mouth

The performer may stop playing an instrument and sing by the lyrics. He will then continue to play the instrument until he feels satisfied with his performance on the instrument. He will also be satisfied knowing that his friends know where he is with his cattle.

## 3.28 THE PERFORMANCE OF *PHALAPHALA* INSTRUMENT

It is played for the following:

- Calling the chief's subjects to assemble at the *khoro* to discuss issues of the land.
- Calling the chief's subjects to work for him in his field (*dzunde).*
- Calling for the young men and women to assemble at the chief's kraal for the purpose of performing the national dance (*tshikona*).
- Reporting the appearance of sirius star signaling harvest time.
- Signalling the arrival of the enemies or signaling war. It is performed to call the chief's subjects to get ready for war.
- Reporting victory in war to the people after the war.

### 3.28.1 **Performance**

It is performed by the headmen (*vhakoma*).

### 3.28.2 **Time**

It is usually performed in the evening because the noise is not that much, and everybody is believed to be at home. This is emphasized by the Venḓa proverb that says: "*Ḽa kovhela u laṱe mbaḓo vhusiku ndi dada ḽi a luma*" (When the sun has set, throw away an axe, as the night is a beast that kills).

### 3.28.3 **The position of the hands**

Both hands hold the *phalaphala* instrument.

### 3.28.4 **The position of the mouth**

The lower lip of the mouth is placed on the opening of the *phalaphala* instrument.

### 3.28.5 **Blowing in of the air**

The performer blows in the air to produce the sound needed. In the case of the war, the sound is not a relaxed one. It is much faster to indicate the urgency of the matter to be dealt with. In case of summoning the king's subjects for a task to be performed, the performance is more relaxed.

In case of jubilation, the *phalaphala* instrument is played accompanied by songs and ululating. Again, here it is more relaxed.

### 3.28.6 **Changing the sound**

The performer has the skill of changing the sound of the instrument if he likes. The sound may vary as follows:

*Paa! haa!*
*Paaa! haa! haa! haaa*!

This is the playing of the *phalaphala* instrument for different reasons as indicated above.

## 3.29 **THE PERFORMANCE OF T*SHIFHOṰOLIO* INSTRUMENT**

*Tshifhoṱolio* is played for self-entertainment.

### 3.29.1 **Performance**

It is performed by boys. It is played as follows:

#### 3.29.1.1 The position of the mouth

The lower lip of the mouth is put on the bigger opening of the instrument. The air is blown in to produce the sound of the song needed.

#### 3.29.1.2 The position of finger tips

The finger tips of both the thumb and the second finger close and open the two small openings on the sides of *tshifhoɬolio* (made up of *shamba*), depending on the song that the performer want to play. This is the performance of *tshifhoɬolio* concerning Tshivenḓa traditional songs.

## 3.30 **THE PERFORMANCE OF STRINGED INSTRUMENTS**

These are instruments with strings tied to the instruments made up of wood. *Lugube*: It is performed for self-entertainment.

### 3.30.1 **Performance**

The performers are women. They perform *lugube* as follows:

#### 3.30.1.1 The position of the mouth

A woman makes it a point that the other end of the instrument facing the left hand side is held properly between her lips.

3.30.1.2 The position of the left hand

The woman performer holds the instrument with her left hand. She holds it firmly with her thumb and second finger.

3.30.1.3 The position of the right hand

The performer uses her right index finger to strike the string in a to-and-fro movement.

3.30.1.4 The role of the mouth

The performer closes her mouth and opens it when striking the string. The closing and the opening of the mouth gives her the tune and the sound of the song that she desires. This is the performance of a stringed instrument for Tshivenda traditional songs.

## 3.31 THE PERFORMANCE OF *TSHIHWANA* INSTRUMENT

It is a stringed instrument played for entertainment or self-amusement.

### 3.31.1 The performance

The performers are men. It is played as follows:

3.31.1.1 The position of the left hand

The left hand holds the *tshihwana* instrument in the middle.

3.31.1.2 The position of the mouth

The mouth is put at the back of one of the curved sides called *ṱhulo*. The mouth plays an important role as it is the resonator controlling the sound needed. It is opened and closed to bring about the sound needed.

3.31.1.3 The role of the right index finger

The right index finger is used to pluck both sides of the *thulo* (curved sides of the instrument). This plucking brings about the beautiful sound the performer wants. Some performers use a prepared piece of stick to pluck both sides of *thulo* to get the proper sound.

## 3.32 THE PERFORMANCE OF *DENDE* INSTRUMENT

It is a stringed instrument played for self-amusement.

### 3.32.1 Performance

It is performed by young men not yet married. It is played as follows:

3.32.1.1 The function of the left hand

The left hand holds the *dende* instrument.

3.32.1.2 The function of the small stick

The performer uses a small stick to beat both sides of the wire to produce the sound that he needs. The resonator is the calabash tied behind the *dende* instrument. That is why the mouth is not used on the instrument.

3.32.1.3 Singing by word of mouth

When the performer plays *dende* instrument, he also sings the song that he is performing by word of mouth. Performing *dende* instrument and singing makes the instrument more entertaining.

That is the performance of *dende* instrument in Tshivenda traditional songs.

## 3.33 CONCLUSION

The ***domba* initiation school** songs as indicated earlier on, is an initiation school performed by girls even though boys also perform in this initiation school. This is a final school performed by girls before they get married. They are taught how to look after their families. They are also taught to look after the community as a whole. In this initiation school, the chief chooses his wives and also other men of the community choose their wives. This is where they can see beautiful bodies of these young girls and choose who they want. They even watch them from behind to see their beauty. That is why they have a saying "*Nngu i rengwa mutshilani*" (A sheep is purchased after you have admired its tail) (Dima, Personal interview:2008).

***Musevhetho* initiation school** songs are performed by girls. They are taught what is expected of them when they get married. They are also taught cleanliness by instructing them to sweep the place clean where nobody uses that place. They also perform different types of *ngoma* songs. An example is the songs for special rites (*Nyimbo dza dzingoma*). They perform these songs accompanied by painful exercises. The performance of the songs teaches these girls how to be tolerant when pains are inflicted on them. The emphasis is for them to be strong when they encounter different painful situations when they get married. Girls are also taught songs that are of Pedi origin and perform them.

***Tshikanda* initiation school** songs are performed before mature girls go to the *domba* initiation school. In this initiation school girls are taught how to look after their families. They are also taught how to wake up early in the morning. In the performance of *Tshikanda* the initiates are taught not to regard pain as painful because life as a whole has many problems that need tolerance.

With regard to ***vhusha* initiation school** songs, girls perform such songs when they have menstruated for the first time. Girls do not perform *vhusha* songs before they have menstruated. They are taught to cry when they are feeling pain. This is taught by the process whereby girls are instructed to hold their hands high for a long time. This is a painful process in which girls are expected to cry. If she does not cry, her parents will be instructed to give cattle to the chief.

The performance also teaches girls to respect old people. They are taught to perform a song called *Lunya* (Obstinacy). In the song it is indicated that for being obstinate one gets punished.

***Malombo* religious songs** are performed to worship the ancestors so that they protect the Venḓa nation against the hardships of life, e.g., diseases, death, drought and many others. These songs are performed in association with idioms, e.g., *Murumba u ṱambela tshanḓa* (The membraphone is dealing with the hand). *Makhaula tshele* (The process of bringing the performance of percussions to an end), *Malombo* songs performance also include *Tshikalanga l*anguage.

The ***Tshikona* religious song** is performed to worship the ancestors. It is found only in the chief's kraal. It is believed that the reedpipes bring peace in the land. It is also performed for important occasions for the chiefs. When the chief is installed, *tshikona* is performed. When there is *thevhula* (to pour beer made of *mufhoho* on the graves of the forefathers). *Tshikona* song is also performed when there is *bepha* (to visit another chief and perform *tshikona*). *Tshikona* is lso associated with respect when it is performed (*u kumela*).

The *Tshikona* song is performed when a chief is buried. When the chief's daughter is getting married, *tshikona* is also performed. It is also performed to entertain the chief. It is performed to show different styles (*u shela mulenzhe*).

***Davha* songs** are performed when people are ploughing their fields. It is performed by mature boys and girls, by strong men and women (*vhavhera na vhabvana*).

***Mafhuwe* songs** are sung by women when they pound mealies into flour using mortar and pestle. When women sing these songs, they protest against the ill-treatment meted out to them by their in-laws. They also perform these songs in order to drive away fear because in the olden days, they pounded mealies into flour at night at a place called *goha*. This was some distance away from their homes.

With regard to ***malende* songs**, the performance takes place when people are happy. They (*malende* songs) are performed when crops have been harvested. They are performed when people are drinking beer.

***Tshifase* songs** are performed by boys and girls in the evening. The songs played show love. They perform in pairs. They are performed to teach the youth to excel in what they do because girls or boys will not choose a boy or a girl who does not perform the dance well.

***Tshigombela* songs** are performed by mature girls (teenagers). These songs and their performance are very fast. These songs are performed accompanied by the drums and the membraphones. They are performed in the form of a circle moving anti-clockwise.

The performance of **children's songs** is divided into performance for boys and performance songs for girls. There is performance songs for boys when they did not do their chores by neglecting cattle that end up grazing in someone's mealie field, e.g., *mafhalatombo* (stoneskrapper).

The performance of **songs for girls** are meant to teach girls to compete. An example of a song is *Tshidula tsha Musingadi*. Girls also perform the song called *Nzhelele ndo ima nga thoho* (Kite! Kite! I am standing on my head). Girls also perform songs for nursing babies.

***Xylophones*** (*Mbila dza madeza*) songs are performed by men and boys when they take part in bare knuckles fights. They are also performed to entertain oneself as well as for ancestor worship.

The performance of ***Mbila-mutondo*** (*Xylophone*)songs takes place at the chief's kraal. The chief entertains his visitors through the performance of '*mbilamutondo*' songs.

The ***tshiṋangana* instrument** song is performed to bring back a man who does not want to go back to the rural areas where his family is. It is performed to bring him from the urban areas. It is also performed to chase a troublesome person away from the community in which he resides.

***Ṋanga ya ḓanga*** (vulture windpipe) song is performed by one believed to be a witch or a wizard. This is performed after a person has been identified by the traditional healer as a wizard or a witch.

The performance of ***tshiṱiringo* instrumental song** is performed by boys looking after cattle. They perform it signaling to one another when looking after the cattle.

***Phalaphala* instrument song** is performed by the headmen. He performs it for the purposes of inviting the chief's subjects to assemble at his kraal to discuss issues of the land. It is also performed to call men and boys to come together to perform *tshikona* dance. It is also performed to signal the arrival of enemies or to signal victory in the war.

***Tshifhoḓolio* instrumental song** is performed by boys looking after cattle. It is played when boys take cattle home after sun set.

***Lugube* instrumental songs** are performed by women. They play these instruments for self entertaining.

With regard to ***tshihwana* instrument**, men are to play this instrument and the songs. They perform it for self-entertainment.

***Dende* instrumental songs** are performed by young men who are not yet married. They play the instrument while singing lyrics for self-amusement.

## THE PERFORMANCE OF TSHIVENḐA TRADITIONAL SONGS, WHO PERFORMS THEM AND WHERE THEY ARE PERFORMED

### Non-instrumental songs

| Types of songs | Men | Women | Boys | Girls | Workplace | Playing field | Chief's kraal |
|---|---|---|---|---|---|---|---|
| 1. *Domba* | - | + | + | + | - | - | + |
| 2. *Musevhetho* | - | - | + | + | - | + | - |
| 3. *Tshikanda* | - | + | - | + | - | - | + |
| 4. *Vhusha* | - | + | - | + | - | - | + |
| 5. *Malombo* | + | + | - | - | - | - | - |
| 6. *Tshikona* | + | + | + | + | - | - | + |
| 7. *Davha* | + | + | + | + | + | - | - |
| 8. *Mafhuwe* | - | + | - | - | + | - | - |
| 9. *Malende* | + | + | + | + | + | + | + |
| 10. *Tshifase* | - | - | + | + | - | + | - |
| 11. *Tshigombela* | - | + | - | + | - | + | + |

**Instrumental songs**

| Types of songs | Men | Women | Boys | Girls | Work-place | Playing field | Chief's kraal | Private Property |
|---|---|---|---|---|---|---|---|---|
| 1. Children's songs | - | - | + | + | - | + | - | - |
| 2. Xylophone (*Madeza)* | + | - | + | - | - | - | + | + |
| 3. Xylophone (*Mbilamutondo*) | + | + | - | - | - | - | + | - |
| 4. *Tshinangana* | + | + | - | - | - | - | - | + |
| 5. *Nanga ya Danga* | + | + | - | - | - | - | - | + |
| 6. *Tshitiringo* | + | - | + | - | - | + | - | + |
| 7. *Phalaphala* | + | - | - | - | + | + | + | - |
| 8. *Lugube* | - | + | - | + | - | - | + | + |
| 9. *Dende* | + | - | + | - | - | - | + | + |

# CHAPTER FOUR

# THE STRUCTURE OF PERFORMANCE IN TSHIVENḐA TRADITIONAL SONGS

## 4.1 INTRODUCTION

The purpose of this chapter is to investigate whether there is any structure in the performance of Tshivenḓa traditional songs. Structure is how all parts of the whole are organized or fitted together. A leader leads in singing a song by starting it (songs). The audience then respond. In this case, there are male and female voices in different age groups. There are sounds of different drums and membraphones when performance takes place. There is also ululating taking place. There are different parts that are combined, i.e., structure to bring about interesting, reliable, and meaningful performance in Tshivenḓa traditional songs.

## 4.2 *DOMBA* SONGS

### 4.2.1 STRUCTURE OF PERFORMANCE FOR *DOMBA* SONGS

#### 4.2.1.1 *Tshikanda* initiation school as preamble for the structure of performance for *domba* songs

Before any structure of *domba* performance takes place, *tshikanda* initiation school takes place. Dima (Personal interview:2007) says:

> Before the structure of performance of *domba* commences, *tshikanda* initiation school starts (*Tshikanda tshi a thoḓa*). It lasts for seven days. The following week *domba* breaks the big calabash (*domba vhege i tevhelaho ḽi pwasha gumbu*). The big calabash is bashed against the stones of the *khulunoni* (wall of stones) and gets broken. The bear (*mahaḓhe*) will be splashed on the ground.

The bashing of the big calabash against the stones of the *Khulu̯oni* shows that '*domba*' process has begun.

#### 4.2.1.2 **The beat of the drum as structure of performance**

A girl or a woman beats the big drum to summon all the girls to get ready for the performance of *domba* songs. An example is that of the *Mukumbani domba* initiation school video cassette (MCT 821 Section 2, Video 1, Part 1-2).

#### 4.2.1.3 **Melody as structure of performance**

This is the succession of sound when the caller starts with a song. An example of the *domba* song showing melody as structure of performance is as follows: from Mukumbani *domba* initiation school video cassette (MCT 821 Section 2, Video 1, Part 1-3):

> *Ahee! Ahee! Ňwana wa vhathu!*
> (*Ahee! Ahee*! Poor mature girl!)
>
> *Ḓamu ḽa khomba ḽo ḽiwa ngani*?
> (What happened to the firm breast of a mature girl?)

The above indicated *domba* song is started by a girl or a woman who is good at singing. That person must be talented. The *domba* managers choose a person who will motivate the entire audience when she starts with her melody. Due to the good melody as structure of performance, the rest of the performers will be highly motivated to perform *domba* to the best of their abilities.

Old women will also get motivated and start performing *domba* songs even though it is no longer easy for them because of age. This is shown in the *Mukumbani domba* initiation school indicated above. *Deu* (snake chain) by the initiates (*vhali*) and *tsumbewa* (those who came to perform *domba* after being married), will be very well organized. About *tsumbewa*, Dima (Persona interview:2009) says:

> These are girls whose breasts are no longer standing upright because they have already given birth to children. They are

> identified by wearing towels around their waists while those initiates with breasts that are still firm wear *maredo* and beautiful *thuthu* around their waists.

Due to melody as structure of performance, even these *tsumbewa* girls do not feel ashamed any longer when they perform *domba* songs. The reason why they become ashamed of themselves, if the melody as structure of performance does not keep them busy, is because they are forced to come back and perform *domba* after getting married. Their beautiful bodies that they had before marriage, e.g., breasts standing upright, have dropped. Therefore melody as structure of performance plays an important role in the *domba* initiation school.

4.2.1.3.1 The appearance of *nyamuthenga*

*Nyamuthenga* is the chief of the girls or initiates in the *domba* initiation school. Because of the melody as structure of performance in the *domba* initiation school, *nyamuthenga* will appear with the ostrich feather stuck over her head. She will also be wearing *palu* (clothing for the ancestors). Dima (Personal interview:2009) says:

> *Nyamuthenga* after being motivated by a good melody will come in front of the initiates wearing *palu.* When performance such as this happens because of melody as structure, ululation is heard from all over the audience. In the olden days, *nyamuthenga* used to wear the skin of the tiger.

*Nyamuthenga* wears a special form of clothing during the '*domba*' process.

4.2.1.3.2 The appearance of *godzwane*

*Godzwane* is a woman next to *nyamuthenga* in rank. She also appears when melody as structure of performance is started. She appears wearing *palu* (clothing for the ancestors) performing with *nyamuthenga* behind her (Dima: Personal interview).

4.2.1.3.3 The appearance of *madunana*

*Madunana* are boys who are mature which is called *u sema vhakalaha* (who have scolded old men). They have developed sperms that can make a girl pregnant. Another idiom for these boys to show that they are matured is *u luma luṱanga* (to bite the reed). They must have attended an initiation school for boys called *thondo*. They used to wear loin covering (*tsindi*) in the past but today they wear a pair of shorts. When the melody as structure of performance starts, *madunana* (*vhaṱhannga*) will also appear. They become ready to lead the initiates in the *deu* (snake chain) performance. They stand in front of the chain (*deu*). They are not permitted to stand behind the girls wearing only *mareḓo* and *thuthu* because they will become sexually arousned and cause a taboo and embarrassment in this initiation school (Dima: Personal interview:2009) maintains:

> These young men *madunana* are not permitted to stand behind the initiates. Girls, beautiful as they are, naked as they are, may end up getting hurt (*vha nga huvhala*) because *madunana* will ejaculate sperm on them. Today these boys are no longer permitted to perform *domba* with girls because they no longer attend the initiation school called *thondo*. This is where they were guided and advised on how to dance *domba* standing behind the girls.

Due to the situation indicated above, '*madunana*' stand infront of the '*deu*' (chain).

## 4.2.2 HARMONY AS STRUCTURE OF PERFORMANCE

In harmony, the sound of voices go up and down. Different sounds are produced. Harmony as structure of performance in the *domba* initiation school is performed by all the initiates and even people amongst the audience if they feel like singing. Harmony as structure of performance may be best indicated in a song given earlier on, viz. *Ahee! Ahee! Ṅwana wa vhathu* (*Ahee! Ahee*! Poor mature girl!). It is as follows:

*Ahee! Ahee! ṅwana wa vhathu.*
(*Ahee! Ahee*! mature girl!)
*Ahee! hee! haa! hee! ahee*!
*Nde ḓamu ḽa khomba ḽo ḽiwa ngani*?

(What ate the mature girl's breast?)
*Ahee! hee! haa! hee! ahee!*
*Ahee! hee! haa! hee! ahee!*
*Ahee! ahee! Ñwana wa vhathu!*
*Ahee! ahee*! Poor mature girl!
*Ahee! hee! haa! hee! ahee!*
*Ahee! hee! ahee! hee! ahee*!

In a song indicated above, harmony as structure of performance is the following:

*Ahee! ahee! haa! hee! ahee!*
*Ahee! ahee! haa! hee! ahee!*
*Ahee! ahee! haa! hee! ahee!*
*Ahee! ahee! Ñwana wa vhathu.*
(*Ahee! ahee*! Poor mature girl.)
*Ḓamu ḽa khomba ḽo ḽiwa ngani*?
(What ate the breast of a mature girl?)

is the melody of a song as indicated earlier on. Harmony as structure of performance is:

*Ahee! ahee! haa! hee!, aheee*!

Harmony as structure of performance and melody as structure of performance do not work in isolation. They work together in order to bring about good performance. They also work together in order to bring out a meaning that can be well understood by the community. In the case of a song indicated above, illustrated by melody as structure of performance and also harmony as structure of performance, the meaning is as follows:

Girls or initiates are told that the youths that they have will disappear after getting married. The physical appearance of the features of their bodies will also disappear. This is well explained by the melody as structure of performance as follows:

*Ḓamu ḽa khomba ḽo ḽiwa ngani*?
(What happened to the breast of the mature girl?)

The harmony as structure of performance confirms and agrees with the fact that the initiates bodies will change after giving birth. This is confirmed by harmony as structure of performance as follows:

*Ahee! ahee! ha! hee! aheee!*

Harmony as structure of performance has to be performed very well. This brings about the enjoyment of the performance of *domba* songs. That is why there is a praise that says: *Bvumelani* perform harmony well).

*Bvumelani zwi vhe zwivhuya.*
(Perform harmony well.)
*Zwa vha zwivhi ri do seiwa.*
(If you perform harmony wrongly, we will be laughed at.)

The praise indicated above is being referred to harmony as structure of performance working together with melody as structure of performance.

#### 4.2.2.1 ***U tivha khulo* (the mixing of voices) – *maipfi a tshi vangana***

This happens when melody as structure of performance and harmony as structure of performance are performed together to bring about a good and enjoyable performance. In this performance, the voices of the young and energetic initiates are heard, voices of the strong women (*vhabvana*), voices of old women and the voice of a man who is in charge of the *domba*, will also be heard. These voices are heard not bringing about ugly combination but a wonderful and enjoyable performance. This is because of the melody as structure of performance and harmony also as structure of performance.

#### 4.2.2.2 **Dynamics as structure of performance**

Dynamics is the way in which music is performed loudly or softly. Dynamics as structure of performance of *domba* songs is always loud. This has got to do with the drums as follows:

#### 4.2.2.3 **The big drum as structure of performance calling the initiates to come together**

The sound of the big drum when performed as structure of performance is very loud. When the initiates hear the sound which can be heard many kilometers away, they assemble and get ready for performance of *domba* songs. This is the dynamics as structure of performance.

#### 4.2.2.4 **The big drum as structure of performance performed for a very important song**

Dima (Personal interview:2009) says:

> It is the dynamics of the big drum as structure of performance that controls the most important song of *domba* initiation school.

An example of a song is as follows:

> *Ahee! Muhololi ŋowa ya thavha wee vhakololo.*
> (*Ahee! Muhololi* the snake of the mountain you prince and princesses.)
>
> *Sinngwele nnḓu ya Dzaṱa.*
> (The Dzaṱa house must not fall over me.)
>
> *Madunana ʈavha mukosi he vhakololo.*
> (Young men scream you princes and princesses.)

In this case, the dynamics as structure of performance is performed as follows:

#### 4.2.2.5 The position of the big drum

The big drum is positioned in a slanting position. It is not positioned in such a way that it rests on its base. It faces the performer who performs by beating it with the drum stick in the middle where it will produce a very big sound (which is dynamics as structure of performance). She will also play it by beating it in the lower edge where the skin joins the wood. She will also play it by beating its upper edge where the skin and the wood

join each other. The dynamics as structure of performance produced by these edges produces a sound which is not very deep compared to the dynamics produced when the drum is beaten in the middle, but the sound is very loud and can be heard many kilometres away. An example is the *Mukumbani Domba Initiation School Video Cassette, (MCT 821 Section 2, Video 1 Part 1-2*).

#### 4.2.2.6 ***Mirumba*** **(membraphones) as structure of performance**

Membraphones as structure of performance are performed by girls. They may be four. The dynamics as structure of performance produced by the membraphones is very loud and can also be heard many kilometers away. In order to produce the most needed dynamics as structure of performance, the performers do not use drum sticks when performing. They perform them using the palms of their hands hence the saying '*Murumba u ʈambela tshanḍa* (The membraphone is dealing with the hand). This is dynamics as structure of performance in the *domba* initiation school.

#### 4.2.2.7 **Rhythm as structure of performance in the *domba* initiation school songs**

Rhythm is the movement of *domba* songs. Therefore, rhythm as structure of performance in *domba* songs implies the movement of the sound of the *domba* songs. It is shown as follows:

##### 4.2.2.7.1 Singing

The rhythm of a song is very slow. It is very slow because the performers in charge are the very old women. They perform together with the initiates but the initiates are controlled by the old women who also know the meaning of a song. A song is as follows as indicated in the *Domba Video Cassette (Mukumbani Section 2, Video Part 1-2*):

*Hee! aheee! heeee!*
*Hee! aheee! heeee!*
*Ahee! heeee!*
*Ahee! heeeee!*
*Ri a ʈuwa ri ya haya*!
(We are going home.)

*Ahee! heeee*!
*Ahee! heeee*!

*Ri a ʈuwa ri ya haya*!
(We are going home!)
*Ahee! heeee*!
*Ahee! heee*!
*Ahee! heeee*!

The movement of the sound of a song is very slow.

4.2.2.7.2 The rhythm of the sound of the big drum as structure of performance

The movement of the sound of the big drum is also slow. It is usually performed by a woman who knows how to play it very well.

4.2.2.7.3 Dancing by the initiates

The initiates perform the python dance slowly. This is dictated to them by the rhythm of the big drum and the rhythm of a song indicated above.

### 4.2.2.8 **The rhythm of dancing by the old women as structure of performance**

When a song indicated above is in progress, two or four old women will dance slowly following the rhythm of the sound of the big drum and the slow rhythm of a song sung. They dance a few steps forward and a few steps backwards moving in front of the initiates or dancing alongside the *deu* (rhythm dancing line). They may move four steps forward and four steps backward or four steps forward and three steps backwards. This depends on how the performer wants to perform. (see *Mukumbani Python Dance Video Cassette Section 2, Video Part 1-2*).

### 4.2.2.9 **The rhythm of the membraphones (*mirumba*) as structure of performance**

The rhythm of the membraphones as structure of performance in a song that is of great importance is also slow. Old women who are in charge of the school must be able to

perform the rhythm of the sound produced by the membraphones. This is also performed in conjunction with the rhythm of a song which is also slow.

#### 4.2.2.10 **A woman dancing in front of the initiates**

When the slow rhythm of a song is sung, and also the slow rhythm of the sound of the big drum as well as the slow rhythm of the membraphones are performed, there is a woman who performs in front of the initiates. She dances two steps forward and two steps backwards. This is accompanied by her praise as follows as indicated by *Mukumbani (Domba Initiation School Video Cassette, (MCT 821 Section 2, Video 1 Part 1-2*):

*Ahee! Magombagomba a Vho-Ṱhohoyandou.*
(*Ahee*! Mature girls belonging to Mr. Thohoyandou.)
*U a ipfa na Mutulagole*?
(Can you hear the big drum *Mutulagole*?)
*Luaṋame lwa Vho-Thubwana.*
(*Luaṋame* of Mr. Thubwana.)
*I divhitha Mukumbani.*
(It rumbles at *Mukumbani.*)
*Ndi farelwa nga nnyi ṅwana*?
(Who will carry my baby for me?)
*Nyamudzadze mamisa ṅwana*!
(A woman with an infant must make it suckle!)
*Ariee! rieee! rieee! rieee! rieee*!
*Tshivhasa miḓi ya vhathu.*
(Tshivhasa who burns people's homes.)
*Ndi ṅwana wa nnyi-ha zwila*?
(Whose child is this by the way?)
*Ndi ṅwana wa Rasimphi.*
(He is Rasimphi's son.)
*Rasimphi mukona zwithu.*
(Rasimphi who is good at doing things.)
*A konaho na vhuṅanga.*
(He is also good at traditional healing.)
*He a funzwa nga malume awe*!
(He was taught by his uncle!)
*Malume awe Ṋemukula.*
(His uncle Ṋemukula.)

The rhythm of this praise is also slow. It also goes according to the rhythm of the song, which is also slow. It also goes according to the rhythm of the slow sound of the big drum and the membraphones. This woman dances two steps forward and two steps forward slowly.

### 4.2.2.11 **Rhythm as structure of performance for *domba* songs for entertainment**

These are *domba* songs that are meant for entertainment. The rhythm as structure of performance for such songs is very fast. The initiates are the ones who dance these songs as they are still very energetic. The old women cannot go along with the rhythm of a songs as it is very fast. An example of the rhythm of a song is the following:

*Tsimu ya ṅwana.*
*Tsimu yawe.*

*Ahee! heee! Tsimu yawe.*
(*Ahee! heee*! his/her field.)
*Tsimu ya ṅwana.*
(The child's field.)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula Vhomakhadzi.*
(You are just, just seated Vhomakhadzi?
*I ḓo fhela.*
(It will get finished!)
*Ahee! heee! Tsimu yawe.*
(*Ahee! heee*! his/her field.)
*Tsimu ya ṅwana*!
(The child's field!)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula Vhomakhadzi*!
(You are just seated *Vhomakhadzi*!)

### 4.2.2.12 **The rhythm of the above indicated song as structure of performance**

The rhythm of a song above is very fast. The initiates sing and perform very fast, i.e. singing is fast, the movement of hands is very fast as well as the movement of the legs. (See *Mukumbani Domba Initiation School Video Cassettee, Section 2, Video 1, Part 1-2).*

#### 4.2.2.13 **The rhythm of the big drum as structure of performance**

The rhythm of the big drum is also very fast. It is performed by one of the initiates who is good at playing it.

#### 4.2.2.14 **The rhythm of the membraphone as structure of performance**

The rhythm of the membraphones is also very fast. Membraphones are also performed by four initiates each with her own membraphone. The initiates also dance very fast to the rhythm of these membraphones that are very fast. This rhythm of the membraphones is seen in the *Domba Video Cassette (Mukumbani Domba Initiation School Section 2, Video Part 1-2*).

The rhythm of a song indicated above, the rhythm of the big drum, and the rhythm of the membraphones work together as well as the performance by the initiates. The rhythm of all indicated structures of performance function together in order to produce the meanings of the songs and performances.

### 4.2.3 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN DOMBA SONGS

Return is when the first line of a song comes back again and again. In other words, it keeps on returning time and again. Therefore, **return** as structure of performance in the *domba* songs implies that the phrase of a song will keep on coming back emphasizing the action of performance taking place. The return as structure of performance is indicated in a song by the *Mukumbani Domba Initiation School Video Cassette MCT 821, Section 2, Video Part 1-2*) as follows:

*Riṱe ri tevhele.*
(We must also follow.)

*Hee! ahee! riṱe ri tevhele wee*!
(*Hee! ahee*! we have to follow!)
*Ri tshina domba.*
(We dance *domba.*)

*Hee! ahee! rine ri tevhele wee*!
*Ri tshina domba*!
(We dance domba!)
*Hee! ahee! riŋe ri tevhele wee*!
(*Hee! ahee*! we follow suit.)
*Ri tshina domba*!
(We dance *domba*!)

The return as structure of performance in the *domba* songs can be indicated as follows:

#### 4.2.3.1 **The return as structure of performance in the *domba* song for entertainment**

An example is the song indicated above. The **return** as structure of performance is seen in the return of the phrases of a song as follows:

*Hee! ahee! riŋe ri tevhele.*
(*Hee! ahee*! we have got to follow.)

*Riŋe ri tshina domba.*
(We dance/perform *domba.*)

These phrases keep on returning time and again. This return as structure is also accompanied by the following:

##### 4.2.3.1.1 Fast dancing

The initiates dance very fast, i.e., the movement of the feet and hands is very fast.

#### 4.2.3.2 **The fast performance of the beat of the big drum**

The beat of the drum is repeated the same way as the first time when it was performed. In other words, the sound produced by the first performance keeps on returning. The performer using her drumstick will produce more or less the same sound. The same fast sound keeps on coming back.

#### 4.2.3.3 The return as structure of performance in the performance of the membraphones

The same sound of the membraphones keeps on coming back when the membraphones are performed. The sound which is returning all the time is more or less the same as the first one when the membraphones were performed.

#### 4.2.3.4 The return as structure of performance in the sound of the voices

The sound of the voices is always the same. The sound always returns the same way. The melody and the rhythm do not change.

#### 4.2.3.5 The return as structure of performance in the *domba* songs for the serious songs (Songs not for entertainment)

An example of a song is as follows (Dima: Personal interview:2006):

*Ahee! muhololi ɲowa ya thavha wee vhakololo*!
(*Ahee! muhololi* the snake of the mountain you princess and princesses.)
*Sinngwele nnḓu ya Dzaɬa*!
(Dzata house must not fall over me!)
*Madunana ɬavha mukosi*!
(Young strong boys scream!)

*Ahee! muhololi ɲowa ya thavha wee vhakololo*!
(*Ahee! muhololi* the snake of the mountain you princess and princesses.)
*Sinngwele nnḓu ya Dzaɬa.*
(*Dzaɬa* house must not fall over me.)
*Madunana ɬavha mukosi.*
(Young strong boys scream.)

In a song indicated above the same phrases are:

*Ahee! muhololi ɲowa ya thavha wee vhakololo*!
(*Ahee! muhololi* the snake of the mountain you princess and princesses!)
*Sinngwele nnḓu ya Dzaɬa.*
(*Dzaɬa* house must not fall over me.)
*Madunana ɬavha mukosi.*
(Young strong boys scream, keep on returning or coming back.)

This return as structure of performance of *domba* is also observed in the following:

4.2.3.6 Return as structure of performance in the **beat of the big drum**

The same beat of the big drum keeps on coming back but it is very slow. These days *domba* is meant for commercial purposes and it is believed that the **return** as structure of *domba* performance says:

*Ri ṱoḓa*!
(We want!)
*Bonndo dza vhathu*!
(People's pounds!)
*Ri ṱoḓa*!
(We want!)
*Bonndo dza vhathu*!
(People's pounds!)
*Ri ṱoḓa*!
(We want!)
*Bonndo dza vhathu*!
(People's pounds!)

The sound beat of the big drum, viz. *Ri ṱoḓa* (we want) *bonndo dza vhathu* (people's pounds) keep on coming back all the time through the performance process.

4.2.3.7 The **return** as structure of performance in **the beat of the membraphones**

The sound beat of the membraphones as structure of performance keeps on coming back or returning very slowly in accordance with the beat of the big drum.

4.2.3.8 The **return** of the sound of voices as structure of performance

The sound of the voices of the initiates is always the same and they return the same way as when a song was started. The melody and the rhythm of a song does not change. What has to be taken into consideration is that the return of the sound of the voices, the return of the beat of the big drum and that of the membraphones work together. They do not work in isolation or in a disjointed manner.

### 4.2.4 THE QUESTION PLOT AS STRUCTURE OF PERFORMANCE IN THE *DOMBA* SONGS

This is where a question is asked in the first line of the *domba* song. This question needs an answer from those the question is posed to. The listeners get a clue concerning the plot which is forth coming.

An example of a song for **the question plot** as structure of performance in the *domba* song is as follows:

*Vho vhuya lini*?
(When did you come back?)

*Vhamusanda vho vhuya lini Debeni*?
(When did the chief come back from Durban?)

*Ṋematei no vhuya lini Debeni*?
(When did Ṋematei came back from Durban?)

*Ahee! vho vhuya lini Debeni*?
(Ahee! when did you come back from Durban?)

*Vhakoma hae vho vhuya lini Debeni*?
(Headmen, when did you come back from Durban?)

In this song above as structure of performance, there is only a question without an answer. Those who are performing *domba* know that an answer is there to bring about a plot. The question says, Chief, when did you come back from Durban? (*Vhamusanda vho vhuya lini Debeni*?). The answer to give out a plot is that the chief does not go anywhere. He gets everything without working whereas the rest of the people have to sweat until they get their properties.

The question plot as structure of performance, has the following when a song is performed:

#### 4.2.4.1 **The beat of the big drum**

When the question plot as structure of performance is performed by way of singing a song posing a question, the beat of the big drum is very fast. This is performed for entertainment.

#### 4.2.4.2 **The beat of the membraphones**

The beat of the membraphone is also very fast when a song is performed. The question plot as structure of performance in a song indicated above is that of entertainment. That is why the beat of the membraphone is very fast.

#### 4.2.4.3 **Singing**

Singing in the question plot as structure of performance is very fast. It goes according to the beat of the big drum and the beat of the membraphones. It is only the initiates who perform in this structure of performance. The old women cannot cope with the speed at which the performance goes.

### 4.2.5 **'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN THE *DOMBA* SONGS**

In the foreshadowing as structure of performance, the development of the plot is predicted before it is known. This is predicted in the first phrase of a song. About this, Davis (1988:14) says:

> This technique suggests a plot development before it occurs. One of the most memorable examples is the opening line: "Everybody considered him the coward of the country" (Bowling/wheeler). That hints that we are going to hear a story that will show "everyone" was wrong.

An example of a song for foreshadowing as structure of performance is as follows:

*Ro vha ro dzula*!
(We were well settled at our homes.)

*Mahaya ashu ndi kule kule.*
(Our homes are now far away.)

*Ro vha ro dzula*!
(We were well settled at our homes.)

The first line of a song as structure of performance hints at the plot of a song before it is known. The line says "*Ro vha ro dzula*! (We were well settled at our homes!). The listeners therefore get the hints that now they are no longer well settled in their homes. A song as structure of performance says "*Mahaya ashu ndi kule kule* (Our homes are far away). The singers (initiates) are saying our homes are now far away because we have been forced to move to a place that we do not like.

When this structure of performance is performed, **the beat of the big drum is fast, the beat of the membraphones is also fast, the movement of feet and legs is also very fast. The rhythm of a song is also very fast**. As indicated earlier on, the performance is by the young initiates who are still energetic.

### 4.2.6 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

In this **scene method** as structure of performance, a scene is created. In this case, even names of places are indicated in order to make people understand the situation more easily. Davis (1988:13) says:

> Like dramatists, lyricists often present scene, for example, the sequential vignettes of "By the Time I Get to Phoenix" and "It was a Very Good Year."

The following *domba* song is an example of the scene method as structure of performance.

*Tsimu ya ṅwana.*
(The child's field.)
*Tsimu yawe.*
(The child's field.)

*Ahee! heee! Tsimu yawe*!
(*Ahee! heee*! His/her field.)
*Tsimu ya nwana*!
(The child's field.)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula Vhomakhadzi.*
(You are just, just seated *Vhomakhadzi.*)

In a song indicated above, a scene is created, i.e., the child's field which is not getting finished and the name of *Vhomakhadzi*, who is not doing her work.

#### 4.2.6.1 **The rhythm of the voices as structure of performance**

The rhythm of a song is very fast. It is only the youth that perform this song. Old women get seated and watch the youth (initiates) performing.

#### 4.2.6.2 **The beat of the big drum as structure of performance**

The beat of the big drum is also very fast. The initiate that plays this drum beats it very hard in order to motivate the initiates to perform very earnestly.

#### 4.2.6.3 **The beat of the membraphones as structure of performance**

The beat of the membraphones is also very fast. The initiates playing these membraphones also beat them very hard to motivate the initiates to perform very seriously.

### 4.2.7 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE DOMBA SONGS

The '**conflict**' as structure of performance in the *domba* song is when the initiates sing a song which denotes that they are not happy at all. They may be blaming some other people or society as a whole. An example of a *domba* song to indicate this is as follows:

*Munna a thi na.*

(I do not have a husband.)

*Munna a thi na*!
(I do not have a husband!)
*Tshimbilani ṅwananga ni ḓo malwa matshelo*!
(Go my child, you will get married tomorrow!)
*Munna a thi na*!
(I do not have a husband!)
*Tshimbilani ṅwananga ni ḓo malwa matshelo*!
(Go my child, you will get married tomorrow!)

The initiates are blaming society for forcing them to perform *domba* which is the final initiation school for girls to get married. Many of these initiates are forced to perform *domba* even though they do not have men who have promised to marry them. They know that when *domba* initiation school comes to an end, other girls will get married while they will be seated at their parents' homes.

#### 4.2.7.1 **The rhythm of a song**

The rhythm of a song or the rhythm of a song for the 'conflict' as structure of performance is slow to show sadness.

#### 4.2.7.2 **The beat of the big drum**

The beat of the big drum for the 'conflict' as structure of performance is also slow. It goes in accordance with the rhythm of a song which is also slow.

#### 4.2.7.3 **The beat of the membraphones**

The beat of the mebraphones for 'conflict' as structure of performance is also slow. The membraphones are not struck violently as they are when performed for entertainment.

#### 4.2.7.4 The participation of the old women for 'conflict' as structure of performance

The old women and the initiates perform together when a song is played. The old women may be performing in front of the initiates in a number of four or five. They may also perform alongside the *deu* (the line) formed by the initiates.

### 4.2.8 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN THE *DOMBA* SONGS

As structure of performance, ironic tension is experienced when songs have conflict or surprise. Davis (1988:16) observes:

> Songs without either conflict or a surprise cannot of course sustain our interest.

The *domba* song to indicate **ironic tension** as structure of performance is as follows, as Van Warmelo (1960:60) says:

*Muvhumbi wa thavha ha koni.*
(The creator of the mountain cannot (i.e., Raluvhimba
cannot) create here such a beautiful mountain as he created in Vhukalanga.

*Ngavhe a vhumbe Nzhelele.*
(If he had but created Nzhelele (here where we are now.)

*Mutangaumani.*
(Amongst the *mitangauma* trees.)

*Nyamiri minakaphetho.*
(The trees that give good wood for carving of porridge sticks.)

*I sa naki u vhada mpfo.*
(That are of no use for making spoons.)

*La Duthuni, la muri wa dzungu.*
(In Duthuni at the tree that shakes to and fro.)

*Thavha dza vhudi dzo vhumba Vhukalanga.*
(The beautiful mountains were created in Vhukalanga.

*Vha tshi ḓa Venḓa vha vhumba mitshilinzhi.*
(When they came to Venḓa, they created hillocks (upland meadows)).

In this **ironic tension** as structure of performance, there is a surprise as well as a tension. This is seen when the performers of the *domba* song, i.e., the initiates and the old women sing: 'the creator of the mountain cannot (*Muvhumbi wa thavha ha koni.*) The listeners get surprised when they hear that the creator of the mountain cannot or has failed. A tension is also created in the listeners who know that the creator has more powers – and therefore, one cannot say the creator cannot.

When the above-indicated song is performed, the ironic tension as structure of performance has the following characteristics when performance takes place:

#### 4.2.8.1 **The rhythm of a song as structure of performance**

The rhythm of a song is slow. It has conflict in it and it also has the feeling of discontent by the performers (initiates).

#### 4.2.8.2 **The beat of the big drum**

The beat of the big drum is also slow although the dynamics of the beat is very strong.

#### 4.2.8.3 **The beat of the membraphones**

The beat of the membraphones as structure of performance is also slow but can be heard many kilometers away from where *domba* performance is taking place.

#### 4.2.8.4 **Old women participation**

In the **ironic tension** as structure of performance in the *domba* song indicated above, old women also participate, teaching the young initiates the phrases of a song. The rhythm of a song suits the adult participation in the performance because it is slow.

### 4.2.9 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE

Ambiguous meaning as structure of performance is when there are two meanings in a song. Davis (1988:17) says:

> In "Blowing in the Wind" Bob Dylan pricked our conscience on the question of racial discrimination and war. The plot is clear. My quizzing of students on what "Blowing in the Wind" meant to them has prompted such responses as "The Wind is Blowing Seeds of Meaning". "I can harness the wind." The wind has blown the answers away. "The answers are illusive; if we tune into nature, we will find that answer" often, what has not been spelled out can be made more evocative by being unstated.

An example of a *domba* song to cement this ambiguous meaning as structure of performance is the following:

> *Vho vhuya naa*?
> (Did he come back?)
>
> *Magaraba wee*!
> (You people coming from urban areas.)
> *Vhala vha hashu vho vhuya naa*?
> (Did my husband come back as well?)
> *Vho vhuya mulovha*!
> (He came back yesterday!)
> *A vho ngo vhuya.*
> (He did not come back.)
> *Yowee! vho vhuya naa*?
> (*Yowee*! Did he come back?)
> *Vho vhuya mulovha*!
> (He came back yesterday!)
> *A vho ngo vhuya.*
> (He did not come back.)

In this song **ambiguous meaning** as structure of performance is that the woman in the rural areas asks whether her husband also came back from the urban areas where he works. She says '*magaraba wee* (people coming back home from working in the urban areas) did my husband also come back home? An answer given is that '*Vho vhuya mulovha* (He came back yesterday). A song goes on to say '*Vho vhuya mulovha* (He

came back yesterday). *A vho ngo vhuya* (He did not come back). This means that if he (the husband) came back yesterday, he did not come to me. Therefore, he did not come back.

Another ambiguous meaning as structure of performance is that the husband did come back (*Vho vhuya mulovha*) even though he did not go to his wife's place but went to see another woman somewhere instead. Therefore, the man did come back but according to his wife, he did not come back if he did not go to her.

When ambiguous meaning as structure of performance is performed, the following takes place:

#### 4.2.9.1 **The rhythm of a song**

The rhythm of a song for ambiguous meaning as structure of performance is fast. This song is for entertainment by the initiates.

#### 4.2.9.2 **The beat of the big drum**

The beat of the big drum is fast. This song is for entertainment by the initiates.

#### 4.2.9.3 **The beat of the membraphones**

The beat of the membraphones as structure of performance is also fast. It is heard many kilometers away. There is no participation by the old women in the form of dancing because the pace at which the performance takes place is fast. Therefore, old women cannot move with the pace of performance. They can only ululate or perform some praises about the chief's place where *domba* initiation school is being performed.

### 4.2.10 A 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *DOMBA* SONGS

In this structure of performance, songs attract the interest of the listeners. The listeners are attracted by what is happening in a song. Real people must be mentioned in a song, i.e., what they do, and what they did. Davis (1988:10) says:

> You need a start that pulls the listeners into a song. Establish the who, when and where in the first few lines like effective advertising copy, a well-wrought lyric grabs the listener's attention and holds it. Your first objective is to pull the audience right into the centre of action.

An example of a *domba* song to cement a strong start as structure of performance is the following as Mafenya (1988:10) observes:

> *Nyamudzadze ha na maano.*
> *A tshi vhidzwa a ḓe na ṅwana.*
> *Tshivhidzelwa a sa tshi ḓivhi.*
> *No shuma ni songo vhuya.*
> *U fhima a tshi yo swa na dzina.*
> *Mathina u yo swa munna.*
> *Vhasidzana tivhani khulo.*
> *Vhabvana vha huvhe mihuvho.*
>
> (Woman recently confined has no sense
> When she is called she should bring her child with her not knowing why is she called.
> She did well in not coming again.
> She thought she was going to get a new name.
> Whereas she was called to lie with a man.
> Girls intone the *khulo*.
> Young women sing *mihuvho*.)

A **strong start** as structure of performance is indicated by the strong first lines, viz. *Nyamudzadze ha na maano* (Woman recently confined has no sense) *A tshi vhidzwa a ḓe na ṅwana* (When she is called she should bring her child with her not knowing why she is called. (*Tshivhidzelwa a sa tshi ḓivhi*). These few lines attract the attention of the listeners. They would want to know why this woman who is recently confined has no sense and why she should bring her child with her when she is called.

The performance of the **strong start** as structure of performance is performed as follows:

#### 4.2.10.1 **The rhythm of a song**

The rhythm of the **strong start** as structure of performance is slow because this song is not for entertainment. It is a serious song that involves even old women.

#### 4.2.10.2 **The beat of the big drum**

The beat of the drum as structure is slow but very strong to motivate the initiates, the old women and the community at large to pay attention to this *domba* initiation school songs.

#### 4.2.10.3 **The beat of the membraphones**

The beat of the membraphones as structure of performance is slow but also very strong to motivate the initiates, old women as well as the community.

### 4.2.11 **A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE**

**Genuine idea** as structure of performance takes genuine people into consideration. People's emotions are expressed. Davis (1988:2) observes:

> Your genuine idea should be about believable people in recognizable situations. Express a clear attitude or emotions.

Therefore, for **genuine idea** as structure of performance, the following song is used as an example:

*Ri yo lala* (We are going to sleep).

*Ri humbela tshilalelo.*
(We are asking for super.)
*Ri yo lala.*
(We are going to sleep.)
*Ri humbela tshilalelo.*
(We are asking for super.)
*Ri na khofhe, ri yo lala.*

(We need to sleep, we are going to sleep.)
*Ri humbela tshilalelo.*
(We are asking for super.)
*Ri yo lala.*
(We want to sleep.)

This song is emphasising **genuine idea** as structure of performance because it talks about genuine people such as initiates (*vhatei*) who are feeling hungry and are asking for food *tshilalelo* (supper).

The pace of the beat of the membraphones, the beat of the big drum and the rhythm of a song is slow. All can participate without getting tired quickly.

### 4.2.12 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE

For 'go somewhere' as structure of performance there must be a sequence of events in the song. The performers of songs do not repeat the same words without meanings. Davis (1988:12) maintains:

> It is like 'hello' on recognizing an old acquaintance on the street. But you don't just keep saying hello, hello, hello. After hello, comes the brief exchange: "How's – the – family – are – you – still – living – in – Scarsdale?" And then comes wrap-up: "It's – been – good – to – see you – let's - have – lunch." Hello/conversational/good bye.

An example of a song for 'Go somewhere' as structure of performance is the following: Mafenya (1988:48) says:

*Tshelede ya u renga domba a thi na.*
*Bonndo ya u renga domba a thi na.*
*Vhamusanda a thi vheregeli ya u renga domba.*
*Sheleni ya u renga domba a thi na.*
(Money to buy *domba* I don't have.
A pound to buy *domba* I don't have.
My chief, I do not work to buy *domba.*
Ten cents to buy *domba* I don't have.
Endure my child it will come to an end.)

A song indicated above shows 'Go somewhere' as structure of performance. The words of a song are not meaningless. They have meaning. It tells the initiates to be tolerant to the pains that are inflicted upon them in the *domba* initiation school because there is no money to give to the chief as a penalty for not attending this initiation school. It says they must be tolerant because it will come to an end (*u swa*) some day. The words have meaning.

**'Go somewhere'** as structure of performance is performed as follows:

#### 4.2.12.1 **The rhythm of a song**

The rhythm of a song for 'Go somewhere' as structure of performance is fast. A song falls under a songs for entertainment.

#### 4.2.12.2 **The beat of the big drum**

The beat of the big drum for 'go somewhere' as structure of performance is fast. The dynamic is very loud. It goes with the movement of the hands and legs together with the fast rhythm of a song.

#### 4.2.12.3 **The beat of the membraphones**

The beat of the membraphones for 'Go somewhere' as structure of performance is fast as the beat of the big drum. The dynamics are also very loud.

#### 4.2.12.4 **The performance by the old women**

The performance by the old women for 'go somewhere' as structure of performance does not take place in the form of dancing because they can no longer dance very fast due to old age.

### 4.2.13 'WATCH YOUR "YOU"' AS STRUCTURE OF PERFORMANCE

Watch your "You" as structure of performance is where the singer is talking to a person who is present or absent. This takes place until a song comes to an end referring to the 'You' of a song. Davis (1988:50) says:

> ... the emphasis is on you. In other words, if your singer is talking to someone present ("Hey Big Spender") or addressing in his or her mind some absent person ("Take Me Home, Country Roads"), or a person or thing addressed becomes the you of the lyric for the whole lyric.

An example of a song for Watch your "You" as structure of performance is as follows: (*Mukumbani Domba Initiation School Video Cassette MCT 821 Section 2 Video 1 Part 1-2*):

*Tsimu ya ṅwana* (The child's field)

*Tsimu yawe*!
(The child's field!)
*Ahee! heee! Tsimu yawe*!
(*Ahee! heee*! the child's field.)
*Tsimu ya nwana.*
(The child's field.)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula Vhomakhadzi.*
(While you are just, just seated *Vhomakhadzi.*)
*I ḍo fhela.*
(It will get finished.)
*Ahee! heee! tsimu yawe.*
(*Ahee! hee*! the child's field.)
*Tsimu ya ṅwana.*
(The child's field.)
*A i fheli ngani*?
(Why is it not getting finished?)
*Vho dzula vho dzula Vhomakhadzi.*
(When you are just, just seated *Vhomakhadzi.*)

The 'you' that is being referred to in the watch your "You" as structure of performance is the **child** who is either present or absent. His or her field is not getting finished, which is

a problem to the singers. Another "You" is referred to ***Vhomakhadzi*** who is just seated and not working hard to finish the child's field.

When a song for watch your "You" as structure of performance is performed, the following is done:

#### 4.2.13.1 **The rhythm of a song**

The rhythm of a song for watch your "You" as structure of performance song is for entertainment. The initiates (*vhatei*) sing and perform a song in a very lively manner. They enjoy singing about the "You" referring to the **child** whose field is not getting finished and to the "You" with special reference to ***vhomakhadzi*** who is not finishing the child's field.

#### 4.2.13.2 **The beat of the big drum**

The beat of the big drum for watch your "You" as structure of performance is fast. It is a song for entertainment.

#### 4.2.13.3 **The beat of the membraphones (*mirumba*)**

The beat of the membraphone is also fast, as in any other *domba* song for entertainment. The dynamics are also very strong. The initiates enjoy themselves when performing this *domba* initiation school song.

#### 4.2.13.4 **Participation by the adults (old women)**

Performing to the Watch your "You" as structure of performance by old women is not done in the form of dancing but by ululation. The fast pace of the rhythm of a song, the fast pace of the beat of the big drum and that of the membraphones, makes it difficult for them (old women) to dance well because of their age.

## 4.3 THE STRUCTURE OF PERFORMANCE FOR *MUSEVHETHO* INITIATION SCHOOL SONGS

### 4.3.1 *MUSEVHETHO* SONGS AND THEIR STRUCTURE OF PERFORMANCE

#### 4.3.1.1 Melody as structure of performance

As indicated earlier on, melody is the succession of sounds. For *musevhetho* initiation school songs, the melody is the same as that of *domba* initiation school songs. As structure of performance for *musevhetho* initiation school songs, melody may be indicated by a song sung by Muthavhine, the *Musevhetho* initiation school principal as follows:

*Khedebu*!

*Iyo lelee-ha*!
*Iyo lele khedebu, haa*!
*Iyo lelee-ha!*
*Iyo lele khedebu, haa*!
*Iyo lelee-haa*!
*Iyo lele khedebu haa*!

The caller in this melody as structure of performance in the above indicated *musevhetho* song, starts a song. The rest of the initiates respond. They will then repeat the same words of a song started by the caller. The process of call and response will be performed by the caller and the respondents at the same time or simultaneously. They will sing a song indicated above together, i.e., *Iyo lelee-ha*! *Iyo lele khedebu haa*! They will no longer wait for the caller to start with a song. All the initiates including the caller will call and respond together. This is where the difference is noticed between *domba* songs and *musevhetho* songs as structure of performance. The initiates will start a song together and again respond together.

#### 4.3.1.2 **Harmony as structure of performance**

Harmony as structure of performance in Tshivenḓa traditional songs, is when the voices of the performers singing and performing go up and down. An example of harmony as structure of performance is as follows:

*Ro ima roṱhe* (We stood together)

*Ro ima roṱhe na Ravhangani.*
(We stood together with Ravhangani.)
*Ro ima roṱhe*!
(We stood together!)
*Na Ravhangani*!
(With Ravhangani!)
*Ro ima roṱhe*!
(We stood together!)
*Na Ravhangani*!
(With Ravhangani!)

In a song indicated above harmony is as follows:

*Ro ima roṱhe*!
(We stood together!)

This 'harmony' follows the 'melody' started by the caller as follows:

*Ro ima roṱhe na Ravhangani.*
(We stood together with Ravhangani.)

In this case the caller starts a song by singing. *Ro ima roṱhe na Ravhangani* (We stood together with '*Ravhangani*'), which is the melody. The respondents respond singing the harmony "*Ro ima rothe"* (We stood together).

As indicated earlier on 'harmony' works with melody in order to bring about good performance. Harmony and melody also give out the meaning of a song (*musevhetho* initiation school songs). The meaning of this song is that of happiness or enjoyment.

#### 4.3.1.2.1 **Performance**

##### 4.3.1.2.1.1 **Performer**

The performer is *Muhwira.*

##### 4.3.1.2.1.2 **Singing responding to the melody**

The respondents respond by singing 'harmony' as structure of performance. This happens after the caller started a song with the 'melody' which is also the structure of performance in Tshivenḓa traditional songs.

##### 4.3.1.2.1.3 **Clapping of hands**

The initiates sing responding to the melody by singing harmony '*Ro ima roṱhe'* (We stood together), clapping hands.

#### 4.3.1.2.2 **Performance by *muhwira* (the entertainer)**

When the initiates perform by singing and clapping hands, *muhwira* will then dance around the ground enjoying 'harmony' as well as 'melody' of a song.

#### 4.3.1.2.3 **Beating the membraphones**

In order to make the performance by *muhwira* more enjoyable, the initiates also perform by beating the drum, i.e., a drum and the membraphones. This encourages *muhwira* to perform extremely well responding to the harmony as structure of performance.

#### 4.3.1.2.4 **Whistling**

When *muhwira* is happy with the harmony and the melody as structure of performance of *musevhetho* songs, he communicates with the initiates by means of whistling. When he

sees the initiates having anything to eat, he asks to be given a share by means of whistling. He never stops asking for whatever is eaten by the initiates. That is why there is an idiom as follows:

*Luhumbelo lu no nga lwa muhwira.*
(The continuous request, like that of the *muhwira.*)

He sees these foods such as peanuts when he is performing because girls are just standing singing harmony and melody and clapping hands. Therefore, some of the girls may be eating different types of food from their homes. Harmony as structure of performance in the *musevhetho* songs makes the initiates and the *muhwira* enjoy these initiation school songs.

#### 4.3.1.2.5 **Intimidation**

When *muhwira* is dancing to the tune of harmony and the melody, he continues to communicate with the initiates by means of whistling. Sometimes the initiates do not comprehend what is being said and expected of them. The *muhwira* becomes angry and intimidates the initiates with the stick that he always holds. This happens when they watch him dancing to the tune of the harmony and the melody of a song that is being performed.

### 4.3.1.3 **Dynamics as structure of performance**

Dynamics is the strength and the power of the tone of voice and that of the drums and the membraphones. In the *musevhetho* initiation school, the performers depend on the power and strength of the dynamic sound of the drums and the membraphones. This is the case because the performers of the dynamics as structure of performance are very young initiates. They are very full of energy and very active. The drum produces the following sound when performed:

*Tindindii! Tindindii! Tindindii*!

or

*Rindindii! Rindindii! Rindindii*!

This is the dynamics of the drum sound when performed. The membraphones produce the following dynamics as structure of performance:

*Pambambaa! Pambambaa*!
*Pambambaa! Pambambaa*!

Usually the dynamics as structure of performance has to do with starting from soft to loud or from loud to soft. In the dynamics as structure of performance for *musevhetho* songs, this structure (dynamics) is always loud and very strong. This goes with the strength of the tone of the voices when the initiates sing.

4.3.1.3.1 Performance

4.3.1.3.1.1 The performers

The initiates play the drums and the membraphones. They hold them by means of their thighs and perform them with the palms of their hands. When the initiates get inspired by their performance, the old women have an idiom that says:

*Ndi hone khedebu ya ha maḽazwivhisi yo ṱangana.*
(It is now that the initiation school of the very young people is in progress.)

This performance of the dynamics as structure of performance concerning *musevhetho* songs is not performed without singing.

4.3.1.3.1.2 Dancing by the initiates

Dynamics as structure of performance motivates the initiates greatly. This is due to the sound of the drum and that of the membraphones that is very strong and loud.

4.3.1.3.1.3 Dancing by *muhwira*

The sound of the drum and the membraphones also motivate the *muhwira* to dance very seriously. He entertains the initiates to the fullest of his ability. This takes place because of the dynamics as structure of performance in the *musevhetho* songs.

Dynamics as structure of performance in the *musevhetho* initiation school songs causes the *muhwira* and the initiates to dance continuously. That is why if the old women are continuously trying to solve problems, they will say: "*Ro sevhetha ra zwi pfa.*" (We continued running around and got exhausted). They may even say "*A thi nga ṱolou sevhetha*) (I will not run around). This is an idiom brought about by the continuous performance of the *musevhetho* drum and the membraphones. Dima (Personal interview:2008) says:

> *Musevhetho* has only one drum and two or even three membraphones.

These instruments indicated above are responsible for dynamics as structure of performance in the *musevhetho* initiation school songs.

### 4.3.1.4 **Rhythm as structure of performance**

This is the way in which the sound goes on when the drum and the membraphones are performed.

#### 4.3.1.4.1 **Performance**

##### 4.3.1.4.1.1 Performers

The initiates play the drum and the membraphones to bring about the rhythm as structure of performance in the *musevhetho* initiation school songs.

4.3.1.4.1.2 The pace of the rhythm of the sound of the drum and the membraphones

The rhythm is fast to suite the energy of the young initiates who are the sole performers at this initiation school.

4.3.1.4.1.3 The rhythm of the voices

The rhythm of the sound of the drum and that of the membraphones are accompanied by the rhythm of the voices of the initiates. The rhythm of the sound of the voices is also fast to suit the pace of the drumbeat.

### 4.3.1.5 **The return as structure of performance**

The **return** as structure of performance in the *musevhetho* songs is when the opening line of a song returns again. An example of a song to show **return** as structure of performance is as follows:

*Ro ima roṱhe* (We stood together.)

*Ro ima roṱhe*!
(We stood together!)
*Na Ravhangani*!
(With Ravhangani!
*Ro ima roṱhe*!
(We stood together!)
*Na Ravhangani*!
(With Ravhangani!)
*Ro ima roṱhe*!
(We stood together!)

The first opening line, '*Ro ima roṱhe* (We stood together)' and the second line, '*Na Ravhangani* (With Ravhangani)' keep on returning throughout a song.

The meaning of a song is that since Ravhangani is the name of a man, therefore, nature has created a man and a woman. The man and a woman will always be together and they will be together. It also indicates this togetherness when these males and females are at

an early stage in the *musevhetho* initiation school where boys also participate to a certain extent.

4.3.1.5.1 Performance

4.3.1.5.1.1 Performers

The performers are *muhwira* and the initiates.

4.3.1.5.1.2 The return of the lines of a song or repetition of the same lines of a song

The lines '*Ro ima roʧhe* (We stood together) and '*Na Ravhangani* (With Ravhangani) keep on returning throughout a song.

4.3.1.5.1.3 The return of *mirumba* sound as structure of performance

The repeated same sound of *mirumba* as structure of performance keeps on coming back again and again.

4.3.1.5.1.4 The return of the dance by *muhwira*

The *muhwira* keep on dancing the same dance. This repetition keeps on coming back due to the repetition or return of the same *mirumba* sound. Mundalamo (Personal interview:2007) says:

> The repeated sound of *mirumba* and the repeated sound of a song make *muhwira* repeat the same performance of his dance.

The meaning of the return is to emphasise the fact that men and women are created in this world to live together. This is indicated by the repetition of the lines of a song as indicated above.

### 4.3.2 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE

'**Foreshadowing**' as structure of performance is when the development of the plot is detected even before it is known by the audience. The first line of a song is the one that hints what the plot is all about. Davis (1988:14) says:

> This technique suggests a plot development before it occurs.

An example of a song to show foreshadowing as structure of performance is as follows: Muthavhune (Personal interview:2007) maintains:

*Heḽiḽenya* (You).
*Heḽiḽenya Leneli.*

*Heḽeḽi wee*!
(This very same one.)

*Zwa zwino ndo ni vhudza.*
(Right now I told you.)

*Ni tshi ntsema.*
(When you scolded me.)

*Ni tshi ḓi ri nyameaṋu wee*!
(When you said my mother's private parts.)

The first opening line of a song that says *Heḽiḽenya* (You), *ḽeneḽi* (this bad person) makes the audience predict the plot of a song before it is revealed. The foreshadowing as structure of performance in this song is that of showing anger.

The meaning of a song is that of taking revenge because the initiates, before attending *musevhetho* initiation school, scolded the veterans (*midabe*). They did this without realising that some day they would be found at the *musevhetho* initiation school and be revenged.

#### 4.3.2.1 Performance

4.3.2.1.1 Performers

4.3.2.1.1.1 *Midabe* (veterans)

The veterans (*midabe*) sing this song indicating the foreshadowing to tell the initiates that today they are in trouble for being obstinate when they were free; they would come to attend *musevhetho* initiation school.

4.3.2.1.1.2 Performance by the initiates (*vhali*)

The initiates perform *u tseḓa* (to dance with their toes) very earnestly to avoid being subjected to more painful exercises by these begrudging veterans who are already angry. This anger is revealed by the first line of a song. The lines to follow reveal the plot hinted at in the first line, in line with the predicted plot. They are saying '*Zwa zwino ndo ni vhudza* (Right now I told you). *Ni tshi ḓi ntsema* (When you scolded me), *Ni tshi ḓi ri nyameaṋu wee* (When you said my mother's private parts). This is in line with the opening line that says "*Heḽiḽenya*! (You!). This denotes anger.

### 4.3.3 'CONFLICT' AS STRUCTURE OF PERFORMANCE

The '**conflict**' as structure of performance is when the performers, i.e., *vhali* (initiates) feel that they are not at peace with themselves. Their hearts are not free. They blame society for the way in which the *musevhetho* initiation school is conducted, especially the way they are treated. An example of a song is the following (a song for *ngoma Haleli* which expresses pain).

*Haḽeli*!
Gosh!

*Ndi ṱoḓou fa*!
(I want to die!)

#### 4.3.3.1 **Performance**

##### 4.3.3.1.1 Performers

The performers of the 'conflict' as structure of performance are the initiates and the veterans (*vhadabe*).

##### 4.3.3.1.2 The veterans (*vhadabe*)

They perform 'conflict' as structure of performance by giving instructions to the initiates to perform painful exercises while singing a song indicated above.

##### 4.3.3.1.3 Rolling on the ground

The initiates are forced to roll on the ground singing a song indicated above. The meaning of a song is that of complaining to society that some exercises in the *musevhetho* initiation school are too painful to bear.

### 4.3.4 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE

This is the structure of performance in which *musevhetho* songs have conflict or surprise. This motivates the audience to pay more attention to a song and its performance. Davis (1988:16) observes:

> Songs without either conflict or a surprise cannot of course sustain our interest.

An example of a song for the ironic tension as structure of performance is the following: Muthavhine (Personal interview:2007):

*Heḽiḽenya.*
(This one.)

*Heḽeḽi wee*!
(The very same one.)

This structure of performance surprises the listeners. They would like to know why a person is treated as badly as indicated in a song, viz., *Hel̬il̬enya* (This bad one). This makes the listeners want to hear more about a song.

The meaning is that of warning the youth that they must always respect any person older than they are because they will need their protection someday. They will need them someday.

#### 4.3.4.1 **Performance**

##### 4.3.4.1.1 Performers

##### 4.3.4.1.2 The veterans (*midabe*) and *vhali* (initiates)

The performers are veterans intending to take revenge on the initiates who were stubborn before coming to attend *musevhetho* initiation school. The initiates also perform *u tseda* (performing with toes) as indicated earlier.

### 4.3.5 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE

'**Ambiguous meaning**' as structure of performance is when there are two meanings in the meaning of a song. An example of a song is the following:

*Ha̬le̬li*!
(Gosh!)

*Ndi ṱo̬do̬u fa*!
(I want to die!)

There are two meanings in the ambiguous meaning as structure of performance as follows:

4.3.5.1 ***Ndi ṱoḓou fa* (I want to die)**

The line '*Ndi ṱoḓou fa'* (I want to die), firstly means that I feel like dying. This is what is meant when the initiates sing and perform by rolling on the ground.

4.3.5.2 ***Ndi ṱoḓou fa* (I want to die)**

The second '*Ndi ṱoḓou fa'* (I want to die), means that the initiate wants to die in order to avoid this painful process.

4.3.5.2.1 Performance

4.3.5.2.1.1 Performers

Performers are *vhatei* (initiates) instructed by the veterans to roll on the ground. They perform saying they feel like dying (in the first meaning). In the second meaning, the initiates are saying they want to die to avoid this tormenting process.

## 4.3.6 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

The scene method as structure of performance is the way in which a scene is created in a song. The names of places are mentioned. The following song serves as an example although there is no name of place to create the scene. Instead, there is the name of a person in order to create the scene. A song is as follows:

*I ya na i lila* (It rains and pours)
*Hoḽeḽe*!

*I ya na i a lila.*
(It rains and pours.)

*Hoḽeḽe*!
*Hoḽeḽe*!

*Vhaṱhavhine vha ita khole.*
(Vhaṱhavhine is not serious.)

*Hoḽeḽe*!
*Hoḽeḽe*!

*Vha imisa ngoma tshilimo.*
(He brings about *musevhetho* during summer.)

*Hoḽeḽe*!
*Hoḽeḽe*!

*Ri tshelukwa ri songo lima.*
(We end up not ploughing our fields.)

*Nga mulandu wa musevhetho.*
(Because of *musevhetho* initiation school.)

In a song indicated above, the scene method as structure of performance does not mention names of places but the name of the *musevhetho* principal, viz. Muṱhavhine. The scene method as structure of performance also creates a scene by mentioning ordinary names such as summer. When a song says, "Vhaṱhavhine is not serious because he starts with the *musevhetho* initiation school during summer", a scene is created. The listeners can visualize *musevhetho* being performed during summer time. The meaning of a song for the 'scene method' is to indicate that *musevhetho* initiation school belongs to the private owners. They do not consider time for those who want to plough their fields in order to get maize for food. The *musevhetho* principal will create this initiation school in order to get money for himself.

#### 4.3.6.1 **Performance**

##### 4.3.6.1.1 The performers

The performers are initiates.

##### 4.3.6.1.2 Singing and dancing

The initiates sing and dance very earrnestly. This is due to the sound of the drum and the membraphones. They dance and sing about Muṱhavhine who does not care that it is summer when he starts with his *musevhetho* initiation school. They also emphasise the

summer time period which together mentioning of the *musevhetho* principal, Mr Muthavhine, brings about a scene which is the structure of performance.

### 4.3.7 'STRONG START' AS STRUCTURE OF PERFORMANCE

'**Strong start**' as structure of performance is when the start of *musevhetho* song makes the listeners want to hear more of a song. They become attracted to a song because of strong start as structure of performance. Davis (1988:10) observes:

> You need a start that pulls the listener into a song.

An example of a song to show **strong start** as structure of performance is the following:

> *Phephenyane*!
>
> *Phephenyane yo nnduma tswaro.*
> (*Phephenyane* bit my thighs.)

With a **strong start** such as the one indicated above, the initiates and the audience would want to know what this *phephenyane* is all about. The initiates want to know more about a song that was started strongly. A song says *phephenyane yo nnduma tswaro* (*Phephenyane* bit my thighs). This strong start stimulates the interest of the initiates to want to listen to a song until it comes to an end.

#### 4.3.7.1 **Performance**

##### 4.3.7.1.1 The performers

The performers are the initiates

##### 4.3.7.1.2 Holding the stick between the thighs

The reed or stick is put between the thighs of the *vhatei* (initiates).

4.3.7.1.3 Walking

*Vhatei* (initiates) are compelled to walk with *phephenyane* (sharpened reed or stick) stuck between their thighs. When a song comes to an end, the initiates know what a song is all about. They also find out the meaning of a song that attracted their attention. The meaning is that of inflicting pain upon them (the initiates) making them aware that life is not child's play when they become adults, i.e., life is full of difficult challenges. Strong start as structure of performance causes the initiates not to ignore a song.

## 4.3.8 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE

The '**genuine idea**' as structure of performance takes genuine, real people into consideration. This structure of performance express the emotions of the initiates and the veterans together with those of the audience that have attended the *musevhetho* initiation school. Davis (1988:2) maintains:

> Your genuine idea should be about believable people in recognizable situations.

An example of a song to show a 'genuine idea' as structure of performance is the following:

*I ya na i a lila* (It rains and pours)

*Ẹlẹe*!
*Ẹlẹe*!
*Hoḷẹḷẹ*!
*Hoḷẹḷẹ*!
*Vhaṭhavhine vha ita khole*!
(Vhaṭhavhine is not serious!)
*Hoḷẹḷẹ*!
*Hoḷẹḷẹ*!
*Vha imisa ngoma tshilimo*.
(He starts with the initiation school during summer.)
*Hoḷẹḷẹ*!
*Hoḷẹḷẹ*!
*Ri tshelukwa ri songo lima*!
(We end up not ploughing our fields!)
*Hoḷẹḷẹ*!
*Hoḷẹḷẹ*!

*Nga mulandu wa musevhetho*!
(Because of *musevhetho* initiation school!)

The genuine idea as structure of performance in a song indicated above, takes real people into consideration such as Muthavhine or Vhathavhine who is the *musevhethe* initiation school principal. He stays at Ngudza Villege under Chief Ramugondo, Thulamela Municipality.

#### 4.3.8.1 **Performance**

##### 4.3.8.1.1 The performers

The performers are the initiates and the *midabe* (veterans).

##### 4.3.8.1.2 Singing and dancing

The initiates sing and dance emphasizing the name of Mr Muthavhine and what he is doing by starting with *musevhetho* initiation school during the summer when people must plough their fields to get maize for food.

##### 4.3.8.1.3 The beating of the drum and the membraphones

The initiates play the drum and the membraphones to make the initiates perform more earnestly for the genuine idea as structure of performance.

### 4.3.9 **'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE**

**'Go somewhere'** as structure of performance is when songs to be performed, have a sequence of events taking place in a song. The words of a song have to be meaningful. Davis (1988:12) says:

> It is like hello on recognizing an old acquaintance on the street. But you don't just keep on saying hello, hello, hello.

An example to show 'go somewhere' as structure of performance is the one already indicated. It is as follows:

*I ya na i a lila* (It rains and pours).
*Elee*!
*Holele*!
*Vhathavhine vha ita khole*!
(*Vhathavhine* is not serious!)
*Vha imisa ngoma tshilimo.*
(He starts with his *musevhetho* initiation school in summer.)

*Ri tshelukwa ri songo lima.*
(We end up not ploughing our fields.)

*Nga mulandu wa musevhetho.*
(Because of *musevhetho* initiation school.)

'Go somewhere' as structure of performance is well indicated in a song, as stated above. Meaningful words follow each other. Words of a song have meaning because a song says it is raining for the people to plough their fields to cultivate maize. Instead Muthavhine starts with his *musevhetho* initiation school. Therefore, people end up not ploughing their fields because of *musevhetho*.

4.3.9.1 **Performance**

4.3.9.1.1 The performers

The performers are the initiates.

4.3.9.1.2 Singing and dancing

The initiates, together with the veterans, sing and dance. This consolidates the 'go somewhere' as structure of performance.

4.3.9.1.3 The beat of the drums

The initiates play the drum and the membraphones. This makes the performance of a song more enjoyable and 'go somewhere' as structure of performance becomes well consolidated.

4.3.9.1.4 Ululation

When a song is in progress emphasizing 'go somewhere' as structure of performance, women, young and old, who always attend *musevhetho* initiation school, end up ululating when the initiates are performing a song.

## 4.4 THE STRUCTURE OF PERFORMANCE FOR *TSHIKANDA* INITIATION SCHOOL

### 4.4.1 *TSHIKANDA* SONGS AND THEIR STRUCTURE OF PERFORMANCE

#### 4.4.1.1 Melody as structure of performance for *tshikanda* initiation school

Melody is the linear succession of sounds. The melody of *tshikanda* initiation school songs in as far as the structure of performance is concerned, is the same as the melody of *Musevhetho* and *Domba* initiation schools. It is only the performance that differs. Melody as structure of performance for *Tshikanda* initiation school may be indicated in the song as follows:

*Thi vhaisali!*
(I do not feel the pain!)
*Thi vhaisali!*
(I do not feel the pain!)

*Thi vhaisali ahee Manyunyu!*
I do not feel the pain *ahee Manyunyu!*

*Thi vhaisali nḓuni thi vhaisali!*
I do not feel the pain when I am being made
love to for the first time!

The caller starts with the melody indicated above as structure of performance. The initiates will respond to the melody.

#### 4.4.1.2 **Performance**

##### 4.4.1.2.1 The performer

The performer is the initiate.

##### 4.4.1.2.2 Singing

The initiate (*mutei*) sings the song at the same time performing the following:

##### 4.4.1.2.3 Squatting

The initiate will perform melody as structure of performance while squatting.

##### 4.4.1.2.4 Standing up a little

The initiate is forced to stand up a little and go to the squatting position again immediately. This makes the initiate feel the severe pain.

#### 4.4.1.3 ***U tseda* (moving the toes forward)**

The initiate is forced to move her toes forward. This happens when the performer is in a squatting position.

#### 4.4.1.4 **Clapping of hands**

The veterans (*midabe*) clap hands for the initiate who is performing the song.

### 4.4.2 'HARMONY' AS STRUCTURE OF PERFORMANCE FOR *TSHIKANDA* INITIATION SCHOOL

In '**harmony**' as structure of performance for *tshikanda* songs, voices go up and down. This is where the veterans (*vhadabe*) and other initiates (*vhatei*) respond to the melody started by the caller in the melody of the song indicated earlier on viz. *Thi vhaisali* (I do not feel the pain).

The *vhadabe* (veterans) and the initiates respond in the form of harmony as follows:

> *Ha vhaisali gomba ha vhaisali*
> She does not feel the pain mature girl, she does not feel the pain
>
> *Ha vhaisali gomba*
> She does not feel the pain mature girl, she does not feel the pain.
> Nekhavhambe (Personal interview:2007)

When the veterans respond as indicated above, they also do the following:

#### 4.4.2.1 **Clapping of hands**

They clap their hands in order to encourage the *mutei* (initiate) who is performing to do her best to show that she really does not feel the pain.

#### 4.4.2.2 **The beat of the membraphones**

The veterans also play *mirumba* (membraphones) to encourage the initiate to perform better. The sound of the membraphones also encourages the veterans and the initiates to sing very well. As indicated earlier on, the melody as structure of performance, the harmony as structure of performance, the clapping of hands together with the beat of the membraphones, do not work in isolation. They work together in order to produce the entire performance.

### 4.4.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE FOR T*SHIKANDA* INITIATION SCHOOL

Dynamics is when *tshikanda* songs are sung loudly or softly. The following takes place:

#### 4.4.3.1 **Singing**

The veterans and the (*vhatei*) initiates sing very loudly to encourage the *mutei* (initiate) to perform very well.

#### 4.4.3.2 **Clapping of hands**

Hands are clapped very loudly to produce the sound that is very encouraging to the initiate who is performing. The clapping of hands produces the best relevant sound needed to motivate the initiates performing this *tshikanda* song.

#### 4.4.3.3 **The beat of the membraphones**

The membraphones are also played to produce the best sound for this performance to become perfect.

### 4.4.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE FOR *TSHIKANDA* INITIATION SCHOOL SONGS

'**Rhythm**' as structure of performance in *tshikanda* songs, is the movement of the sound of these initiation school songs. The following take place:

#### 4.4.4.1 **Singing by the initiate**

The initiate who is performing and singing the song *Thi vhaisali* (I do not feel the pain) sings faster. This means that the rhythm of the song is fast.

#### 4.4.4.2 The rhythm of the song sung by the *Vhadabe(* the veterans)

The rhythm of the song sung by the veterans is also fast. This is to encourage the initiate to perform fast in accordance with the rhythm of the song as well as the moving of the toes.

#### 4.4.4.3 The sound of the beat of the membraphones

The sound of the beat of the membraphones is also fast to match the rhythm of the song.

### 4.4.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE FOR *TSHIKANDA* INITIATION SCHOOL

In the **return** as structure of performance in *tshikanda* is when the opening line of the song is repeated in the last line of the song. An example of the early morning song is as follows:

*Vuwani ḽo tsha* (wake up it is now sunrise)

*Ha Mangandanganda*!
(At *Mangandanganda*!)

*Ahee ḽo tsha*!
(Yes it is sunrise)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Vuwani ḽo tsha!*

An example of the 'return' as structure of performance in the *tshikanda* song is indicated by the first line of the song as follows:

*Vuwani ḽo tsha!*
Wake up it is now sunrise!

The above indicated line of the song is found at the opening of the song and at the end. The meaning of the song is that of encouraging the initiates to wake up early in the morning to perform different duties. They are being made to understand that by sleeping when the sun has risen, will not make one benefit anything.

When singing the song indicated above, the *vhatei* (initiates) go to *khoroni* and do the following:

#### 4.4.5.1 **Standing in a single file**

The initiates go to *khoroni* and stand in a single file singing the song indicated above.

#### 4.4.5.2 **Hopping behind each other**

The initiates start hopping behind each other. They imitate the hopping of the frog.

### 4.4.6 **'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS**

'**Foreshadowing**' is when the development of the plot can be suspected even before it is known by the listeners. The first line of the song is the most significant. In this regard Davis (1988:14) says: "This technique suggests a plot before it occurs ."

An example of a song is '*Vuwani lo tsha* (Wake up it is now sunrise) as follows:

*Vuwani ḽo tsha*!
(Wake up it is sunrise!)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Vuwani ḽo tsha*!
(Wake up it is sunrise!)

The first line of the song gives the listeners a clue that the initiates must wake early in the morning and not continue sleeping. The following happen for **foreshadowing** as structure of performance:

#### 4.4.6.1 **Heeding the wake up call**

When the initiates sing the song indicated above, they go to *khoroni* without wasting time. At *khoroni* they hop imitating the frog hopping.

### 4.4.7 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

The scene method as structure of performance is when the scene is created in the *Tshikanda* initiation school songs. An example of the song is as follows:

*Vuwani ḽo tsha*!
(Wake up, it is sunrise!)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Ahee! ḽo tsha*!
(*Ahee!* it is sunrise!)
*Ha Mangandanganda*!
(At Mangandanganda!)

The *mulungu* as structure of performance also takes the names of places into consideration. In the song indicated above, mention is made of the place called *ha Mangandanganda*. When it is said *Vuwani ḽo tsha* (Wake up it is now sunrise) a scene is created of the day light that has already appeared. For the scene method as structure of performance, the following takes place:

#### 4.4.7.1 **Singing**

Girls sing the song indicated above early in the morning as indicated by the *Vuwani ḽo tsha* (Wake up it is sunrise). The initiates sing this song going to *khoroni*.

#### 4.4.7.2 **Hopping**

The initiates sing the song, creating the scene by singing '*Vuwani ḽo tsha*' (Wake up it is sunrise) and *ha Mangandanganda* (at Mangandanganda). The initiates hop imitating the way a frog hops. They hop in a single file.

### 4.4.8 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

**'Conflict'** as structure of performance in the *tshikanda* initiation school songs is when the heart of the owner is not at peace with its owner. The singers (the initiates) may be blaming the society. An example to illustrate this structure of performance is the following:

*Thi vhaisali!*
(I do not feel the pain!)

*Thi vhaisali ahee Manyunyu!*
(I do not feel the pain ahee Manyunyu!)

*Thi vhaisali nduni, thi vhaisali!*
(I do not feel the pain when I am being made love to for the first time!)

In this '**conflict**' as structure of performance, the initiates sing '*Thi vhaisali*' (I do not feel the pain) which shows conflict because nobody told them that they are feeling pain. This is an indication that they are not happy with the treatment meted out to them by the rules and regulations created by the society for the initiates at *tshikanda* initiation school.

For the '**conflict**' as structure of performance the following takes place:

#### 4.4.8.1 **Squatting**

The initiates dance from the position of squatting.

#### 4.4.8.2 **Half standing**

The initiates try to stand up but they come back to the squatting position immediately. This process is very painful if performed for a longer period. That is why it is a 'conflict' when the initiates sing '*Thi vhaisali*' ( I do not feel the pain) where as they are in fact feeling the pain. They are not at peace with themselves.

#### 4.4.8.3 **The forward movement of the toes**

When the initiates perform in the squatting position, they move their toes forward.

#### 4.4.8.4 **Singing**

The performance of the conflict as structure for the 'conflict' as structure-of-performance singing plays an important role. The initiates sing while performing for this 'conflict' as structure of performance. The meaning is of pretending not to feel the pain whereas the pain is being felt.

### 4.4.9 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* INITIATION SCHOOL SONGS

**'Ironic tension'** is when *tshikanda* songs have surprise. This stimulates the people's interest. Davis (1988:16) says: "Songs without either conflict or a surprise cannot of course sustain our interest."

An example to show this structure of performance is as follows: Mafenya (1988:9) says:

*Hwela, hwela, gomba-lume hwela tombo!*
*Vho-Ṅetswera khevho, hwela!*
*Hwela!* (Chorus)

(Climb up, climb up, loving pair, climb on the rock!
(There is Vho-Ṅetswera, climb up climb up!)
(Chorus)

In the ironic tension as structure of performance, when the above song is sung, girls do the following as performance.

#### 4.4.9.1 **Reciting**

Girls recite the song indicated above. They must know it by heart.

The reason for knowing this song by heart is to indicate that when these girls get married, they must not refuse their husbands when they want to make love to them. That is why even at the end of this initiation school girls have to recite the song for their parents to show that they have fully understood the meaning of the song. Mafenya (1988:10) observes:

> At the end of this school, the girls recite for their parents and their in-laws, who will have gathered at the chief's kraal for the occasion.

The song indicated above that end up being recited, is meant for the initiates to know what the *tshikanda* initiation school is all about. It is for good morals as well as sexual intercourse for girls who are mature after attending this *tshikanda* initiation school.

### 4.4.10 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

As indicated earlier on '**ambiguous meaning**' is when the *tshikanda* song has double meanings. There is desirable ambiguity in which the listeners can easily interpret the meaning of the song the way they like. He or she enjoys the interpreting process because he or she understands the interpretations.

There is also undesirable ambiguity in which there is no proper answer. Davis (1988:18) says:

> "In who will Answer" for example, I presented clear vignettes on divorce, suicide, war, drugs, and the bomb. Similarly to "Blowing in the wind" the meaning of "Who

Will answer" was left to the listeners to interpret: God Will Answer" no one will answer, we, each must answer, there is no answer.

An example of a song to show ambiguity as structure of performance is the following by *Ṋekhavhambe* (personal interview:2007) who maintains:

*U ya gonya nṋdu mutshenzhe!*
(The ant-hills are climbing the hut!)

*Ahee u a namela!*
*(Ahee* they are climbing!)

When the listeners interpret the song to say the ant-hills are climbing the hut literally, then the meaning of this structure of performance is very easy to interpret because the answer is clear.

For the undesirable ambiguity the hut is a woman who is being made love to. The ant-hills climbing the hut are the male sperms that make women conceive when they enter an egg and fertilize it. When the song such as this is sung, the initiates do the following:

#### 4.4.10.1 **Singing**

The initiates sing the song.

#### 4.4.10.2 **Standing against the wall**

When the song *U a gonya nṋdu mutshenzhe* (the ant-hills are climbing the hut) is in progress, the initiates stand on their heads against the wall of the hut. The soles of their feet touch the wall.

#### 4.4.10.3 **Crawling**

The initiates will crawl imitating the way the ant-hills climb the hut.

### 4.4.11 'WATCH YOUR "YOU"' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

In the Watch your "You" as structure of performance, the initiates sing talking to a person who is present or absent. An example of the song is the following: *Mundalamo* (personal interview:2007) says:

*Vuwani ḽo tsha*!
(Wake up it is sunrise!)
*Ha Mangandanganda*!
(At Mangandanganda!)
*Ahee ḽo tsha*!
(It is sunrise!)

*Ha Mangandanganda*!
(At Mangandanganda!)

The people that are being spoken to are the 'you' of the song. In this case the 'you' are the initiates who must wake up since it is sunrise.

When the song indicated above is sung, the following takes place:

#### 4.4.11.1 **Singing**

The initiates sing the song going to *khoroni*.

#### 4.4.11.2 **Hopping**

The girls (initiates) go to *khoroni* hopping behind one another.

### 4.4.12 'SURPRISE' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

In the '**surprise**' as structure of performance, the singers (the initiates) surprise those who are listening to the song. An example of the song to indicate surprise as structure of performance is the following: *Ṋekhavhambe* (personal interview:2007) says:

*Thi hwaliswi muri mu̱u!*
(I must not be forced to carry a fresh tree!)

*L̨a Makwarela hwalani!*
(Carry the one of Makwarela!)

*Thi hwaliswi muri mu̱u!*
(I must not be forced to carry a fresh tree!)

*L̨a Makwarela hwalani!*
(Carry the one of Makwarela!)

When the first line of the song says '*Thi hwaliswi muri mu̱u* (I must not be forced to carry a fresh tree), the listeners get motivated to know what it is all about because the initiates in this initiation school should always abide by the rules and regulations of the initiation school. They are not supposed to disagree with the set up of the school by refusing to carry a fresh tree. When the initiates sing *Thi hwaliswi muri mu̱u* (I must not be forced to carry a fresh tree), those who know the rules of the *tshikanda* initiation school become surprised. It means that the initiates are being disobedient, which is taboo in this initiation school.

### 4.4.13 A 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

**'Strong start'** as structure of performance in *tshikanda* songs, attracts the interest of the listeners. The starting lines of the song must be strong in order to make the listeners interested. It must be difficult for the listeners to ignore the song because it will be talking about real people with what they do and the time when they did such things. Davis (1988:10) maintains:

> You need a start that: pulls the listener into the song. Establish the who, when and where in the first few lines like effective advertising copy, a well wrought lyric grabs the listener's attention and holds it.

An example of a song for the strong start as structure of performance in *tshikanda* songs is as follows: *Mundalamo* (Personal interview:2007)

*A lu oneswi, riṋe ri na nḓala!*
(Death does not allow a person to say good bye,
we are hungry!)

*Ro vha ro dzula ro sina ganda!*
(We were living happily!)

*Ri ḟheni ri ḽe*!
(Give us food to eat!)

*Ro vha ro dzula ro sina ganda*!
(We were living happily!)

The meaning of the song is that of asking for food. The initiates are also saying that if they are not given food, they will end up starving. They are saying they were well fed at their homes by their parents and that they were living without problems.

When the song is sung, the following performance takes places to cement the structure of performance:

#### 4.4.13.1 **Singing**

The initiates sing the song, going to *tshivhamboni*.

#### 4.4.13.2 **Getting fed**

At *tshivhamboni*, the initiates are given food by the vhadabe (the veterans).

#### 4.4.13.3 **The eating method**

Food is placed on both hands of the initiates. The initiates do not use their fingers to eat. They use their mouths to eat from their hands eating like dogs.

### 4.4.14 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

**'Genuine idea'** as structure of performance in *tshikanda* songs is about real people in different life situations. The emotions of people are expressed in this structure of performance. Davis (1988:2) observes:

> Your genuine idea should be believable in recognizable situations. Express a clear attitude or emotions.

An example of a song to consolidate the 'genuine idea' as structure of performance is the song indicated above under the structure of performance 'strong start' viz. *Alu oneswi riṋe ri na nḍala* (death does not allow a person to say good bye, we are hungry).

The song talks about real people, who are the initiates, who are feeling hungry as living human beings. They even indicate that at their homes they were well fed by their parents. This is human nature to compare situations, as the initiates are doing when they compare what is happening at the *tshikanda* initiation school and what used to happen at their homes with regard to getting fed.

#### 4.4.14.1 **The performance when the song is sung**

The performance is the same as the performance indicated in the structure of performance 'strong start', namely:

#### 4.4.14.2 **Singing**

This is the process where the initiates sing the song indicated above.

#### 4.4.14.3 **Going to *tshivhamboni***

The initiates go to *tshivhamboni* when the song is in progress. They do not go somewhere else.

#### 4.4.14.4 Getting fed

The initiates are given food by the veteran as indicated earlier on.

#### 4.4.14.5 The eating method

As indicated earlier on, the food is placed in the both hands of the initiates. They dare not touch the food with their fingers in order to eat. They must eat from both of their hands like dogs using their mouths.

### 4.4.15 "GO SOMEWHERE" AS STRUCTURE OF PERFORMANCE IN *TSHIKANDA* SONGS

"**Go somewhere**" as structure of performance in *tshikanda* songs emphasizes the sequence of events in the song.

An example of the *tshikanda* song to show "Go somewhere" as structure of performance is as follows: *Mundalamo* (personal communication:2007) says:

> *Thi hwaliswi murimuṋolo Makwarela*!
> (I must not be forced to carry membraphone *Makwarela*!)
>
> *Hwala*!
> (Carry!)
>
> *U ḓo hwalwa nga dzikhomba*!
> (It will be carried by the mature girls!)
>
> *Hwala*!
> (Carry!)

The meaning of this song for the structure of performance in the *tshikanda* songs is that of telling the elders (old women) that the process of carrying the *murimuṋolo* (membraphone) on one's shoulder is difficult.

When the song indicated above is in progress the following happens:

#### 4.4.15.1 **Singing**

The initiates sing the song.

#### 4.4.15.2 **The carrying of the membraphone**

An initiate (*muli*) will carry the membraphone on her shoulder.

#### 4.4.15.3 **Squatting position**

The initiate sings the song while she in a squatting position, at the same time dancing to the tune of the song '*Thi hwaliswi murimuṋolo Makwarela*' (I must not be forced to carry the membraphone to Makwarela).

#### 4.4.15.4 **Standing a little**

The initiate performs by attempting to stand up a little but go back to the squatting position swiftly again, at the same time carrying the membraphone (*murimuṋolo*) on her shoulder.

#### 4.4.15.5 **Moving the toes forward**

The initiate moves her toes forward while she is in the squatting position still carrying the *murimuṋolo* (membraphone) on her shoulder. The initiates will in turn perform this process called *u tseda* (moving the toes forward) whilst singing the song indicated above.

#### 4.4.15.6 ***Masha* (You may now go and rest)**

When the old women (*vhakegulu*) are aware that the initiate is exhausted, they will say *masha* (exit the dancing arena).

The "go somewhere" as structure of performance in the *tshikanda* songs, indicates the way the words follow each other meaningfully. The young initiate says *Thi hwaliswi murimuṋolo Makwarela* (I must not be forced to carry a membraphone to Makwarela). *U do hwalwa nga dzikhomba* (It will be carried by the mature girls). This means that from

'*thi hwaliswi murimuṋolo* (I must not be forced to carry a membraphone, you Makwarela) to '*U ḓo hwalwa nga dzikhomba*' (It will be carried by the mature girls), the listeners can deduce or understand the sequence of events.

Those who respond to the tune '*Thi hwaliswi murimuṋolo Makwarela*' (I must not be forced to carry a membraphone Makwarela) say: Hwala! (carry it). This is to say the initiate has no choice but to carry the membraphone. This means that the sequence of events are clear to the listeners.

### 4.4.16 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *TSHIKANDA* SONGS

The '**conclusion**' as structure of the performance for *tshikanda* songs is when the meaning of the song is mentioned. The song may be interpreted by the listeners to mean what they think is correct. Even though the meaning of the song has been found, the song does not come to an end. It is repeated all over again. *Mugovhani* (personal interview: 2007) maintains:

> Most of the *Tshivenḓa* traditional songs including *tshikanda* songs have no conclusion, because of their repetition nature.

An example of the conclusion as structure of performance in the *tshikanda* songs is the song indicated earlier on in the structure of performance 'Go somewhere'. It is as follows:

> *Thi hwaliswi murimuṋolo Makwarela!*
> (I must not be forced to carry a membraphone Makwarela!)
>
> *Hwala*! (Carry it!)
>
> *U do hwalwa nga dzikhomba*!
> (It will be carried by the mature girls!)
> *Hwala*! (Carry it!)

This singing does not come to an end unless the performers decide to stop or when the old women (*vhakegulu*) have told the initiates to stop by saying *masha* (you may now stop).

When the conclusion as structure of performance is acted upon, the following happens:

#### 4.4.16.1 *Masha* (exit the dancing ground)

In the 'conclusion' as structure of performance in the *tshikanda* songs, in the song indicated above, the old women will say *Masha* (stop performing now). The implication is that the performance must come to an end but not the song. They will continue until the singers and the performers of *tshikanda* become tired and stop the process.

## 4.5 THE STRUCTURE OF PERFORMANCE FOR *VHUSHA* INITIATION SCHOOL

### 4.5.1 'MELODY' AS STRUCTURE OF PERFORMANCE FOR *VHUSHA* INITIATION SCHOOL

Melody is the process whereby the listeners hear the succession of sounds. Voices go up and down and thus produce different sounds.

An example of the song for the structure of performance for *vhusha* is the following:

*Nyamudanga ḽo tsha ŋama*!
(Nyamudanga has roasted meat!)
*Ḽi vho kundwa nga u fula*!
(He cannot get it out of the fire!)

In the *vhusha* song indicated above there is a succession of sounds. The sound of the voice goes up and down giving the listeners what they would like to listen to. The melody sound as structure of performance is well selected in order to please the listeners as well as to give them the proper meaning of the song. In this case, it is not known who started the melody of *vhusha* songs as structure of performance. When this melody is sung, the following is performed:

#### 4.5.1.1 **A visit to the chief's kraal**

After girls who have shown that they are mature by means of menstruating are identified, the veterans (*midabe*) go to the chief's kraal to inform the relevant people.

#### 4.5.1.2 **Taking the girls to the *vhusha* initiation school**

The *vhadabe* go around different places taking the mature girls who have started menstruating to the *vhusha* initiation school. This melody as structure of performance is known as *muulu* (the song to take mature girls to *vhusha* initiation school).

### 4.5.2 'HARMONY' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* SONGS

'**Harmony**' as structure of performance for *vhusha* initiation songs is when the voice goes up and down. This takes place after the melody has been sung. There are intervals between the two tones of harmony.

An example of the song for harmony as structure of performance is the following:

*Thi vhaisali nduni, thi vhaisali!*
(I do not feel the pain when I am being made love to, I do not feel the pain!)

*Ha vhaisali gomba ha vhaisali!*
(She does not feel the pain mature girl, she does not feel the pain!)

The harmony as structure of performance in the above-indicated song is:

*Ha vhaisali gomba ha vhaisali*
(She does not feel the pain, mature girl, she does not feel the pain.)

The harmony that has been indicated comes after the melody, namely:

*Thi vhaisali nḓuni thi vhaisali!*
(I do not feel pain when I am being made love
to, I do not feel the pain!)

The co-ordination of the melody and harmony is of great importance for the *vhusha* initiation school songs to give the listeners the meaning of the songs. This does not take place only for harmony and melody as structure of performance for *vhusha* initiation school songs but to any other *Tshivenḓa* traditional songs. Harmony and melody do not work in isolation. They work together. When the above melody is sung by the initiates and the veterans, the following takes place:

#### 4.5.2.1 **Singing**

The initiates sing the harmony as structure of performance in the *vhusha* song.

#### 4.5.2.2 **Squatting position**

The initiates perform the dance from the squatting position as to the performance of harmony and melody respectively.

#### 4.5.2.3 **Moving the toes forward**

The toes are moved forward while the performer is in the squatting position. This process is performed when harmony as structure of performance is also in progress. The song '*Thi vhaisali*' (I do not feel the pain) is sung in the *vhusha* initiation school as well as *tshikanda* initiation school: *Mundalano* (personal interview:2007).

### 4.5.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* INITIATION SCHOOL SONGS

'**Dynamics**' is when *vhusha* songs as structure of performance, are sung loudly or softly. Dynamics is all about the strength of the tone. An example of the song to cement dynamics as structure of performance is the following:

*Ha athu u lila khomba.*
She has not yet cried.
*A lila ni vhona ngani*?
What do you see if she cries?
*Ni vhona nga malilele.*
You see the way she cries.
*Malilele a dziṅwe khomba*
The way other mature girls cry.
*A lila ni vhona ngani*?
What do you see if she cries?

In this song indicated above, the dynamics as structure of performance is very loud because the initiates and the veterans (*midabe*) want the initiate to cry. When this structure of performance is performed, the following happens:

#### 4.5.3.1 **Singing**

The *vhatei* (initiates) and *vhadabe* (veterans) sing loudly to motivate the initiates to cry because this is what is wanted. They sing loudly to assure the old women who are present that they are serious about the structure of performance for *vhusha* initiation school songs, because the old women always want to be sure that when they pass away there must be people to carry the tradition of the *Vhavenḓa* forward.

#### 4.5.3.2 **The beat of the membraphones**

The membraphones are also performed. They are beaten loudly. This is done to motivate the initiates to cry. The sounds of the membraphones go with the beat of the melody and the harmony.

#### 4.5.3.3 **The clapping of hands**

The clapping of hands is always performed by the initiates and the veterans as well. This is the structure of performance that is rated very high when *vhusha* songs are performed.

### 4.5.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* SONGS

'**Rhythm**' as structure of performance for *vhusha* songs is the movement of the song. It is also the movement of sound. Rhythm as structure of performance in the *vhusha* songs, as in any other Tshivenḓa traditional songs, is associated with the heartbeat. Grobler (1987:41) says:

> Rather is an experience as basic as life itself, as fundamental as a heartbeat.

An example of the song to indicate rhythm as structure of performance in the *vhusha* songs is as follows:

*U ya gonya nnḓu mutshenzhe*!
(Termites are climbing the hut)
*Ahee u a namela*!
(*Ahee*, they are climbing!)
*U ya gonya nnḓu mutshenzhe*!
(Termites are climbing the hut!)
*Ahee u a namela*!
(Ahee they are climbing!)
*U ya gonya nnḓu musenzhe*!
(Termites are climbing the hut!)

The rhythm of this song as structure of performance is slow although yet so loud. The reason why the rhythm as structure is slow is the process of climbing the wall of a hut by the initiates which is so slow. The rhythm cannot be very fast while the action performed forces the initiates to be slow when executing it.

When rhythm as structure of performance for *vhusha* is performed, the following is done:

#### 4.5.4.1 **Singing**

The initiates sing very loudly to motivate the initiates to climb the wall of the hut. The veterans also sing very loudly to motivate the initiates to perform well. The rhythm is slow but loud.

#### 4.5.4.2 **The sound of the beat of the membraphones**

The beat of the membraphones for rhythm as structure of performance is sometimes slow or fast depending on the nature of the song performed. The beat of the membraphones is always loud even though it may be slow. The beat of the membraphones as structure of performance for *vhusha* songs also depends on the rhythm of the melody and harmony. In the case of the song indicated above, the rhythm is slow.

#### 4.5.4.3 **The clapping of hands**

As indicated earlier on, the hand clapping as structure of performance in the *vhusha* initiation school is very very important to any Tshivenḓa traditional songs. Therefore it is also very important in the case of *vhusha*.

### 4.5.5 **THE 'RETURN' AS STRUCTURE OF PERFORMANCE**

The '**return**' as structure of performance in the *vhusha* initiation school songs, is when the opening line of the *vhusha* song returns again in the last line of the song. The lines of the song return again to emphasize the meaning that the singers or performers feel strongly about. An example of the song is the song indicated already. It is as follows:

*U ya gonya nnḓu mutshendzhe*!
(Termites are climbing the hut!)
*Ahee u a namela*!
(*Ahee*, they are climbing!)
*U ya gonya nnḓu mutshenzhe*!
(Termites are climbing the hut!)

In the song above, the opening line of the song returns again in the last line of the song. When 'return' as structure of performance is performed, the following take place:

#### 4.5.5.1 **Singing**

The initiates and the veterans sing the song to motivate the initiate to perform well.

#### 4.5.5.2 **Standing against the wall of the hut**

The initiates are forced to headstand against the wall of the hut with their heads facing the ground. Their heads face the ground while their feet touch the wall of the hut in the backward position.

#### 4.5.5.3 **Crawling**

When the song is in progress, the initiates strive to imitate what the termites do when they climb the hut to go to the thatched roof in order to destroy it. As indicated earlier on the meaning of this activity will be explained in the next chapter.

### 4.5.6 **'FORESHADOWING' AS STRUCTURE OF PERFORMANCE**

'**Foreshadowing**' as structure of performance in the *vhusha* songs, gives some hints about the development of the plot before it is discovered by the listeners. An example of a song is the following:

*Lunya ndi mavhulahise!*
(Obstinacy kills!)

*Lunya ndi mavhulahise!*
(Obstinacy kills!)

When the song commences by saying *Lunya ndi mavhulahise* (Obstinacy kills) the listeners hint that the song is not about a good state of affairs because the song says obstinacy kills or contrariness kills. It means that someone is going to get into trouble because of her obstinacy. When the song is performed, the following is done:

#### 4.5.6.1 **Singing**

The initiates sing the song with the veterans also singing.

#### 4.5.6.2 **The hooking of fingers**

The right hand is made to go over the right shoulder. The left hand bends at the back facing upwards. Then, the second fingers from the right - and the left hand hook each other at the back.

#### 4.5.6.3 **The downward movement and the upward movement**

When the song indicated above is sung, the initiates bend upward and downward with their fingers hooked to each other. The process is very painful.

### 4.5.7 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* SONGS

Conflict as structure of performance in the *vhusha* initiation school songs is when the singers are not at peace with themselves. In this case the initiates are not at peace with themselves. An example of the song is as follows:

*Ha athu u lila khomba!*
(She has not as yet cried!)
*A lila ni vhona ngani*?
(What do you see if she cries?)
*Ni vhona nga malilele*!
(You see the way she cries!)
*Malilele a dziṅwe khomba*!
(The way other mature girls cry!)

The initiates in the 'conflict' as structure of performance in the *vhusha* initiation school songs blame those who want to make them feel pain and cry. When the initiates are crying because of the pain inflicted upon them by the veterans who are also obeying the rules from the old women they feel very disheartened. They blame their (*midabe*) veterans and also the society for formulating these rules that are so painful. Even though they (initiates) are crying because of the pain, because they have not as yet shown any tears, it is taken as if they are not crying. In other words, they are not feeling the pain which is not true. When the song above is performed, the following happens:

#### 4.5.7.1 **Singing**

The initiates and the *midabe* sing the above song.

#### 4.5.7.2 **Holding the hands of the initiates high**

When the song is sung the initiates are ordered to raise their hands high in the air. The veterans (*midabe*) anchor the hands of the initiates high so that they must not let their hands fall because of being exhausted. The motive is to see to it that the hands of the initiates must not drop or be lowered because of tiredness. They must remain raised high in the air.

#### 4.5.7.3 **Duration**

The initiates' hands must remain raised high in the air for a long time. The process is so painful that the initiates end up crying.

#### 4.5.7.4 **Performance when the initiates did not cry**

If the initiate does not cry loudly but produce tears that are noticed by the veterans, as well as by old women, arrangements are made that she be sent home and her parents will be made to pay by giving a cow to the chief. Again the meaning of this performance will be dealt with in the chapter to come.

#### 4.5.7.5 **Performance when the initiate has cried**

When the initiate has succumbed to the pressure and cried, her parents become very delighted. She will perform the act called *u losha* (to show respect). By this process it is an indication that she has done her parents proud.

### 4.5.8 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

*Vhusha* has '**scene method**' as structure of performance. This is the way in which a scene is created. Names of places or of people are given to make the song more understandable and real to the listeners. An example is the following:

*Nyamuḓanga ḽo otsha ŋama ḽi vho kundwa u fula.*
*Nyamuḓanga ḽo otsha ŋama.*
(Nyamuḓanga has roasted meat.)
*Ḽi vho kundwa u fula.*
(It cannot get it out from the fire.)

*Nyamuḓanga* is a vulture. A scene is created when the song says the vulture has roasted meat but it cannot get it out from the fire. The girls end up having a scene of the vulture at the fire place, roasting meat but unable to get it out from the fire (*tshivhaso*).

The following takes place when the song is sung:

#### 4.5.8.1 **The chief's kraal getting informed**

The people in the chief's kraal are informed about all the girls that are found to have started menstruating for the first time.

#### 4.5.8.2 **Girls instructed to go to the initiation school**

The veterans (*midabe*) are sent to different places where there are girls who have menstruated for the first time to be taken to the chief's kraal for attending *vhusha* initiation school. When these *midabe* (veterans) go around singing the song indicated above, viz. *Nyamuḓanga ḽo otsha ŋama* (Nyamudanga has roasted meat) it (the song) is known as *muulu*.

The girls assemble at the chief's kraal and *vhusha* initiation school starts.

### 4.5.9 'SURPRISE' AS STRUCTURE OF PERFORMANCE

'**Surprise**' as structure of performance for *vhusha* songs is when the listeners are surprised by the starting of the song. An example is the following:

*Lunya ndi mavhulahise!*
(Obstinacy kills!)

*Lunya ndi mavhulahise!*
(Obstinacy kills!)

The first line of the song says '*Lunya ndi mavhulahise*' (Obstinacy kills). The listeners get surprised when they hear this opening line of the song. Because they are surprised, they would also want to know what happens thereafter.

When this song is performed, the following happens:

#### 4.5.9.1 **Singing**

The initiates sing the above indicated song. The veterans also sing with the initiates.

#### 4.5.9.2 **Hooking of fingers**

The right hand goes over the right shoulder. The left hand has to bend at the back facing upwards. The second fingers from the right hand and the left hand hook each other at the back.

#### 4.5.9.3 **Downward and upward movement**

When the initiates sing the song, the initiates with their fingers hooked have to bend backwards and forward. This process is very painful to perform.

### 4.5.10 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE

Genuine idea as structure of performance takes real people in real life situations into account. The emotions of people are expressed in this structure of performance.

An example is the song indicated above called "*Lunya ndi mavhulahise*" (Obstinacy kills). It is as follows:

*Lunya ndi mavhulahise!*
(Obstinacy kills!)
*Lunya ndi mavhulahise!*
(Obstinacy kills!)

The song is about real people in real life situations. It indicates that if a person is stubborn in life, he or she gets punished heavily. In this case the real life situation refers to girls who if they become stubborn when they get married, will be punished heavily. A woman has to agree to what the in-laws tell her. That is why there is an idiomatic expression that says '*Riṋe ri na afhio ro ḓa nga kholomo*!' (We have got nothing to say since cattle were paid for marriage). This cements the fact that a married woman must accept everything from the in-laws, good or bad. She must not become stubborn because serious punishment will be meted out to her.

When the song is performed for 'genuine idea' as structure of performance, the following happens:

#### 4.5.10.1 **Singing**

Singing takes place as indicated in the 'surprise' as structure of performance under 4.5.9.2 above.

#### 4.5.10.2 **Hooking of fingers**

This is the same process as indicated in the 'surprise' as structure of performance 4.5.9.2.

#### 4.5.10.3 **Downward and upward movement**

The process is the same as indicated under 'surprise' as structure of performance (4.5.9.3).

### 4.5.11 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* INITIATION SCHOOL SONGS

**'Go somewhere'** as structure of performance gives the listeners the events that follow each other chronologically, showing events that can be understood by the listeners. There must be meanings in words that follow each other.
An example is as follows:

> *Nyamuḓanga ḽo otsha ŋama!*
> (Nyamudanga has roasted meat!)
> *Ḽi vho kundwa u fula!*
> (It (the vulture) cannot get it out of the fire!)

The words of the song indicated above follow each other meaningfully without repeating meaningless words. Davis (1988:12) says:

> It is like hello on recognizing on old acquaintance on the street. But you don't just keep saying hello, hello, hello. After hello, comes the brief exchange: "How's-the-family-are-you-still-living-in-Scarsdale?"

The meaning of the songs is that girls have started menstruating and they cannot change the situation. They have to face all the problems that other girls encountered when they got married after they showed that they are mature by way of menstruating.

When the above song for "Go somewhere" as structure of performance is performed, the following takes place:

#### 4.5.11.1 **Information collected from different girls**

The *vhadabe* or *midabe* (veterans) move from place to place (*mivhundu*) to find girls who have started menstruating for the first time.

#### 4.5.11.2 **Information sent to the chief's kraal**

After the veterans have collected the information about girls who are menstruating for the first time, they go and inform the people in the Chief's kraal.

#### 4.5.11.3 **Girls instructed to go to *vhusha* initiation school**

After the veterans have taken them to the chief's kraal, they start attending *vhusha* initiation school. The process of going from house to house collecting these girls is always accompanied by the song indicated above (*muulu*).

### 4.5.12 A 'STRONG START' AS STRUCTURE OF PERFORMANCE

In '**A strong start**' as structure of performance in the *vhusha* initiation school songs, the listener's interest is stimulated.

An example of the song to show 'A strong start as structure of performance is as follows:

*Ha athu u lila khomba*!
(She has not as yet cried!)
*A lila na vhona ngani*?
(What do you see if she has already cried?)
*Ri vhona nga malilele*!
(You see the way she *cries!)*
*Malilele* a dzinwe khomba!
(The way other mature girls cry!)

The song shows 'A strong start' as structure of performance because it talks about real people who are mature girls or initiates. The opening lines of the song capture the interest of the listeners because the first line says, 'she has not as yet cried mature girl (*Ha*

*athu u lila khomba*). The listeners would want to know why the mature girl must definitely cry.

When the song is sung, the following happens:

The initiates' hands are carried high in the air by the veterans (*midabe*) who stand behind the initiates and anchor their (initiates) hands so that they must not fall because of tiredness and pain.

4.5.12.1 The hands of the initiates must remain raised high in the air.

4.5.12.2 The process of this act takes a long time depending on the likes of the veterans. It is a painful process as it is meant to teach the initiates about the difficulty of life when they will be getting married and have their own families.

4.5.12.3 There is punishment if a girl does not cry. She is taken to her parents and her parents will pay a cow to the chief. The meaning of this performance will be indicated in the later chapter.

4.5.12.4 If the initiate cries, the parents are happy. She will show respect by (*u losha*) kneeling down on the ground.

### 4.5.13 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *VHUSHA* INITIATION SCHOOL SONGS

In the '**conclusion**' as structure of performance, in the *vhusha* songs, the meaning of the song is mentioned. The meaning of the song can also be implied. The listeners are also at liberty to interpret the meaning of the song the way they understand it.

An example of the song to show conclusion as structure of performance is the above song as follows:

*Ha athu u lila khomba*!
(She has not as yet cried!)
*A lila ni vhona ngani*?
(What do you see if she cries?)
*Ri vhona nga malilele*!
(You see the way she cries!)
*Malilele a dzinwe khomba*!
(The way other mature girls cry!)

In the song indicated above, 'conclusion' as structure of performance may give the listeners a direct meaning. For an example the listener may interpret the song directly to say a mature girls has not as yet cried. This may be regarded as a conclusion.

To some listeners, the song may conclude by saying that girls have not as yet seen the real problems of life. They are still going to see real problems when they get married hence the line of the '*Ha athu u lila khomba* (she has not as yet cried). Problems will make girls cry. The song goes on to say '*A lila ni vhona ngani*?) (What do you see if she cries?) The very same listener may go to an extent of saying the cry of these mature girls is meant for the miseries of life. That may be the conclusion of the song for some listeners.

When the song is sung for 'conclusion' as structure of performance, the following take place:

4.5.13.1 **The repetition of the song**

The same lines of the song will be repeated over and over. In Tshivenda traditional songs there is no ending of the song. The meaning of the song will go on being repeated.

4.5.13.2 The treatment of the initiates by the *midabe* (veterans) to make them cry will take place in the way indicated under 'strong start as structure of performance viz. the raising of hands by the initiates being forced to raise these hands by the veterans. (4.5.12.1).

4.5.13.3 The duration of the process when the initiates' hands are forced to remain high in the air to make the initiates feel pain (4.5.12.2 under structure of performance 'strong start').

4.5.13.4 The punishment for not crying is to force the parents to pay a cow to the chief (See 4.5.12.3 under 'strong start' as structure of performance).

4.5.13.5 The reward for crying is that of the parents and everybody else involved in the *vhusha* initiation to be happy. The initiate also becomes happy and kneels down (*u ḽosha*) to show happiness and respect to the parents (See 4.5.12.4 under 'strong start' as structure of performance).

The performance indicated above will also come to a conclusion when the performers feel exhausted by the singing process as well as the interpretation of the song to get a conclusion of the song by the listeners. As indicated earlier on, it is only the direct and the interpreted meaning of the song that will give the listeners the conclusion by giving out a meaning of the song. The performance continues because it keeps on repeating itself.

## 4.6 THE STRUCTURE OF PERFORMANCE FOR *TSHIGOMBELA* SONGS

### 4.6.1 *TSHIGOMBELA* SONGS AND THEIR STRUCTURE OF PERFORMANCE

#### 4.6.1.1 'MELODY' AS STRUCTURE OF PERFORMANCE FOR *TSHIGOMBELA* SONGS

Melody is the succession of sound after the caller has started with the song. An example of a *tshigombela* song showing melody as structure of performance is the following, as performed by the *Tshigombela tsha Makonde*, at *Tshitandani* Show Ground, 31 *Ṱhangule*, 2002:

*Mbuya vhuhadzi mbuyelele!* (Melody)
(A woman who ran away from where she was married continues
Breaking other women's families!)
*Yo vhuyela zwiḽa zwa madekwe!* (Harmony)
(She came back for what happened last night!)

*Yo vhuyela zwiḽa zwa madekwe!*
(She came back for more for what happened last night!)

The above melody as structure of performance for *tshigombela* songs captures the attention of the listeners. It says *'Mbuyavhuhadzi mbuyelele'* (A woman who ran away from her husband and came back to her parents will continue loving other women's husbands).

When the caller starts those who respond to the melody will say *'Yo vhuyela zwiḽa zwa madekwe'* (She has come back for more for what happened last night). This is the harmony as structure of performance which will be dealt with on its own. But because, melody cannot be performed alone without harmony, it is of vital importance to mention harmony in order to get the meaning of the melody as structure of performance in the *tshigombela* songs.

When the melody as structure of performance in the *tshigombela* songs is played, the following takes place:

#### 4.6.1.1.1 **Introduction**

The **melody** *Mbuyavhuhadzi mbuyelele* is preceded by the melody of the song for introduction.

The melody as structure of performance for t*shigombela* song which is for an introduction by the *tshigombela* performers from *Makonde* is the following:

*Vho u ḽa vha takale nga shango!* (melody)
(Eat and rejoice in this world!)

*Vho Muzila!* (harmony)
(Mr Muzila!)

When this introduction song is sung, the following happen: *(Tshigombela tsha Makonde,* at *Tshitandani* Show Ground, 31 *Thangule* 2002).

#### 4.6.1.1.2 **Single file**

The *tshigombela* performers enter the ground singing the melody *'Vho u la vha takale'* (Eat and rejoice), following each other in a single file.

#### 4.6.1.1.3 **Bending down**

They sing the song while bending down, facing forward. They do not stand upright. They bend forward to show respect. This bending down process is accompanied by singing the introductory song.

#### 4.6.1.1.4 ***U losha* (showing respect)**

These performers show respect (*u losha*) by means of sleeping on the ground on their sides.

#### 4.6.1.1.5 **Circle**

After *u losha* (showing respect), the *tshigombela* performers stand up and form a circle.

### 4.6.1.2 **Singing of the main song**

After making a circle the main song "*Mbuyavhuhadzi mbuyelele*" is performed. It is performed as follows:

### 4.6.1.3 **Moving around anti-clockwise**

When the melody of the song has been started, the women or girls performers start moving anti-clockwise. They perform according to the tune of the melody which

continues to be the responsibility of the caller. This will also make the respondents respond by supporting the melody.

#### 4.6.1.4 **Dancing *(u gaya)***

Melody as structure of performance is performed while at the same time the girls or women perform different types of styles (*milenzhe yo fhambanaho*).

#### 4.6.1.5 **Performers sitting in the middle of the circle**

There are performers sitting in the middle of the circle. They are surrounded by those who are dancing *tshigombela*. Their task is to respond to the sound of the melody. (See *tshigombela tsha Makonde* in the video cassette performed at *Tshitandani* 31 *Ṱhangule* 2002).

#### 4.6.1.6 **Performance by four people**

When the melody as structure of performance is in progress, four women or girls will perform, two of them facing each other, and also two of them facing each other dancing.

#### 4.6.1.7 **Whistle performance**

The whistle is also blown to make the melody as structure of performance become more enjoyable. The whistle also motivates the performers to perform extremely well. (See *Tshigombela Tsha Tshikweṱa*, Video Cassette performed at *Tshitandani*, 31 *Ṱhangule* 2002).

#### 4.6.1.8 **Ululation**

When women and old women are inspired by the melody as structure of performance they begin ululating.

#### 4.6.1.9 **Putting a mark on the ground**

When the melody as structure of performance, as well as the dancing is in progress, one performer will throw a hat or a handkerchief on the ground. The reason for this performance is to make every performer aware that when dancing, they must not move far away from the mark. If they move far apart from each other, their voices will no longer be audible enough for the listeners to understand the meaning of the song and also to enjoy the song. Performers may even fail to perform different steps together. Their voices must produce one strong compact sound.

#### 4.6.1.10 **Attire**

##### 4.6.1.10.1 **White shirt**

A white shirt is worn by performers. It is a long sleeved shirt. When the melody is performed, the performers dance behind each other facing inside the circle. These white shirts look more beautiful when the dancing is in progress. Most importantly, these shirts are always clean.

##### 4.6.1.10.2 **Waist Coat (*Tshiṋorobadzhi*)**

A black waistcoat is also worn by these performers.

##### 4.6.1.10.3 **A hat**

A hat is also worn over their heads when they perform melody as structure of performance in *tshigombela* songs.

#### 4.6.1.11 **Beads and dress *(miṅwenda*)**

Around the waist beads are worn. They have different colours viz. red and white. There may be some colours but the most conspicuous colours are red and white, the meaning of which will be discussed in the following chapter. The *miṅwenda* (dress) have the same

colours as the beads namely, red and white. They may be mixed with other colours also but red and white are always conspicuous.

#### 4.6.1.12 **Handkerchiefs**

White handkerchiefs are also carried and waved when melody as structure of performance is performed. Each performer will carry two handkerchiefs to wave when *tshigombela* melody, as structure of performance has reached its peak.

#### 4.6.1.13 ***Thuzwu***

On the legs *thuzwu* instruments are worn. These *thuzwu* are made up of the fruits of a certain tree called *mutuzwu* hence the name *Thuzwu* which is the name of the fruits of the tree called *mutuzwu*. Inside these *thuzwu* instruments, the seeds of *mutuzwu* are put. The purpose is to get a sound that will make *tshigombela* melody more enjoyable when the sound is produced on the performers' legs when they perform.

### 4.6.2 **'HARMONY' AS STRUCTURE OF PERFORMANCE**

As indicated earlier on, **harmony** is when voices go up and down producing different sounds. This will even co-ordinate with the performance when *tshigombela* is performed. These different sounds bring about the musical sense. An example of a song to show harmony as structure of performance is as follows: It is the *tshigombela* song by the *Tshigombela* of *Tshikweṱa* (*Tshitandani* show ground, 31 August 2002)

*Godobedzha hae!*
*U a lila wa nngovhole!*
(There is a big cry!)
*Godobedzha hae!*

*A tshi lila ni ḓo mu fhani!*
(What will you give him when he cries?)
*Godobedzha hae!*
*Godobedzha hae!*
*Ni ḓo mu fha kholomo mbili*
(You will give him two cattle!)

*Godobedzha hae!*
*Godobedzha hae!*
*Ya vhuraru i d̂o vha nngu!*
(The third one will be a sheep.)
*Godobedzha hae!*
*Godobedzha hae!*
*Ndi tshivhindi tsha vhakololo*
(It is the liver for the princesses!)
*Godobedzha hae!*
*Godobedzha hae!*

In the above indicated song, ***Godobedzha hae*** is the melody. Harmony is as follows:

*U a lila wa nngovhole!*
((There is a big cry!)
*A tshi lila ni d̂o mu fha ni?*
(What will you give him when he cries!)
*Ni d̂o mu fha kholomo mbili!*
You will give him two cattle(!)
*Ya vhuraru i d̂o vha nngu!*
(The third one will be a sheep!)
*Ndi tshivhindi tsha vhakololo*
(It is a liver for the Princess and princesses!)

This song indicated above is for entering the ground arena or the dancing ground.

After the caller has started the song by the melody, viz. *Godobedzha hae!* those who respond will respond in the form of Harmony indicated above. Therefore for harmony as structure of performance, the following will happen:

#### 4.6.2.1 ***Muduba* (Single file)**

The women or girls enter the dancing ground walking in single file.

##### 4.6.2.1.1 **Looking down**

These groups of women or girls enter the dancing ground singing harmony as structure of performance, looking down on the ground.

#### 4.6.2.2 **Anti-clockwise walking**

As the women or girls enter the dancing arena, they sing harmony walking anti-clockwise. This harmony is preceded by the melody because harmony goes hand in hand with melody.

#### 4.6.2.3 **Lying on the side**

Singing harmony which was preceded by the melody, the women lie on the ground on their sides for a few minutes (The meaning of this performance will be discussed in the chapter to come).

#### 4.6.2.4 **Standing up**

The women or girls stop singing harmony and melody and stand up. They become ready to come up with another song to perform harmony preceded by the melody.

The meaning of the song is that of the Chief viz. *Godobedzha* asks for things from his subjects they will have to give them to him. When you give to him, you consider his children also namely *vhakololo* (princess and princesses). This is indicated by the harmony when it says: '*Ni ḓo mu fha kholomo mbili'* (you will give him two cattle) *'Ya vhuraru i ḓo vha nngu'* (The third one will be a sheep).

In this way, the chief's subjects must look after him when he is in need.

#### 4.6.2.5 **Singing the main song**

Harmony as structure of performance in the main song is indicated as follows. It is indicated in the *tshigombela* song sung and performed by the *Tshikweṱa tshigombela* group at *Tshitandani (Makhado)* show ground, on 31 August (*Ṱhangule)* 2002. The song will show harmony as follows:

*Muvhusoni wa Vho-Mandela zwo nakelela!*
(In Mandela's government things are perfect!) (melody)

*Ahee ahee zwo naka!*
(Yes, yes things are perfect!) (**harmony**)

*U vhuswa nga Vho-Mandela zwo naka!*
(To be governed by Mandela is perfect!) (melody)

*Ahee ahee zwo nakelela!*
(Yes, yes it is perfect!) (**harmony**)

When **harmony** as structure of performance is performed in the song indicated above, the following happen:

#### 4.6.2.6 **Moving around the dancing ground Anti-Clockwise**

When harmony as structure of performance is in progress after the caller had started with the melody, the *tshigombela* women or girls start dancing anti-clockwise.

#### 4.6.2.7 **Dancing seriously (*u gaya)***

The women or girls dance very seriously *(u gaya)* at the same time singing the harmony which is preceded by the melody of the above indicated song.

#### 4.6.2.8 **Performers in the middle of the circle**

Harmony as structure of performance is also performed by the group of women or girls sitting in the middle of the circle formed by the performers. They harmonize the melody started by the caller.

#### 4.6.2.9 **Four people performing**

When the harmony of the song is sung, four women or four girls perform facing each other. Two girls or two women will face each other performing harmony preceded by the melody. Two girls or women will also perform on one side facing each other performing

this harmony. The rest of the *tshigombela* group performers will be watching the way the four performers are performing. They are singing harmony preceded by the melody.

#### 4.6.2.10 **Ululation**

Old women and also women present end up ululating when harmony is being sung and performed by the *tshigombela* group.

#### 4.6.2.11 **A mark on the ground**

When harmony as structure of performance is performed, also accompanied by *tshigombela* dance, a women or a girl throws a hat or a handkerchief on the ground. The purpose of this act is to mark the area where the performers must consider when they perform *tshigombel*a dance. They are not supposed to dance far away from that mark. They must perform nearer each other for their voices to become one and produce the powerful sound preferred by the audience. This also helps them to have uniformity when they perform different styles.

#### 4.6.2.12 **Attire**

##### 4.6.2.12.1 **White shirt**

The performers prefer to wear a white shirt when they perform harmony preceded by the melody when they perform *tshigombela* songs. Nowadays the *tshigombela* performers also wear other colours e.g. orange T-shirts and others. The meaning will be discussed in the chapter that is to follow.

##### 4.6.2.12.2 ***Tshiṋorobadzhi*** **(Waist coat)**

A black waist coat is also worn by the performers viz. girls or women. The waistcoat is worn over the shirt.

#### 4.6.2.12.3 **A hat**

A hat is also worn over the head when harmony is performed in the *tshigombela* songs. The preferred colour is black or even brown.

#### 4.6.2.12.4 **Beads**

When harmony as structure of performance is performed, beads are worn by the performers around their waists. These beads have many colours, but the most visible colours are red and white. As indicated earlier on, the meaning of these colours will be dealt with in the coming chapter.

#### 4.6.2.12.5 ***Miṅwenda* dress**

*Miṅwenda* (dress) are also worn around the waist when harmony preceded by the melody is performed. These *miṅwenda* (dresses) have different colours. Threads that are used to decorate these *miṅwenda* at the bottom are of different colours, i.e. red, white and black. Again these colours have meanings and will be discussed later.

### 4.6.2.13 **Handkerchiefs**

When harmony as structure of performance is performed, handkerchiefs are carried by the girls or women and are waved when the *tshigombela* dance has reached its peak. Today some *tshigombela* performers use a yellow duster instead of white handkerchiefs.

### 4.6.2.14 **Whistling**

Whistles are blown especially when the *tshigombela* harmony, melody and performance has reached its zenith.

#### 4.6.2.15 **Ululation**

When the listeners get inspired by the harmony performance, preceded by the melody, they ululate to express their enjoyment as well as motivating the performers to perform to the best of their abilities.

#### 4.6.2.16 ***Thuzwu***

*Thuzwu* are instrument worn on the legs by the *tshigombela* performers. They are made out of the fruit of the tree called *mutuzwu*. When harmony is in progress, the *thuzwu* worn by the girls or women, produce the sound like that of percussions. This makes the *tshigombela* songs more exciting and enjoyable.

### 4.6.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

'**Dynamics**' is the strength of the tone. Therefore dynamics as structure of performance in the *tshigombela* songs is identified by means of drums that are performed. In some *tshigombela* performers' dynamics as structure of performance is produced in the form of three small drums. An example is the dynamics performance by the *tshigombela* of *Tshikweṱa* at *Tshitandani* Show Ground, on 31 August 2002. In the *tshigombela* group of *Makonde*, dynamics as structure of performance is produced in the form of two (2) membraphones.

As example of the song to show dynamics as structure of performance by the *tshigombela* group of *Tshikweṱa* indicated above is as follows:

*Phame yo mmbaisa ndo luṅwa nga phame haa!*
(The scorpion stung and hurt me!)
*Phame yo nnduma tshanḓa ndo luṅwa wee, haa!*
(The scorpion stung me on the hand, I got stung haa!)
*Dokotela iḓani-ha na dzhekiseni ndo luṅwa wee haa!*
(Doctor bring along your injection I got stung *wee*, *haa*!
*Mbilu yanga yo dinalea ndo luṅwa nga phame*
(I feel disappointed, I got stung!)

When the above indicated song is sung, three women or girls perform three drums so loudly that they produce a very strong sound. This is **dynamics** as structure of performance in the *tshigombela* songs. The meaning of the song is to make people aware that a scorpion can cause a slot of pain if it has stung a person. One must consult a doctor. An example of a song to show dynamics as structure of performance by the *tshigombela* Group of *Makonde* at *Tshitandani* show ground, 31 August 2002 is as follows:

*A si vhala vha a shavha tshibulebule!*
(There! They run away to avoid identification!)
*Heli shango la Venda!*
(This country of Venda!)
*A si vhala vha a shavha tshibulebule!*
There, they run to avoid identification!)
*Li na maviavhathu!*
It has ritual murderers)
*A si vhala vha a shavha tshibulebule!*
There they run to avoid identification!)

When the above song is sung, the dynamics as structure of performance is performed by using only two membraphones. These mebraphones are performed in such a way that they produce a very strong tone of the sound. This motivates the performers to perform very well.

When the above two songs are performed, and the dynamics produced as structure of performance, the following take place:

#### 4.6.3.1 **Singing**

When drums are performed and produce a very strong tone, the song performed is sung very loudly. This is done in order to go according to the tonal strength of the sound produced in to suit the yelling of the voices.

#### 4.6.3.2 **Dancing *(u gaya)***

The sound of the drums motivates the performers to dance very seriously stumping on the ground. They (the performers) are usually inspired by the strength of the tone produced by the drums.

#### 4.6.3.3 **Four women or girls performing**

Four women or girls enter the arena and divide themselves into two pairs. They start dancing vigorously, being motivated by the tonal strength of the drums sound. (See video cassette of *Tshigombela* at *Tshitandani* Show Ground, 31 August 2002).

#### 4.6.3.4 **Whistle performance**

When drums or membraphones produce the very strong tonal sound for dynamics as structure of performance, the performers blow the whistle very loudly to match the sound produced by the drums or membraphones.

#### 4.6.3.5 **Sound of feet with *thuzwu* (instrument)**

Dynamics as structure of performance is not only produced by the sound of the drums only. It is also produced by the sound of the feet on which *thuzwu* (instrument) is worn. When the tonal strength of sound is in progress, the dancers dance very seriously such that their feet with *thuzwu* on, produce the sound that can be heard by the entire audience when *tshigombela* is performed.

#### 4.6.3.6 **Ululation**

The tonal strength of ululation is also very high when the tonal strength of the drums or membraphones is also high. Therefore dynamics as structure of performance is also produced by the tone of the drums or membraphone sound as well as by the tonal strength of ululation.

### 4.6.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE

Rhythm as structure of performance implies the movement of the sound. An example of a song to show rhythm as structure of performance in the *tshigombela* songs is the following: This is the song by *Tshigombela* group of *Muhuyu* at *Tshitandani* show ground, 31 August 2002.

*Mmbwa yanga Tshamaṱo yo fa!*
(My dog Tshamaṱo has died!)
*Yo vhulawa yo ḽa ni?*
(What has it ate in order to be killed?)
*Mmbwa yanga Tshamaṱo yo fa!*
(My dog Tshamaṱo has died!)
*Yo vhulawa yo ḽa magerere!*
(It got killed for eating *magerere!*(locusts))
*Yo vhulawa yo ḽani haa!*
(Why was it killed, haa!)
*Yo vhulawa yo ḽa magerere!*
(It got killed for eating *magerere*!)

Rhythm as structure of performance controls the performance of the performers. If the rhythm is faster, the performers are also forced to perform *tshigombela* songs fast. If the rhythm of the song is slow even the performers are expected to perform slowly. It also takes the meaning of the song into consideration. In the song indicated above, the meaning is that of lamenting the death of the dog for eating *magerere* (big locusts).

The rhythm of the song as structure of performance in the *tshigombela* song is slower when performed by women who are older. This is where the rhythm fits the meaning of the song as it is the song for complaining. The rhythm as structure of performance becomes very fast when it is performed by the young girls who are very energetic and who performs it very fast as well as singing it very fast.

When rhythm as structure of performance is performed the following takes place:

#### 4.6.4.1 **Singing by older women**

When rhythm as structure of performance is performed by the older women, the rhythm is slower. They sing slowly because they are no longer very fast in their actions.

#### 4.6.4.2 **Dancing (*U gaya*)**

Rhythm as structure of performance in the performance rendered by old women when they sing influences the way they dance (*u gaya).* The dance is slow as it goes according to the pace of the singing which is also slow.

#### 4.6.4.3 **Singing by young girls**

The rhythm as structure of performance performed by young girls is very fast. It is due to the energy that they still have.

#### 4.6.4.4 **Dancing *(u gaya*) by young girls**

Rhythm as structure of performance performed by young girls, inspires them to dance (*u gaya*) very fast. This is because they are still full of energy. They dance jumping very high and fast. They also charge styles very fast.

#### 4.6.4.5 **Whistling (*u lidza ndwevha*) by girls**

The young girls also motivate rhythm as structure of performance by blowing the whistle according to the rhythm of the song i.e. the sound of the whistle goes according to the rhythmical flow of the song.

#### 4.6.4.6 **Attire by young girls**

##### 4.6.4.6.1 **White shirt**

Young girls do not wear a white shirt. They do not have this white shirt because they do not have a man who is intending to marry them because they are still very young. For the mature girls (*dzikhomba*), it is the responsibility of the man who is going to marry the girl to buy a white shirt for the *tshigombela* process.

#### 4.6.4.7 **A hat**

Young girls do not wear a hat when they perform rhythm as structure of performance. They do not have the hats because they have not as yet reached the stage to get *lumalo* (money paid for getting married) paid for them. They perform rhythm as structure of performance very fast without hats on their heads.

#### 4.6.4.8 **Beads**

Young girls also wear beads around their waists when rhythm as structure of performance is performed. These are beads that suit their sizes. The colours of these beads are the same as the beads worn by mature girls and old women who perform *Tshigombela* and its rhythm.

#### 4.6.4.9 ***Miṅwenda* (dress)**

*Miṅwenda* are also worn by the young girls when rhythm as structure of performance is performed. The colours of the threads that are used to decorate the *miṅwenda* when they are tailored are the same as the colours of the *miṅwenda* worn by the mature girls and the women who perform the rhythm of *tshigombela.*

#### 4.6.4.10 **Handkerchiefs**

Very young girls also carry handkerchiefs when they perform the rhythm of *tshigombela* as structure of performance.

#### 4.6.4.11 ***Thuzwu***

To perform rhythm as structure of performance very well, young girls also wear *thuzwu* instrument to make *tshigombela* performance more exciting. (See video cassettes or DVD). Mature girls and women also wear these instruments.

#### 4.6.4.12 **Ululation**

When young girls perform rhythm as structure of performance, the audience end up ululating because they become inspired by the fast performance rendered by these young girls.

### 4.6.5 'THE QUESTION PLOT' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The question plot as indicated earlier on is also a structure of performance in the *tshigombela* songs and performance. The question is put in the first opening line of the song. The question in the opening line of the song gives the listeners some clue about the plot of the song that is coming.

An example of a *tshigombela* song to show the 'Question plot' as structure of performance is as follows: This is the song by the *tshigombela* group of *Tshiheni* (*Tshigombela tsha Tshiheni*) at *Tshitandani* Show Ground on 31 *Thangule* 2002.

*Vhala vha hashu vho vhuya naa?*
(Did my husband come back?)
*Vho vhuya mulovha?*
(He came back yesterday?)
*A vho ngo vhuya, vho vhuya naa?*
(He did not come back, did he come back?)

*Hee, ahee vho vhuya mulovha*
(Hee, ahee, he came back yesterday!)
*A vho ngo vhuya!*
(He did not come back?)
*Yowee vho vhuya naa?*
(*Yowee*, did he come back?)
*Vho vhuya mulovha!*
(He came back yesterday.)

The question plot as structure of performance is well indicated by the opening line of the song when it says *'Vhala vha hashu vho vhuya naa?'* (did my husband come back?) It is the caller who starts the song. Those who respond say *"Vho vhuya mulovha"* (He came back yesterday). Again the caller says *'A vho ngo vhuya, vho vhuya naa?'* (He did not arrive at my place, did he come back?). Since there is no proper answer to the question, it is evident that the plot of the song concerns treachery by the husband. Instead of coming home to his wife from the urban areas like others who come home to see their wives and children, this one's whereabouts are not known.

When the 'question plot' as structure of performance is performed, the performers perform as indicated in the other structures of performance indicated earlier on. The above song is sung to show the 'question plot' as structure of performance. The performers dance *(u gaya),* the whistle is blown to make the performance more exciting. The sound of their feet and that of the *thuzwu,* worn on their feet, is also heard when they stamp on the ground. The handkerchiefs are also waved by all the young girls, mature girls or women simultaneously. Ululation is also heard performed by the old women who have come to enjoy the performance of the *tshigombela* songs (see the video cassette of *Tshigombela tsha Tshiheni*) at Tshitandanu Show Ground on 31 Thangule, 2002).

### 4.6.6 THE 'RETURN' AS STRUCTURE OF PERFORMANCE

The '**return**' as structure of performance is when the opening line of the *tshigombela* song returns again. An example of the song to show a 'return' as structure of performance by the *Tshigombela* of *Dopeni*, at *Tshitandani* show ground, 2002, is as follows:

*Ahee, ahee ro vhuya!*
(*Ahee, ahee*, we have returned.)
*Hee ahee ro vhuya!*

(*Hee, ahee* we hae returned!)
*Ahee ahee ro vhuya wee!*
(*Ahee ahee!* we have returned.)
*Hee ahee! ro vhuya!*
(*Ahee, ahee*, we have returned!)

The **return** as structure of performance is seen in the opening line of the *tshigombela* song viz. *Ahee, ahee! ro vhuya* (*Ahee, ahee!* we have returned). This line of the song is repeated again in the last line of the song namely ***Ahee, ahee ro vhuya*** (*Ahee, ahee!* we have returned).

When the *tshigombela* performers sing this song showing 'return' as structure of performance, they are telling the Chief and the society as a whole that they have returned from performing *tshigombela* for another chief (*U bva bephani*). This is after the chief and the community had sent them to another chief to perform *tshigombela* to cultivate friendship. When these girls come back, they sing the song indicated above showing "return" as structure of performance. The first line of the song returns again in the last line of the song to emphasize that indeed all the girls have returned to where they belong. Dima (Personal interview:2007) says:

> The reason why there is the return as structure of performance is to indicate to the society and the chief that the *tshigombela* performers have returned from the outing called *Bepha* from another chief.

When the return as structure of the song is performed, the procedure of performance is adhered to, namely, singing, dancing (*u gaya*), whistle blowing, handkerchief waving, as well as ululating by the audience to approve good performance. The attire worn is also the same as indicated earlier on viz: a white shirt, waist coat, a hat, *minwenda* dress around the waist, *tshiṱhuza* around the waist and *thuzwu* on the legs.

### 4.6.7 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

Foreshadowing as structure of performance in the *tshigombela* songs is when the plot of the song can be predicted before it is known. An example to show foreshadowing is the song by the *Tshigombela* group of *Makwarani* at *Tshitandani* Show Ground, 31 August 2002 as follows:

*Hee Aids i a vhulaha*!
*(Hee*; Aids kills!)
*Hetshi tshitshili a tshi na mushonga!*
(This virus has no medicine!)
*Tsho balela na madokotela!*
(Doctors cannot cure it!
*Ri amba vhahulwane vha mańanga!*
(We mean those who are specialists!)

In the song indicated above, foreshadowing as structure of performance is well indicated when the song says '*Hee Aids i a vhulaha'* (Hee Aids kills).

The plot which is hinted is the problem of Aids pandemic which is killing people in our country South Africa. Therefore this *Tshigombela* group of *Makwarani* is making people aware that they must be very careful when it comes to sexual matters.

For the foreshadowing as structure of performance when performed, the following is always performed: Singing takes place. Dancing (*u gaya*) is always performed. Blowing the whistle is performed to motivate the performers and the listeners. Handkerchiefs are always waved. Ululation is also performed by the listeners as a sign of performance approval.

All the performances indicated above are always accompanied by the suitable *tshigombela* attire viz. a white shirt, a waist coat, a hat, *tshiṱhuza* around the waist, *miṅwenda* around the waist and *thuzwu* on the legs to make dancing (*u gaya*) more exciting by the sound produced by the *thuzwu* instruments.

### 4.6.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The **scene method** as structure of performance is when *tshigombela* songs create a scene. This is where names of places are given. This makes it easier to understand the meaning of the song. An example of a *tshigombela* song to showcase the scene method as structure of performance as sung by the *Tshigombela* Group of *Tshiungani* at *Makwarela* Stadium in 1996. The song is as follows:

*Danu u vhona vha vho la ngingingi*!
(Look! They are now making love!) (*ngingingi)*
*Vha vho la ngingingi nduni hei*!
(They are now making love in this house!)
*Ndi dzula munangoni!*
(I sit at the door!)
*Ndi lala ndo ima munangoni!*
(I sleep standing at the door!)
*Vho vhulaya munna nga mbado*!
(She killed her husband using an axe!)
*Mbilu yanga i a vhavha*!
(My heart is painful!)
*Ndi lala ndo ima nga vivho!*
(I sleep standing because of jealousy!)
*Ndi tshi thetshelesa vha re nduni!*
(I listen to those in the room!)
*Vha vho la zwivhindi nduni hei!*
(They are eating livers in this house!)
*Elias hae phungo yanu!*
(Elias there is a rumour about you!)
*No vhuya na musadzi tshikhuwani*!
(You brought home a woman from urban areas!)
*Vho litsha Makwarela o bebaho!*
(You dumped Makwarela who bore children for you!)
*Elias hae ni a dovha naa!*
(Elias, are you repeating the same act?)
*Nne ri ya musanda ha Vho-Ndanduleni!*
(We are going to report you to the Chief Ndanduleni)
*Ndi ima ima nga vivho*
(I move around because of jealousy!)
*Vha vho la ngingingi nduni hei!*
(They are now making love in this house!)

In this song indicated above, a **scene method** as structure of performance is indicated when the singer (a woman) complains that a man and a woman are making love inside a house. This is referred to as *ngingingi*. Dima (personal interview:2007) says: '*Ngingingi* is when people make love. A scene is created. She also complains that this pair killed the owner of the house using an axe. A scene is again created of a person being killed by people using an axe. A scene method as structure is again created when the singer says some men like Elias bring home women from the urban areas and chase away those who bore them children like *Makwarela* who was dumped after giving birth to children for Elias. Elias therefore remains making love to the new woman that he brought from the urban areas. This is another scene that has been created. She creates another scene when she says she will report the matter to the Chief *Ndanduleni*. This means she will go to the chief's kraal which is the name of the place.

When the song indicated above indicating the **scene method** as structure of performance, it is imperative that the following procedure is followed, i.e. singing, dancing (*u gaya),* whistle blowing, handkerchiefs waving, the beating of the drum and membraphones.

The performance indicated above is always accompanied by suitable *tshigombela* attire as indicated earlier on viz. white shirt, a waist coat, hat over the head, beads around the waist, *miṅwenda, thuzwu* on the legs. This makes the **scene method** as structure of performance to be more enjoyable.

### 4.6.9 'CONFLICT' AS STRUCTURE OF PERFORMANCE FOR *TSHIGOMBELA*

**'Conflict'** as structure of performance is when a person is not happy. He or she is blaming another person. He or she may blame the society. An example of a *tshigombela* song to show conflict as structure of performance is as follows, by the *tshigombela* group of *Vhurivhuri* at the Univen stadium 2004.

*Magwede o rema ṅwana!*
(Magwede chopped the child!)
*Mathina ndi murathu wawe!*

(He is his younger brother!)
*A tshi ri ndi vha Hatshivhasa*!
(He thought it was those of Hatshivhasa!)

**Conflict** as structure of performance in the above indicated song is brought about when the singer complains about what *Magwede* did. He chopped his young brother unaware that it was his young brother. He thought he was chopping his enemies, those people of *Hatshivhasa*. The **conflict** as structure of performance is brought about when an innocent person got hurt or killed for nothing. The meaning of the song reflects hatred and conflict amongst people.

When **conflict** as structure of performance is performed, the following cannot be avoided, namely, singing, dancing anti-clockwise, whistle blowing, waving handkerchiefs with both hands, ululating by the listeners. As indicated earlier on, the attire of *tshigombela* performers is also unique. They are as follows: white shirt, waist coat, hat, beads around the waist, *miṅwenda* around the waist.

### 4.6.10 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

**'Ironic tension'** as structure of performance is when *tshigombela* songs have conflicts or surprises. Such songs motivate the interests of the listeners. An example of a *tshigombela* song to indicate this structure of performance by the *tshigombela* group of *Hamavhunda Thondoni*, at Univen Stadium 2004, is as follows:

*Na ḓi ri funani galaha*!
(You said I must love an old old man!)
*Galaha ḽi na luvhovholo*!
(An old old man always complains!)
*Zwo itwa nga mme mubebi*!
(It is my mother who is responsible for that!)
*Vha ḓi ri funani galaha!*
(She said I must love this old old man!)
*Ḽi ḓi ri mmbasele mulilo!*
(He always forces me to light a fire for him!)
*Ḽi ṱoḓa muladza wa ṅwana!*
(He also wants the food left for the child!)
*Galaha ḽi na luvhovholo!*
(An old old man always complains.)

**Ironic tension** as structure of performance in the *tshigombela* songs has conflict and a surprise. A young girl complains that she is not happy. She has been forced by her mother to marry a very old man. She has conflict in her heart because she did not love that old man. It is her mother who forced her to get married to this very old man. A surprise comes when this old man wants the food left over for the child. An old man who must think of the younger children becomes very self centred and wants to eat the food meant for the child. This is **ironic tension** as structure of performance in the *tshigombela* songs.

When the song for the ironic tension as structure of performance is sung, the following takes place:

Singing takes place as usual. Dancing *(u gaya)* is always performed, whistle blowing is also imperative, handkerchiefs waving is always performed to make the performance more desirable. Ululation by the audience always takes place.

For the ironic tension as structure of performance to be more exciting, the attire has to be the real attire for the *tshigombela* songs and performance. They must be relevant ones, namely, a white shirt for mature girls and women, **white T-shirt** for the young girls aged 7-11. Hats for mature girls and women, waist coats for mature girls and woman. Beads for young girls (7-11 age), mature girls as well as women. *Miṅwenda* for the mature girls, younger girls as well as women. *Thuzwu* is also worn by very young girls, mature girls as well as women who perform *tshigombela* songs.

### 4.6.11 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE

**'Watch your you'** as structure of performance is when the singer talks to a person who is present or absent. This is also dependent on her mind when performing *tshigombela* songs. The person to whom the singer is singing is the 'You' for the whole song. When **watch your** 'you' as structure of performance is performed, the performers or singers take 'you' into consideration until they stop singing the song. An example of a song to show 'Watch your 'you' as structure of performance by the *tshigombela* group of *Tshaulu Thondoni* at the *Makwarela* stadium, in 1996, is the following:

*Vhamusanda vha ri itani?*
(Chief what are you doing to us?)
*Huwee ri a dzhena tshigombelani!*
(We are about to perform *tshigombela)*
*Vhamusanda vha ḓo ri fhani?*
(Chef, what are you going to give us?)
*Vha ḓo ri fha kholomo mbili!*
(You will give us two cattle)
*Ya vhuraru ri ḓo ḽa ṋama!*
(We will eat meat on the third one!)

The 'you' of the song is the chief (*Vhamusanda*). Watch your 'you' as structure of performance may be performed in the chief's presence or during his absence. As it has been already indicated, in the **watch your 'you'** as structure of performance, the singer talks to a person who is present or absent.

The meaning of the song is that of telling the chief that if the *tshigombela* performers have visited the chief, he must make sure that he slaughters cattle depending on the number of the *tshigombela* performers that have visited him.

When watch your 'You' as structure of performance is performed, girls or women will sing, dance (*u gaya),* blow the whistle (*ndwevha),* wave the handkerchiefs but today some *tshigombela* performers wave a yellow duster in the place of the white handkerchiefs. There will also be ululation from the listeners to motivate the performers. The membraphones and the drum will also be performed to give the best sounds to suit the song indicated above.

### 4.6.12 'SURPRISE' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The **surprise** as structure of performance, surprises those who are listening. The surprise forces the listeners to listen more attentively. The song does not reveal the meaning of the song until the song comes to an end. An example to show surprise as structure of performance is as follows by the *tshigombela* group of *Mufulwi* at the University of Venḓa stadium 2004.

*Vhafumakadzi shango ḽi a fhela!*
(Women, the world is coming to an end!)
*Ro vhuya Limpopo!*
(We are back to Limpopo)
*Vhafumakadzi shango ḽi a fhela!*
(Women, the world is coming to an end!)
*Ro vhuya Limpopo!*
(We are back to the Limpopo)
*Vhafumakadzi ni farese vhana!*
(Women must look after your children!)

The surprise as structure of performance is not revealed at the start of the song. It is revealed at the last line of the song when the song says: *Vhafumakadzi ni farese vhana* (Women must see to it that their children are safe). This is where the listeners know that the singers are saying that women must look after their children because ritual murder can be committed on their children for the purposes of getting parts out of their bodies in order to get money. In Venḓa it is believed that if one wants to start his business, for it to flourish, human flesh must be put in the business area.. Women may also be advising each other that they must look after their children especially young girls because they may end up being raped by men or by their husbands.

When surprise as structure of performance is performed, singing is of great importance. Dancing (*u gaya)* is also of great significance. The whistle is blown; the waving of handkerchiefs is always a procedure. The listeners who are good at ululating will ululate to motivate the performers to do very well.

### 4.6.13 'STRONG START' AS STRUCTURE OF PERFORMANCE

**Strong start** as structure of performance stimulates the interests of the listeners. The song has to involve the people and what they do, what they did and when did they do such things. An example of a song is the following by the *tshigombela* group of *Makwarani* at *Tshitandani* Show Ground 31 August 2002.

*Mahaya ashu ro vha dzula!*
(We stayed happily at our homes!)
*Ro vha ro dzula mahaya ashu ndi Makwarani!*
(We were happily settle at our homes at *Makwarani!)*

**Ironic tension** as structure of performance in the *tshigombela* songs has conflict and a surprise. A young girl complains that she is not happy. She has been forced by her mother to marry a very old man. She has conflict in her heart because she did not love that old man. It is her mother who forced her to get married to this very old man. A surprise comes when this old man wants the food left over for the child. An old man who must think of the younger children becomes very self centred and wants to eat the food meant for the child. This is **ironic tension** as structure of performance in the *tshigombela* songs.

When the song for the ironic tension as structure of performance is sung, the following takes place:

Singing takes place as usual. Dancing *(u gaya)* is always performed, whistle blowing is also imperative, handkerchiefs waving is always performed to make the performance more desirable. Ululation by the audience always takes place.

For the ironic tension as structure of performance to be more exciting, the attire has to be the real attire for the *tshigombela* songs and performance. They must be relevant ones, namely, a white shirt for mature girls and women, **white T-shirt** for the young girls aged 7-11. Hats for mature girls and women, waist coats for mature girls and woman. Beads for young girls (7-11 age), mature girls as well as women. *Miṅwenda* for the mature girls, younger girls as well as women. *Thuzwu* is also worn by very young girls, mature girls as well as women who perform *tshigombela* songs.

### 4.6.11 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE

**'Watch your you'** as structure of performance is when the singer talks to a person who is present or absent. This is also dependent on her mind when performing *tshigombela* songs. The person to whom the singer is singing is the 'You' for the whole song. When **watch your** 'you' as structure of performance is performed, the performers or singers take 'you' into consideration until they stop singing the song. An example of a song to show 'Watch your 'you' as structure of performance by the *tshigombela* group of *Tshaulu Thondoni* at the *Makwarela* stadium, in 1996, is the following:

*Vhamusanda vha ri itani?*
(Chief what are you doing to us?)
*Huwee ri a dzhena tshigombelani!*
(We are about to perform *tshigombela)*
*Vhamusanda vha ḓo ri ḓhani?*
(Chef, what are you going to give us?)
*Vha ḓo ri ḓha kholomo mbili!*
(You will give us two cattle)
*Ya vhuraru ri ḓo ḽa ṋama!*
(We will eat meat on the third one!)

The 'you' of the song is the chief (*Vhamusanda*). Watch your 'you' as structure of performance may be performed in the chief's presence or during his absence. As it has been already indicated, in the **watch your 'you'** as structure of performance, the singer talks to a person who is present or absent.

The meaning of the song is that of telling the chief that if the *tshigombela* performers have visited the chief, he must make sure that he slaughters cattle depending on the number of the *tshigombela* performers that have visited him.

When watch your 'You' as structure of performance is performed, girls or women will sing, dance *(u gaya),* blow the whistle *(ndwevha),* wave the handkerchiefs but today some *tshigombela* performers wave a yellow duster in the place of the white handkerchiefs. There will also be ululation from the listeners to motivate the performers. The membraphones and the drum will also be performed to give the best sounds to suit the song indicated above.

### 4.6.12 'SURPRISE' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The **surprise** as structure of performance, surprises those who are listening. The surprise forces the listeners to listen more attentively. The song does not reveal the meaning of the song until the song comes to an end. An example to show surprise as structure of performance is as follows by the *tshigombela* group of *Mufulwi* at the University of Venḓa stadium 2004.

*Vhafumakadzi shango ḽi a fhela!*
(Women, the world is coming to an end!)
*Ro vhuya Limpopo!*
(We are back to Limpopo)
*Vhafumakadzi shango ḽi a fhela!*
(Women, the world is coming to an end!)
*Ro vhuya Limpopo!*
(We are back to the Limpopo)
*Vhafumakadzi ni farese vhana!*
(Women must look after your children!)

The surprise as structure of performance is not revealed at the start of the song. It is revealed at the last line of the song when the song says: *Vhafumakadzi ni farese vhana* (Women must see to it that their children are safe). This is where the listeners know that the singers are saying that women must look after their children because ritual murder can be committed on their children for the purposes of getting parts out of their bodies in order to get money. In Venḓa it is believed that if one wants to start his business, for it to flourish, human flesh must be put in the business area.. Women may also be advising each other that they must look after their children especially young girls because they may end up being raped by men or by their husbands.

When surprise as structure of performance is performed, singing is of great importance. Dancing (*u gaya)* is also of great significance. The whistle is blown; the waving of handkerchiefs is always a procedure. The listeners who are good at ululating will ululate to motivate the performers to do very well.

### 4.6.13 'STRONG START' AS STRUCTURE OF PERFORMANCE

**Strong start** as structure of performance stimulates the interests of the listeners. The song has to involve the people and what they do, what they did and when did they do such things. An example of a song is the following by the *tshigombela* group of *Makwarani* at *Tshitandani* Show Ground 31 August 2002.

*Mahaya ashu ro vha dzula!*
(We stayed happily at our homes!)
*Ro vha ro dzula mahaya ashu ndi Makwarani!*
(We were happily settle at our homes at *Makwarani!)*

*Ro vha ro dzula mahaya ashu!*
(We stayed happily at our homes!)
*Ndi ri na kale ro vha ro dzula!*
(I say long ago we stayed happily at our homes!)

**Strong start** as structure of performance in the above indicated song involves real people in a real life situation. It indicates what people did in the past viz. staying happily at their homes long ago before they were disturbed by the political situation of the country.

The meaning of the song is that of lamenting the loss of the peaceful times of the past that was disturbed by the political situation of the country. For the *tshigombela* songs, **strong start** as structure of performance, cannot be performed without singing, dancing (*u gaya*) blowing whistles, waving handkerchiefs, beating membraphones and drums as well as ululating. The above indicated performances bring about the real *tshigombela* that preserve the culture and tradition of the Vhavenḓa.

### 4.6.14 'A GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

The '**genuine idea**' as structure of performance in the *tshigombela* songs takes genuine people in their real life situations. There must be ideas in the songs. The emotions of the listeners must be provoked. An example of a song to support the **genuine idea** as structure of performance is the song by the *tshigombela* group of *Makonde* at *Tshitandani* Show Ground on the 31 August 2002. it is as follows:

*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)
*Heḽi shango ḽa Venḓa*
(This land of Venḓa!)
*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)
*Ḽi na maviavhathu!*
(Venḓa has ritual murderers!)
*A si vhaḽa vha a shavha tshibulebule!*
(There they ran away fearing the secret to be revealed!)

The '**genuine idea**' as structure of performance in the *tshigombela* song indicated above, real people are taken into consideration as they are running away, afraid that what they did is going to be revealed.

There are ideas in the song and the people's emotions are provoked because the people running away have committed ritual murder.

The meaning of the song is that of making people aware that there are ritual murderers in Venda. It also denotes that if one commits murder, he will never be free. He will always be afraid and run away if people start talking about that incident when ritual murder was committed.

Singing is imperative, as well as dancing (*u gaya*), moving anti-clockwise, waving handkerchiefs, blowing the whistle, beating the drums as well as ululation by the listeners, for this song.

### 4.6.15 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

**'Go somewhere'** as structure of performance means that there must be chronological order of events in the song. Meaningful words must follow each other. There must be meaning in the song. An example of a song by the *tshigombela* group of *Mudunungu* at *Tshitandani* Show Ground on the 31 August 2002 is as follows:

*Vha vhuya vha tonga hee!*
(He once showed off!)
*Vho vhuya vha tonga nga mufarekano!*
(He showed off because he had a concubine!)
*Vho vhuya vha tonga hee!*
(He once showed off!)
*Vho vhuya vha tonga nga mufarekano!*
(He once showed off because of his concubine!)

"**Go somewhere**" as structure of performance is well indicated in the *tshigombela* song indicated above. The song says he once showed off because he was proud of the concubine that he had. The singer is the man's wife reminding him of his bad behaviour

taking her for granted because of the concubine that he had. Therefore ideas follow each other very well because there is a reason why the man was showing off.

The meaning of the song is that people may forgive but they never forget. The woman forgave her husband but she did not forget the treatment she got from her husband when he had his concubine.

The "**go somewhere**" as structure of performance cannot be acceptable without singing by the girls or women, dancing *(u gaya)*, whistle blowing, handkerchiefs waving, beating drums as well as ululating by the audience to show enjoyment as well as motivating the performers to perform excellently.

### 4.6.16 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *TSHIGOMBELA* SONGS

'**Conclusion**' as structure of performance is when the meaning of the song is mentioned. Sometimes it is left for the listeners to interpret the meaning of the song. An example of a *tshigombela* song to show 'conclusion' as structure of performance where the meaning is mentioned is the following by the *tshigombela* group of *Muhuyu* at *Tshitandani* Show Ground, 31 August 2002.

*Mmbwa yanga Tshamaṱo yo fa!*
(My dog Tshamaṱo is dead!)
*Yo vhulawa yo ḽa magerere!*
(It got killed for eating *magerere!* (big locusts)

In the 'conclusion' as structure of performance, the song indicated above denotes the meaning of the song which has been mentioned. It is not left for the listeners to interpret.

An example of a song to show conclusion as structure of performance, where the song is left for the listeners to interpret is the following by the *tshigombela* group of *Vhurivhuri Ngweṋani* at Univen stadium 2004.

*Ro vhona ntsa i tshi lela ṅwana!*
(We have seen the buck baby sitting!)

*Vhamusanda nne ri a ṱuwa*!
(Chief we are leaving!)
*Ro vhona ntsa i tshi lela ṅwana!*
(We have seen the buck baby sitting!)

The above indicated song for 'conclusion' as structure of performance in the *tshigombela* song has a meaning which is left for the listeners to interpret. The meaning of that song is telling the chief that what they see is not according to the culture and the tradition that they know. It is a taboo and therefore they have seen enough and they are leaving.

## 4.7 THE STRUCTURE OF PERFORMANCE FOR *MALENDE* SONGS

### 4.7.1 'MELODY' AS STRUCTURE OF PERFORMANCE

Melody as structure of performance for *malende* is when the listeners get the succession of sound. A song by *malende* group of *Luaṋame*, Ḍambuvo TV *malende* 2006, is as follows:

*Hoyu ṅwana ndi ndeṅwa!* (melody)
(This child is spoiled.)

*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Kuswiekuswie ḽo ṱuwa*! (melody)
(She sweeps the floor a little and run away!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Ngei tshikoloni ha dzuli!* (melody)
(She does not attend classes at school.)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Havha vhana ndi dzindeṅwa!* (melody)
(These children are spoiled!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*A vhea khali o sia!* (melody)
(She leaves the pot without finishing cooking!)
*Ḽi nga zhangantavhila!*
(She is like a barbarian!)
*Hafha fhethu ha ambiwi*!
(She is not talked about here!)
*Ḽi nga zhangantavhila!*

(She is like a barbarian.)
*Ripoto ya hone ndi ṅwana!*
Her report from school is a child!)
*L̂i nga zhangantavhila!*
(She is like barbarian!)
*Hu pfi tshikoloni ha d̂ivhi!*
(It is said she is not bright at school.)
*L̂i nga zhangantavhila!*
(She is like barbarian!)
*Yuwii ndi ndeṅwa!*
(Yuwii she is spoiled.)
*L̂i nga zhangatavhila*
(She is like barbarian!)

The melody as structure of performance in the above indicated *malende* song is:

*Hoyu ṅwana ndi ndeṅwa!*
(This child is spoiled!)
*Kuswiekuswie, l̂o t̂uwa!*
(She does not finish sweeping the floor!)
*Ngei tshikoloni ha d̂ivhi!*
(She is not bright at school!)
*Havha vhana ndi dzindeṅwa!*
(These children are spoiled!)
*Hafha fhethu ha ambiwi!*
(She is not talked about here!)
*Repoto ya hone ndi ṅwana!*
(Her report from school is a child!)
*Tshikoloni hu pfi ha d̂ivhi!*
(She is not bright at school!)
*Yuwii ndi ndeṅwa!*
(Yes she is spoiled!)

The meaning of this melody as structure of performance is that some young girls are very spoiled. When she is requested to sweep the floor clean, she runs away. What she likes most is men's and boys. Her report from school is a child. At school she does not do well.

When the above indicated melody, as structure of performance is performed, the following happens:

#### 4.7.1.1 **Singing**

A woman or a man starts with a song that he or she likes very much. The respondents will respond to the melody as structure of performance for *malende* songs by singing the harmony of the song. This is confirmed in the Ḏambuwo TV.DVD by the *malende* group of *Luaṉame* 2006. In the *malende* performance, the melody and harmony work together. They do not work in isolation from each other.

#### 4.7.1.2 **Tightening clothing and warming up**

When **melody** as structure of performance is performed, the performer firstly makes it a point that the clothes are well fastened to his or her body. This is done in order to prevent them from falling when he or she jumps very high when performing this melody as structure of performance. A woman makes it a point that her *miṅwenda* (attire) will not fall when she starts performing. She does this, singing the melody of the song, while getting ready to perform. The same applies to a man although a man will only move around because his pair of trousers is already fastened by his belt, but he also moves around singing the melody of the song. Most importantly, he or she mut get inspired by the song he or she started before dancing. He or she will move around waiting for the inspiration to take place.

#### 4.7.1.3 **Dancing**

When the melody as structure of performance is performed, the woman will dance very seriously doing her level best. At the same time she will be giving out a suitable shout like *hai*!, to make the performance more exciting. The same applies to a man. He will jump very high and also giving out a suitable shout to back his performance. Unlike women, a man will hold a handkerchief that he rolls around his four fingers and grasps with his thumbs tightly. This gives him the strength and support from his hands and he jumps very high (see DVD provided i.e Ḏambuwo TV. *Malende*, 2006 a *Luaṉame*.

#### 4.7.1.4 **Resting a little**

After jumping very high performing **melody** as structure of performance, the performer usually gets tired. Therefore he or she will move around trying to regain his breath. He or she does this moving around to get motivation from those who are harmonizing the melody.

#### 4.7.1.5 **Dancing**

After having a rest, by moving around, the performer performs again, jumping very high. He or she tries to be more perfect than previously when melody as structure of performance was performed.

#### 4.7.1.6 **Handing over (*U sevhedza*)**

Although handing over (*u sevhedza*) is not clear in the DVDs provided, this aspect is very important when **melody** as structure of performance is performed. This is to indicate that the performer is about to give others a chance to show their talents in this regard. This also gives a chance to those who want to perform to get ready, when they hear the short song for handing over sung.

#### 4.7.1.7 **Ululation**

To support melody as structure of performance the listeners end up ululating as a sign of approval that the performer was performing well.

#### 4.7.1.8 **Stoppage (*masha*)**

When the audience is getting bored by the same performance by the performer when **melody** as structure of performance is in progress, they will say '*masha*' (your time has expired, give others a chance).

Surprisingly, this *masha* is not done to a person who dances very well. They usually stop a person who is just wasting their time by not performing well.

#### 4.7.1.9 **Dancing immediately by a woman after a man has danced**

Generally, for **melody** as structure of performance for *malende* songs and for the *malende* performance in its entirety, a man performs and is followed by another man. If after a man has performed and a woman takes her turn after that man, then there is a message conveyed in this performance, which will be discussed in the chapter to follow. About this Dima (personal interview:2007) says:

> If a woman immediately jumps into the dancing arena after a man has performed, there is a message in this regard.

A woman may not enter the dancing arena immediately after a man has performed.

#### 4.7.1.10 **Attire**

In the *malende* songs when melody as structure of performance is performed, cleanliness is of great importance. Women do not perform *malende* being dirty. They wear clean *miṅwenda* (clothing) sewn with different threads that have different meanings. This will also be discussed in the chapter to come. They also wear *vhulungu* (beads call *tshipfuṇo*) with *pfuṇelo* (decorators) that are white in colour. They also wear silver *vhukunda*. They perform melody as structure of performance being very clean. Teeth must also be clean. In the olden days when there was no Colgate, Aquafresh and others in Venḍa, women and men used *mahale* (cold embers, ground and applied on the teeth to make them clean).

### 4.7.2 **'HARMONY' AS STRUCTURE OF PERFORMANCE**

This is when the voices of singers go up and down producing different sounds. An example is of the song indicated above called "*Hoyu ṅwana ndi ndeṅwa*" (This child is spoiled). Harmony is as follows:

*L̬i nga zhangantavhila!*
(She is just like a barbarian!)

This harmony comes after the melody as follows:

*Hoyu n̈wana ndi ndeṅwa!* (melody)
(This child is spoiled!)
*L̬i nga zhangantavhila!* (Harmony)

*Kuswiekuswie o t̬uwa!* (melody)
(She sweeps the floor a little and off she goes!)

*L̬i nga zhangantavhila*! (harmony)
(She is like a barbarian!) (*d̬abad̬aba*)

*Ngei tshikoloni ha dzuli!* (melody)
(She does not attend classes at school!)

*Repoto ya hone ndi n̈wana!* (melody)
(The report that she brings back home is a child!)

*L̬i nga zhangantavhila!*
(She is like a barbarian!) (*d̬abad̬aba*)

The harmony '*L̬i nga zhangantavhila*' (she is like a barbarian) harmonizes the melody. This has been indicated earlier on that harmony as structure of performance works with the melody of the song.

The meaning of the melody as well as the meaning of the harmony as structure of performance is that of girls who do not behave well in the society. Instead of going to school for their education, they go there for sexual intercourse. Instead of bringing a school report back home, she gives birth to a child. That is why the harmony says '*L̬i nga zhangantavhila*' (she is like a barbarian). Dima (personal interview:2008) says:

> This song is meant for girls only not boys. These are girls who do not respect themselves. Instead of them to heed the advice of their parent not to sleep around with boys or men, they do the opposite. They sleep around.

When **harmony** as structure of performance is performed, the following performance take place like in the melody indicated above as follows:

The performers sing harmonizing the melody because harmony as structure of performance harmonizes the melody of the song. They warm up while listening to the harmony of the song to get inspired. That is what warming up is all about before dancing very seriously. Dima (personal interview:2008) says:

> A person who performs *malende* starts with the song of his or her choice. He or she will listen attentively to those who are responding to the melody and harmony of the song whilst moving around getting ready for real action.
> If those who are responding are not doing justice to his or her song, the performer will continue moving around until the respondents do what is required. It is then that serious *malende* performance will start.

Dancing will then take place. When the performer gets tired, he or she will have a rest by moving around the *malende* dancing ground. After resting a little, dancing commences again. Then a short song will be performed with its harmony to mark the handing over of the dancing ground to another person. This is called *u sevhedza*. There is also a stop instruction to a person who does not want to leave the dancing ground even though he or she is not dancing well. This instruction is called *masha*.

The attire is the same as those indicated earlier on viz. that of *miṅwenda* towels, beads (*malungu a pfunelo tshena*) (Beads with lily white decorators).

### 4.7.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE

**Dynamics** as structure of performance is the strength of the tone of the song. It is how loud or soft the tonal strength is. An example of dynamics as structure of performance is indicated in the following song by the *malende* group of *Mbilwi* (*malende a Mbilwi*) Dambuwo TV.DVD *malende* 2006.

*Afha na afha!*
(Here and here!)

*Nde vhomme vho nndaya!*
(I say my mother advised me!)
*A thi nga tendi!*
(I will never agree!)
*Na vhokhotsi vho nndaya!*
(And my father advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na makhulu vho nndaya!*
(And my grandmother advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na malume vho nndaya!*
(And my uncle advised me!)
*A thi nga tendi!*
(I will not agree!)
*Na makhadzi vho nndaya!*
(And my aunt advised me!)
*A thi nga tendi!*
(I will not agree!)
*Vhomme vha ḓa nga afha!*
(Mother comes this side.)

*Vhakalaha vha ḓa nga afha!*
(Old men must also come this side!)

*Vhana vha tamba muṱanani!*
(Children play on the back!)

*Hafha thi nga tendi!*
(Here I will not agree!)
*A thi nga tendi ndi thundu*
*(I will not agree, I am stronger.)*
*Dza vhathu thi nga tendi!*

I will never agree because this,
Is where marriage cattle were
paid for! (pointing to the reproductive organs)
*Hafha thi nga tendi!*
(Here I will never agree! (pointing on the reproductive organs)

*A thi nga tendi ndi thundu*
*dza vhathu, thi nga tendi*!
(I will never agree because this
is where cattle for marriage were
paid for.)

**Dynamics** as structure of performance in the *malende* song indicated above is very strong in terms of the tone of the song. The sound of the membraphones is also very high, as they are beaten very hard by the palms of the hands by the performers (women). The sound produced by the clapping of hands is also very loud. The thud of the feet hitting the ground is also strong. The ululating sound is also very loud.

The meaning of the song emphasized by dynamics as structure of performance is that married women must be proud of their husbands or their families. They must therefore not allow any other men to have sexual intercourse with them. The singer gives out dynamics as structure of performance using a strong voice saying my mother advised me (*vhomme vho nndaya). Na Vhokhotsi vho nndaya* (my father advised me). I agreed to take the advice. *Vhakalaha vho nndaya* (The old men advised me). *Makhulu vho nndaya* (Grandmother also advised me). I will take their advice which is "don't". *Makhadzi vho nndaya* (Uncle advised me). *Malume vho nndaya* (Uncle advised me). I will take their advice which is "don't".

When dynamics as structure of performance is performed, the following takes place:

#### 4.7.3.1 **Singing**

The singer sings dynamics as structure of performance pointing at her sides. She refers to her mothers or any woman old enough to be her mother. She also refers to the aunt (*makhadzi*), uncle (*malume*). *Makhulu tshisadzi na makhulu tshinna* (grandmother and grandfather). This will be discussed more in the next chapter.

#### 4.7.3.2 **Pointing at the back**

The singer sings dancing pointing at her back referring to children. This will be discussed in the next chapter.

#### 4.7.3.3 **Pointing at the breasts**

The performer sings and performs pointing at her breasts referring to a male friend. This will also be discussed fully in the coming chapter.

#### 4.7.3.4 **Pointing at the reproductive organs**

The singers sing and perform/dance pointing at the reproductive organs. This will also be discussed in the next chapter.

### 4.7.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE FOR *MALENDE* SONGS

**'Rhythm'** as structure of performance is the way in which the song goes on. As indicated earlier on it is the movement of the song. This is the movement of sound. It concerns the flow of the song. An example of a song by the *Malende* group of *Luaṋame*, Ḏambuwo TV, *malende* 2006. it is as follows:

*Vunumutshanzhala!*
(Uncovered buttocks!)
*Vho-Mmbengwa vha mmbengelani!*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi nṋe ndi na bulasi!*
(I have got a farm, I have got a farm!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi a vha i vhoni naa?*
(I have got a farm, can't you see it?)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Nṋe ndi na bulasi ya maṱamaṱisi*!
(I have got a farm for tomatoes.)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Ya maṱamaṱisi na zwiṋerenzhisi!*
(For tomatoes and nartjies!)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Hafhano ndi fhethu havhuḓi!*
(This place is a good place.)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Hafha fhethu ndi hu khethwakhethwa!*
(This place is sacred!)
*Vunumutshanzhala!*
(Uncovered buttocks)

*Hafha fhethu hu dina zwenezwi!*
(This place causes a problem!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Ndi fhethu havhudi hu dina Eidzi*!
(It is a good place but Aids is the problem!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Vho-Mmbengwa vha mmbengelani?*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks)
*Vho-Mmbengwa vha mmbengelani?*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks)

In order to be relevant to the prevailing political situation in the country (South Africa), the *Malende* group of *Mbilwi, Dambuwo* TV, *Malende* 2006, add their own version to the same song indicated above as follows:

*Na Vho-Zuma vho fhira honefha!*
(Even Jacob Zuma went through this place!)
*Vunumutshanzhala!*
(Uncovered buttocks!)
*Mutshini wami! Mutshini wami!*
(Mmbengwa why do you hate me?)
*Vunumutshanzhala!*
(Uncovered buttocks!)

The meaning of the **rhythm** as structure of performance is of boasting about a beautiful body that a woman has. The rhythm as structure of performance is also that of complaining that because of the singer's beautiful body with big buttocks, *Vho-Mmbengwa* is jealous of her body and starts hating her for the big buttocks. The meaning of this song goes on to say, even though this place is sacred, the problem is Aids. (See DVD provided, *Malende*, 2006, Dambuwo T.V.).

**Rhythm** as structure of performance in the song indicated above, involves feeling that of being sad for being hated for her beautiful body which sometimes makes people die of HIV/Aids after having sexual intercourse with her.

When rhythm as structure of performance is performed, the following takes place:

#### 4.7.4.1 **Singing**

The singer sings pointing at the buttocks as well as the reproductive organs. The meaning of this will be dealt with in the chapter to come. She compares these parts of the body to a farm that produces tomatoes, spinach and other produce from the farm.

#### 4.7.4.2 **Dancing**

The singer dances to the rhythm as structure of performance pointing at the buttocks and the reproductive organs.

#### 4.7.4.3 **Having a rest**

The performer performs rhythm as structure of performance by jumping very high and landing on the ground with a thud. This causes one to become tired. Then the performer will move around in order to get a rest, but she will resume dancing again improving the previous performance, after being inspired by those harmonizing the song and clapping hands.

#### 4.7.4.4 **Ululation**

When rhythm as structure of performance is in progress, the listeners ululate to make the performance more exciting.

#### 4.7.4.5 **Showing respect (*u losha*)**

When the performer stops performing **rhythm** as structure of performance, she shows respect by lying down by her side and paying homage (*u losha*) to show respect. Dima (personal interview:2008) says:

> It is a must that before and after a *malende* performance has taken place, one must pay homage to show respect to the chief if *malende* are being performed at the royal kraal. If *malende* are performed by ordinary person, still the performer has to show respect by paying homage *(u losha)* to the owner of the house or home where *malende* are being performed.

This is the performance of showing respect to the owner of the home where *malende* is performed.

#### 4.7.4.6 **Attire**

The *miṅwenda, malungu* (beads) and *makunda* are always worn. They must be very clean, as indicated earlier on. (*Malende a Luaṋame, a Vhothovhele* Kennedy Tshivhase, 2006, Produced by Ḍambuwo T.V.).

### 4.7.5 THE 'QUESTION PLOT' AS STRUCTURE OF PERFORMANCE

**The 'question plot'** is also a structure of performance of the *malende* songs. It is a structure of performance where a question is posed. This happens in the opening line of the song.

An example of a song is the song indicated already as follows:

*Vho-Mmbengwa vha mmbengelani?*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani?*
*Vunumukangala!*
*Nṋe ndi na bulasi a vha i vhoni na?*
*Vunumukangala!*
*Nṋe ndi na bulasi ya maṱamaṱisi*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani?*
*Vunumukangala!*
*Vho-Mmbengwa, vha mmbengelani?*
*Vunumukangala!*
*Hafha ḓhethu ndi hu khethwakhethwa*
*Vunumukangala!*
*Ndi hukhethwakhethwa hu dina zwenezwi!*

*Vunumukangala*
*Na Eidzi i dzula henefha!*
*Vunumukangala!*
*Vha mmbengelani, vha mmbengelani!*
*Vunumukangala!*

The meaning here is that of boasting about buttocks by the women. Dima (personal interview:2008) says:

> It is about a woman especially *mufarekano*(concubine) who always complains that the spouse of the husband hates her for her beautiful big buttocks. She ends up asking a question saying Mmbengwa why do you hate me even though she knows that she is taking another woman's husband.

In this **question plot** as structure of performance the concubine (*mufarekano*) complains that she is being hated; why, she does not know. She continues to tease the spouse of the husband that she has a farm with tomatoes, spinach and other products (see DVD, Malende, 2006, Dambuwo T.V. provided). When the 'question plot' as structure of performance is performed in the *malende* songs, the following performance takes place:

#### 4.7.5.1 **Singing**

Singing takes place by the caller and those who respond to the question posed as structure of performance.

#### 4.7.5.2 **Dancing**

Dancing also takes place by the performer who performs in the middle of the circle.

#### 4.7.5.3 **Moving around**

The performer moves around to have a rest in order to gain more strength and to get inspired. Some people move around appealing to the audience to be more committed to the song so that he or she will be able to enjoy himself or herself. Dima (personal interview:2008) maintains:

> By moving around he or she wants to be inspired by the song that he or she started. The performer knows the meaning of the song and he or she feels it.

#### 4.7.5.4 **Dancing again**

The performer after seeking for inspiration will dance more than he or she performed at first.

#### 4.7.5.5 **Stopping**

Even though stopping a performer from dancing is not seen in the DVD provided, *Malende*, 2006, *Ḏambuwo*, a performer may be stopped by saying m*asha* (stop performing). Dima (personal interview) says:

> If a person continues to dance, the audience will say '*Tshiṅwe ndi tshanga Singo*'. (Another time is mine Singo).

The performer will have to stop performing if *masha* is pronounced or *Tshiṅwe ndi tshanga* (another time is mine).

#### 4.7.5.6 **Ululation**

Ululation has to be performed to motivate the performer even if he or she is not performing well. This is the performance which is performed always i.e. from happy days until the death of the prince and princess. Dima (personal interview:2009).

#### 4.7.5.7 ***U losha* (paying homage)**

Before one exits the *malende* dancing circle, one must pay homage to respect the owner of the place where *malende* dance is being performed.

#### 4.7.5.8 **Attire**

Aattire as indicated earlier on is *minwenda, malungu* (beads) *makunda* and even l*u̱tomolatsie* (taking off the eyebrows). About *Lu̱tomolatsie* (taking off the eyebrows) Dima (personal interview:2009) says:

> *Lu̱tomolatsie* as an attire in the *malende* performance songs is worn by a woman who wants the attention of men. She wants someone to love. *Lu̱tomolatsie lu ri mmboneni-vho* (*Lu̱tomolatsie* says look at me also).

As indicated earlier on, the attire is the same when *malende* structures of performance are performed.

### 4.7.6 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS

This is the structure of performance in the *malende* songs where the opening line of the song returns again. An example of such a song is as follows:

*Havha vhathu!*
(The people!)
*Vha a dina!*
(They are troublesome!)
*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)
*A vha dini!*
(They are not troublesome!)
*Vha a dina!*
(They are troublesome!)
*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)

The meaning of the above indicated song is that people are very difficult if one treats them badly. They can still be very difficult when one treats them kindly. If one treats them well, they will be good to that person also, yet they can still be difficult even if one

treats them well. That is why in *Tshivenḓa* there is a saying, '*Muloi wa mu tonda u ri mphe ṅwana ndi shenge*'. If you treat a wizard or a witch kindly, he or she will say "Give me you child to have a bite, or to eat."

When the 'return as structure of performance in the *malende* song indicated above is performed, the following takes place:

#### 4.7.6.1 **Singing**

As indicated earlier on the caller starts with the song that he or she likes the most, e.g., the one indicated above. The respondent will respond.

#### 4.7.6.2 **Moving around**

The performer will move around to get the perfect response from the audience.

#### 4.7.6.3 **Dancing**

After getting the perfect response from the audience, the performer performs the **return** as structure of performance very well. In the case of the song indicated above the performer is usually a man who will make a thud when he hits the ground with his feet.

#### 4.7.6.4 **Moving around**

The performer moves around again in order to seek the perfect response again as the first one might have been affected by the exhaustion of the respondents and the performer as well. It is also his or her time to have a little bit of rest and to get inspired.

#### 4.7.6.5 **Dancing**

The performer will dance again striving to do better than the first time.

#### 4.7.6.6 **Ululation**

The audience ululates to encourage the performer to do better. This is also a sign of audience approval.

#### 4.7.6.7 **Stopping**

The performer has to give others a chance when dancing. He or she must start a song to show exit (*lwa u sevhedza*).

#### 4.7.6.8 ***Masha***

If a performer does not want to stop dancing, he will be forced to stop by the word *masha* or *tshiṅwe ndi tshanga Singo* (another chance is *mine Singo*).

#### 4.7.6.9 ***U losha* (showing respect)**

The performer must perform *u losha* before leaving the dancing circle. It is a sign of respect to the owner of the place where *malende* dancing is taking place. If it is not in someone's home, the performer will be paying respect to the chief who owns the ground or soil.

### 4.7.7 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE

**Foreshadowing** as structure of performance is when the plot can be predicted even before it is known. The first line is the one which is very important. The listeners can guess the information they are going to get.

An example of a song to show foreshadowing as structure of performance is the following:

*Tenda nṋe ndi songo ḽa na vhone!*
(I did not eat with you!)
*Ṭhoho ya mbudzi!*

(The head of the goat!)
*Tenda nṋe ndi songo ḽa na vhone!*
(I did not eat with you!)
*Ṭhoho ya mbudzi!*
(The head of the goat!)

The first line of the song makes one guess what the plot is all about. The plot is that of a person who did something wrong and is now in trouble. The closest person, probably a wife is distancing herself from what her husband did. She says she did not eat the head of the goat with him. This does not referred to the head of a goat literally. It might be other wrong doing other than that of eating the head of the stolen goat. Dima (personal interview:2009) says:

> This may refer to a man who committed adultery and came back home ill. He may be coming from the urban areas. The woman is saying she did not take part in the act.

The meaning of the song is that of not being part of the act when the problem was created. When **foreshadowing** as structure of performance is performed, the following performance takes place:

#### 4.7.7.1 **Singing**

Singing will take place as usual; moving around to get the desired response from the respondents, dancing will take place, moving around again. After moving around, the performer will try to dance better than before. There will be ululation to approve the performance. The performer will show respect by performing *u losha* (paying homage) to the owner of the place where dancing is taking place. The performer will then leave the dancing arena.

#### 4.7.7.2 **Attire**

The attire is the same as indicated earlier on in the other structures discussed.

### 4.7.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS

This is where a scene is created. Names of places are also given. This gives the audience move understanding of the song. An example of a song is the following by Dima (personal interview:2009):

*Ri yo ʈangana Phondomaria!*
(We will meet at Phondomaria!)
*Hee Vhomaḷaise!*
(*Hee* lift givers!)
*Nṉe ri a ʈuwa!*
(We are leaving!)
*Hee Vhomaḷaise*!
(*Hee* lift givers!)
*Ri yo ʈangana Phondomaira!*
(We will meet at Phondomaria!)
*Zwi a vhavha Vhomaḷaise!*
(It is painful lift givers!)
*Nṉe ri a ʈuwa!*
(We are leaving!)
*Hee vhomalaise!*
(*Hee* lift givers!)
*Ri yo ʈangana Phondomaria!*
(We will meet at Phondomaria!)

A scene is created to emphasize the scene method as structure of performance. The name of place mentioned is *Phondomaria. Phondomaria* is the name of the road leading to the Kruger National Park. The scene created in the song above is that of some husbands not showing love to their wives around Venḓa. Along the *Phondomaria* road there were men who camped and serviced that road which is very important for people to visit Kruger National Park, especially whites during the Apartheid Era.

When some of the women around Venḓa realized that their husbands were abusing them by not supporting them and giving them the necessary love that they deserve, they went to *Phondomaria* road in search of love and fell in love with those men who were camping along the *Phondomaria* road. It became worse when they agreed to meet at *Phondomaria* in order to elope to where those men come from or to the next place where they would

camp servicing another road. The men became frustrated and complained hence the line of the song '*Zwi a vhavha vhomalaise'* (It is painful what you lift givers do when you give our wives a lift and vanish with them. Dima (Personal interview:2009).

The meaning of the song is that of the women striving to satisfy their personal interests and the men complaining about their loss. Although men did beat up their wives, it could not work successfully.

When the 'scene method' as structure of performance was performed, the following took place:

#### 4.7.8.1 **Singing**

Singing takes place with the caller starting the song to enjoy herself or himself. He or she will move around waiting for the right moment to be inspired (*u hwelwa).* When he or she is inspired, dancing will take place. He or she will move around again. Dancing will take place with some improvements. Ululation will also take place. *U losha* (showing respect) will be performed and the performer leaves the dancing ground for others to perform.

#### 4.7.8.2 **Attire**

The attire is the same as those indicated earlier on i.e. *miṅwenda* (type of clothing), ma*lungu* (beads) *makunda, lutomolatsie* (beads worn around the head) and beads worn around the arms.

### 4.7.9 **'CONFLICT' AS STRUCTURE OF PERFORMANCE**

'**Conflict**' as structure of performance is when the singer is not happy. He or she blames other people for not doing good in as far as he or she is concerned. An example of a song by the *Malende* Group of *Luaname,* Dambuwo TV. *Malende* 2006, is as follows:

*Vunumuṱeṱe (fat buttocks)*

*Vunumuṱeṱe nga mavhele anga!*
(Fat buttocks by eating my food!)
*Vunumuṱeṱe!*
(Fat buttocks!)
*Vunumuṱeṱe nga mavhele anga*
(Fat buttocks by eating my food!)
*Vunumuṱeṱe!*
(Fat buttocks!)
*Vunumuṱeṱe nga mavhele anga!*
(Fat buttocks by eating my food!)

The singer has a 'Conflict' as structure of performance because her husband has a concubine. Following the rules of the Venḓa tradition and culture, a man is allowed to have a concubine who is known by the members of the family. She can also get support from the man's family like maize for food. The woman to the husband is now complaining that her husband together with his concubine have fat buttocks by eating her food (maize) i.e. *Vunumuṱeṱe nga mavhele anga* (fat buttocks by eating my food).

The meaning of the song for the 'conflict' as structure of performance is that of complaining about the husband who has a concubine and seems to be enjoying life.

When the 'conflict' as structure of performance is performed, the following takes place:

#### 4.7.9.1 **Singing**

Singing takes place as indicated in the previous structures. Moving around to get inspiration takes place. Dancing takes place accompanied by moving around again to get inspired as well as resting a little. Ululation for encouragement from the audience also takes place. Paying homage (*u losha*) also takes place as a sign of giving others a chance. Then the performer leaves the dancing arena for others to perform.

### 4.7.9.2 **Attire**

Attire is the same as indicated earlier on i.e *miṅwenda* attire, *malungu* (beads) worn also around the head *(luṱomolatsie)* as well as beautiful beads worn around the arms.

## 4.7.10 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN *MALENDE* SONGS

Ironic tension as structure of performance for *malende* songs is when songs have a surprise for the listeners or a conflict.

An example of the *malende* song to show **ironic tension** as structure is the following:

*Inwi Madindilikwane!*

(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*
*Inwi maamba zwavhudi*!
(You who propose nicely!)
*Hamandee! Hamandee! Hamandee!*

*Inwi mandindilikwane!*
(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*

*Inwi maambazwavhuḓi!*
(You who propose niċely!)
*Hamandee! Hamandee! Hamandee!*

The song indicated above has 'ironic tension' as structure of performance because it surprises the audience by the opening line that says '*Inwi madindilikwane'* (You who are good at proposing love to women). *Madindilikwane* is a man who has a wonderful skill of proposing to women. They find it hard to resist such a man. This is a conflict when it comes to the culture and tradition of the *Vhaveṋda* people. Dima (personal interview: 2009) says:

> Such a man cannot even support his family because the money that he gets goes to the many women that he has. His wife and children suffer.

The meaning of the song is that of a man who proposes to every woman that he comes across. He is not a good husband to a woman because of the many women that he has. He is *Maphigulusane* (he turns every stone that he comes across) Dima (personal interview:2009) When such a song is sung the following performance is performed:

#### 4.7.10.1 **Singing**

Singing, dancing, moving around to get inspiration, dancing, ululation and paying homage *(u losha)* is always the name of the performance process.

#### 4.7.10.2 **Attire**

The attire is the same as the attire indicated earlier on i.e. *miṅwenda* attire, *malungu* (beads), v*hukunda* and others.

### 4.7.11 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS

This structure of performance has more than one meaning. It has two meanings or more. An example of the song is the following:

*Haya maṅa!*
(These cracks on the feet!)
*A a ɬuwa!*
(They disappear!)
*Vho ɬamba!*
(When you wash!)
*A a ɬuwa!*
(They disappear!)
*Ha ɬuwi!*
(They never disappear!)
*A a ɬuwa*
(They disappear!)
*Ha ɬuwi!*
(They never disappear!)

The above indicated song has double meanings because it says *maṅa* (cracks on the feet) do disappear if one washes his or her feet thoroughly. At the same time the song says even if one washes the feet thoroughly, cracks do not vanish.

The meaning of the song is that of encouraging people to wash themselves in order to avoid the cracks forming on their feet.

When the song is sung and performed, the following takes place:

#### 4.7.11.1 **Singing**

Singing takes place, dancing takes place, moving around to get inspired takes place, dancing with improvement takes place as well as ululation and *u losha* (paying homage) takes place. Performers who do not want to leave the dancing arena are also stopped.

### 4.7.12 **WATCH YOUR "YOU" AS STRUCTURE OF PERFORMANCE**

In this structure of performance the singer talks to a person who is absent or present. The person who is spoken to is the 'You' of the song. The song takes into consideration 'You' as it progresses. An example of the song is the following:

*Inwi madindilikwane*!
(You who are good at proposing love to many women!)
*Hamandee! Hamandee! Hamandee!*
(Hamandee! Hamandee! Hamandee!)
*Inwi maambazwavhuḓi!*
(You who propose to women nicely!)
*Hamandee! Hamandee! Hamandee!*
(Hamandee! Hamandee! Hamandee!)
*Inwi madindilikwane!*
(You who are good at proposing love to many women!)

In the watch your 'You' as structure of performance the 'You' of the song is always prevailing as indicated in the song above.

The performance is as follows when the above indicated song is performed:

#### 4.7.12.1 **Singing**

Singing goes on as usual. Getting inspiration by moving around always takes place. Dancing takes place with slow performance because this is a song performed by old men and old women. Ululation also takes place. Paying homage (*u losha* or *u luvha*) takes place although it is not compulsory for old people.

#### 4.7.12.2 **Attire**

The attire is *miṅwenda*, no beautiful beads around the neck and around the arms. No too many *vhukunda* on the feet because the performers are old women. There is no *luṱomolatsie* worn around the head. There are no *mukheṱhengwa* (beads to be worn around the waist to make a woman more attractive. No beautiful *miṅwenda* with red and white colours. This will be explained in the chapter to come. Giving other performers a chance to perform takes place very well.

### 4.7.13 **A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MALENDE* SONGS**

The structure of performance takes real people into consideration. It talks about real people in real life situations. People's emotions are expressed. An example of a song is as follows. Dima (personal interview:2009) says:

> *Ha vhaisali Mandela tshigekhe!*
> (Mandela is tough he does not get hurt!)
>
> *Ha vhaisali Mandela tshigekhe!*
> (Mandela is tough, he does not get hurt!)
> *Ha vhaisali!*
> (He does not get hurt!)
>
> *Ha vhaisali Mandela tshigekhe!*
> (Mandela does not get hurt.)
> (He is tough!)
>
> *Ha vhaisali!*
> (He does not get hurt!)

This '**genuine idea**' as structure of performance talks about real people like Mandela who spent 27 years in prison. This is the song that was sung when Mandela was in prison. It takes real people into consideration.

The meaning of the song is that of encouraging Mandela to continue fighting for the liberation of the peace loving people of South Africa, blacks and whites together.

When the song is performed, the following takes place:

#### 4.7.13.1 **Singing**

Singing takes place, moving around for inspiration takes place, dancing takes place, moving around takes place again, dancing takes place again (See DVD provided, *Malende* Group of Luaname, Sialala 2002, Ḏambuwo T.V.). Ululation takes place as well as *u losha* (paying homage). The performer then exits the dancing arena giving others a chance to perform.

#### 4.7.13.2 **Attire**

*Miṅwenda* are worn, m*alungu* (beads) are also worn around the neck, as well as around the arms. *Makunda* are worn on the legs.

### 4.7.14 "GO SOMEWHERE" AS STRUCTURE OF PERFORMANCE

"**Go somewhere**" as structure of performance implies that words must be well arranged to show sequence of events. Words have to follow each other meaningfully. An example is the following song:

This is a song by the *Malende* Group of *Luaṉame,* Sialala 2007, Ḏambuwo TV.

*Tsho bwa malinde!*
(Things are bad (intolerable))
*A ri yeni ri ye hayani!*
(Lets go home!)

*Tsho bwa malinde!*
(Thing are bad!)
*Nyaṋda u vhone maḍembe!*
(Come and see miracles!)
*Tsho bwa malinde!*
(Things are bad!)
*Ndi a goda dzanga ndi ṭuwe!*
(I will collect my belongings and leave!)
*Tsho bwa malinde!*
(Things are bad!)
*Ndi siele matumba nḍila!*
(I want to leave room for the ruins!)

Words follow each other meaningfully. The woman finds it difficult to continue staying with her husband who is uncooperative. She then decides to go back home to her parents. Words follow each other chronologically.

The meaning of the song is that of disappointment. A husband does not treat his wife well and she decides to leave him and go home.

When the song is performed for 'Go somewhere' as structure of performance, the following takes place:

#### 4.7.14.1 **Singing**

Singing is performed, inspiration is awaited for, dancing takes place, moving around seeking for inspiration takes place, improved dancing (*u tshina*) takes place. Ululation also takes place and finally paying homage (*u losha*) is performed. Finally, other performers are given their chances to perform. Those performers who do not want to vacate the dancing arena are stopped.

#### 4.7.14.2 **Attire**

*Miṅwenda* is worn as usual, *malungu* (beads) are worn, *makunda*, as well as beads around the arms and also *luṱomolatsie* (beads worn around the head) and others.

### 4.7.15 A 'STRONG START' AS STRUCTURE OF PERFORMANCE

This is where the starting of the song stimulates the interests of the listeners. An example of a song by the *Malende* Group of *Luaṋame*, Ḏambuwo TV Siolala 2007 is the following:

*Ndo hangwa vhuḻa vhuṱolo!*
(I forgot that miracle)
*Hu na vho tshivhevheṱele!*
(There are philanderers!)
*Ndo hangwa iḻa khondomo!*
(I forgot that condom!)
*Hu na vhotshivhevheṱele!*
(There are philanderers!)
*Hee hu na vhotshivhevheṱele*!
(*Hee* there are philanderers!)

When the song says 'Ndo *hangwa vhuḻa vhuṱolo'* (I have forgotten that miracle), it stimulates the interest of the listeners. This is **the strong start** as structure of performance in the *malende* songs. The listeners would want to know which miracles. They will therefore continue listening to the rest of the song.

The meaning of the song is that of consolidating the use of condoms when one gets involved in sexual intercourse to avoid HIV/Aids infections. This includes even other sexually transmitted diseases. The singer, probably a woman is saying that she has forgotten the condom which is not a good thing because men would want to make love to her. She says there are philanderers (*vhotshivhevheṱele*). In other words, she will not always succeed to avoid men who would want to make love to her. She regrets forgetting the condom. The listeners are made to listen more after being motivated by the 'strong start' as structure of performance.

In the olden days there were no condoms in the *Vhaveṋda* areas. There were no songs that talked about condoms. In the '**strong start'** as structure of performance in the song indicated above, the word condom was inserted in order to suit the times we are living in.

When the song is performed for 'strong start' as structure of performance, the following performance takes place:

#### 4.7.15.1 **Singing**

Singing is performed, the performer listens to the respondents for the right tune to perform, dancing will take place, listening to the way people respond also takes place and then dancing again will take place. Ululation will also take place depending on how serious the performer is when performing the song. Paying homage *(u losha)* takes place respecting the owner of the place where *malende* performance is happening. Therefore others get their chance to perform *malende* as well.

#### 4.7.15.2 **Attire**

The women always wear *miṅwenda.* They also wear beads around their necks (*vhulungu*). They wear other beads around their arms. They also wear *vhukunda*. Some wear beads around the head (*luṱomolatsie*) to show that they are available for men who are interested. Unfortunately some women wear *luṱomolatsie* without knowing its meaning. Dima (personal interview:2009).

### 4.7.16 **'CONCLUSION' AS STRUCTURE OF PERFORMANCE**

This is where mention is made about the meaning of the song. The listeners are also at liberty to interpret the meaning of the song (by themselves) the way they like.

An example of the song is as follows:

*Vhasidzana vhe Nthangeni ndi khombe haa!*
(Girls say Nthangeni is a bachelor!)
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* instrument every day!)
*Vhe Nthangeni ndi khombe haa!*
(They say Nthangeni is a bachelor)
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* everyday!)
*He he haa, ahaa*!

(*Ha he haa, ahaa*!)
*Ahe a heha*!
*Ahe a heha*!
*Ḽo tsha u lidza dende a dovha!*
(He performs *dende* instrument every day!)

The meaning of the song is easy to interpret. Girls are saying *Nthangeni* is a bachelor. He performs *dende* instrument everyday thinking that may be a girl would be attracted to him and fall in love with him because of the *dende* instrument skill that he shows when performing it.

Conclusion as structure of performance is only obtained by the meaning of the song mentioned. With regard to conclusion of the song, the song does not come to an end. It goes on until the performers get tired.

When the above indicated song is performed, the performance takes place as follows:

4.7.16.1 **Singing**

Singing takes place as indicated earlier on, moving around for the right tune by the performer takes place, dancing takes place, followed by ululation if the performer is doing well. *U losha* paying homage is also done and then the exit from the dancing arena takes place.

4.7.16.2 **Attire**

The attire is always *maṅwenda, malungu* beads around the neck, beads around the arms as well as *vhukunda* around the feet.

## 4.8 THE STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

### 4.8.1 'MELODY' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the succession of sound in the *malombo* songs. The voice of the caller goes up and down producing different sounds. An example of a song for the structure of performance in the *malombo* song is the following:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Ahee, hee, hee, hee, haa*!
(*Ahee, hee, hee, hee, haa*!)
Vho-Devha ṱhoho ndi ludongo!
(Madevha's head is bald!)
*Ahee, hee, hee, hee, haa*!
(*Ahee, hee, hee, hee, haa*!)
*Ndi ludongo nga u ḽa govhole*!
(It is bald because of eating mafula fruits!)
*Vho-Madevha tsindi ndi lukwati*!
(Madevha's loin dress is extremely hard with dry mafula juice!)
*Mutswiriri u na malingela*!
(*Mutswiriri* (a species of tree) is temping fate!)
*Wo tswuka maṱari a nga sa tshilemba*!
(It has red flowers like the colour of *tshilemba* (*tshitemba* is a cloth, red in colour, belonging to the ancestral spirits.)

In the melody as structure of performance in the *malombo* song indicated above, the melody is as follows:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Vho-Madevha ṱhoho ndi ludongo*!
(Madevha's head is bald!)
*Ndi ludongo nga u ḽa govhole*!
(It is bald because of eating mafula fruits!)

In the melody as structure of performance for *malombo* song above, the voice of the caller goes up and down.

The meaning of the melody as structure of performance in the *malombo* song indicated above is that of talking to the people like Madevha who does not worship the ancestors with others to ask for good rains and blessings from the ancestors. Instead, Madevha enjoys *mafula* fruit juice probably with women who prepare mafula juice (*u fhonda*).

When the structure of performance indicated above is performed, the following happens:

#### 4.8.1.1 **The performers**

The performers are women.

#### 4.8.1.2 **Singing**

The woman starts singing the melody of the song indicated above. Men and other women will respond, a case in the malombo where drums are played.

#### 4.8.1.3 **The performance of the membraphone (*murumba*)**

This is the small drum played by a woman or a man. When it is played it is believed to be saying:

*Tshitumbu tsho fura maḓi*!
(The tummy is full of wâter!)
*Ndi ḓo nwa ngani mabundu*?
(How will I be able to drink *mageu*?)
*Tshitumbu tsho fura maḓi*!
(The tummy is full of wâter!)
*Ndi ḓo nwa ngani mabundu*?
(How will I be able to drink *mageu*?)

#### 4.8.1.4 **The performance of the big drum**

It (the big drum) is played by a man called *matsige* (master drummer). He uses one drum stick and his elbow that regulates the sound produced by the drum in order to produce the desired sound.

#### 4.8.1.5 The performance of the *mutungwa* ( *dumbula*) (drum smaller to the big drum)

This drum when played, goes according to the tune of the song and that of the big drum. It produces a very good sound that makes the malombo process more enjoyable.

#### 4.8.1.6 The performance of *murumba* (membraphone)

This is played by a woman and produces a smaller sound than the *mutungwa* and the big drum. Its sound can, nevertheless, be heard miles and miles away from where the *malombo* performance is taking place.

#### 4.8.1.7 The performance of *tshele* (hand-rattle)

The performers of *malombo* also play the hand-rattle (*tshele*). This is an instrument that cannot even be ignored when the *malombo* performance is in progress. The reason is that they make *malombo* process more inspirational. This is an instrument that can be played even in the absence of the big drum, *mutungwa* and the membraphones. This takes place when a person who is troubled by an ancestor's spirit has to be helped. His or her ancestor spirit will be made to come down by using this instrument (*tshele*).

#### 4.8.1.8 The creation of a circle

Where *malombo* is performed, a circle is made and those whose ancestor spirits are to be brought down (*u wa mudzimu*) should be in the middle of the circle. If it is just *tshele* played without drums (as indicated earlier on) being performed, the performers make a circle and those whose ancestor's spirit should be brought down, sit in the middle of the circle. This process usually takes place in the evening inside the hut.

#### 4.8.1.9 The clapping of hands

There are people who do not have percussions when the *malombo* or *tshele* process takes place. They clap their hands in line with the tune of those who are playing percussion. They do this singing at the same time. If it is the *malombo* process where the drums will

be played, they will also clap hands according to the sound of the big drum, *mutungwa* (drum second to the big drum) and *murumba* (membraphone) as well as with the tune.

#### 4.8.1.10 The wearing of *matongo* (clothes that are worn when people are performing *malombo*

The *malombo* performers wear *matongo* clothing with red, sky blue and green colours.

#### 4.8.1.11 The language spoken

The language spoken by the possessed person when *malombo* is performed is Tshikalanga. The Vhavenda believe that they came from Vhukalanga (the present Zimbabwe) before coming to Dzata at Nzhelele. Tshikalanga is the language which is spoken by the Vhakalanga. Therefore, there is also a belief that the Vhavenda ancestor spirits are linked to the ancestors of the Vhakalanga. That is the reason why the possessed Vhavenda speak the Tshikalanga language.

### 4.8.2 'HARMONY' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Harmony' is when the voice goes up and down bringing about different sounds to the *malombo* listeners. An example of harmony as structure of performance for *malombo* is seen in the song mentioned earlier on, viz., '*U ya lila Vho-Madevha'* (There is a cry Mr Madevha). Harmony does not work in isolation from the melody. It is as follows:

*Ahee, hee, hee! hee, haa*!

In 'harmony' as structure of performance there are different sounds that are sounded together as indicated above. The meaning of harmony as structure of performance is to give more emphasis to the fact that Madevha is doing wrong by not joining others when the ancestors are worshipped.

#### 4.8.2.1 **Performance**

4.8.2.1.1 Performers are men and women in the *malombo* where drums are performed.

In the case of *tshele* (hand-rattle) process where the ancestor spirits of the troubled people are to be brought down (*u wisa midzimu*), men do not play a predominant role in the process. If present, they may be very few in number, including the one whose ancestor spirit is to be brought down.

The performance process is the same as the process indicated under melody as structure of performance for *malombo* songs, viz. singing by women and men, the big drum and the membraphone performance, the *mutungwa* performance, the hand-rattle performance, circle creation, clapping of hands, the wearing of *maṱongo* as well as speaking the Tshikalanga language.

When the above-mentioned performance is in progress, melody is also a factor. Harmony harmonizes melody.

### 4.8.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Dynamics' as structure of performance for *malombo* songs is the strength of the tone of the song. This structure of performance moves from soft to loud or vice versa, i.e., from loud to soft. An example of a song is as follows:

*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)
*Vho-Hangwani hae, haa*!
(Alas! Vho-Hangwani!)
*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)
*Vho-Hangwani hae, haa*!
(Alas! Vho-Hangwani!)

'Dynamics' as structure of performance in the song indicated above moves from soft to loud, depending on how the performers are inspired. This is where the strength of the sound of the master drum, *mutungwa* and the membraphone is displayed. The sound of these drums can be heard very far away from where the *malombo* performance is taking place. Those who respond to the song also respond very loudly. In other words, melody and harmony can be heard from far because they work together.

The meaning of that structure is that of encouraging inspiration. When the sound of the drums is very loud and the voices of those who respond in the form of harmony are very loud, all the performers become very inspired. Vho-Hangwani is being interrogated as to whether he or she will be able to cope with the pain that will be inflicted upon her or the Vhavenda nation by the ancestors if he or she is not taking part in the worshipping of the ancestors.

Performance of the dynamics as structure of performance in the malombo songs is the following:

#### 4.8.3.1 **The performers**

The performers are men and women. They sing the way it has been indicted earlier on in the structure mentioned already, viz. using melody, harmony. Drums will be played as *tshele* will, hands will be clapped, *matongo* clothing will be worn. When the ancestor spirit comes to the people concerned, the latter will speak the Tshikalanga language.

### 4.8.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the movement of the sound of the song. An example is that of the song indicated already, namely, '*Vho-Hangwani vha do zwi kona naa*?' (Will Vho-Hangwani be able to make it?).

The rhythm of this song is very fast in terms of the sound of the voices, the sound of the drums as well as the sound of the percussions (*tshele)*.

The meaning of the rhythm as structure of performance being faster and lound is that of anger vented at Vho-Hangwani, who does not worship the ancestors with others.

#### 4.8.4.1 **Performance**

The performance is the same as the performance mentioned in the structures above viz. melody, harmony, and dymamics. The performers sing, the master drummer (*matsige*) plays the big drum. *Mutungwa* and the membraphones are also played. Tshele is also played. *Maṱongo* are worn by those who are seriously involved in the process.

### 4.8.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure in which the first line of the song is repeated. The repetition takes place to hammer out the message to the listeners. An example of a song is as follows:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Hee, hee, hee, hee, haa!*
*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Ahee, hee, hee, hee, haa*!

The first line of a song says '*U ya lila Vho-Madevha*' (There is a cry Mr Madevha). This line of the song repeats itself again. It is indicating that there is really a cry about Mr Madevha's not being part and parcel of the process of worshipping the ancestors to bless the Vhavenda nation.

The meaning is that of informing the nation that if the time comes to worship the ancestors, everybody must get involved. People must not behave like Madevha about whom people are complaining.

#### 4.8.5.1 **Performance**

As much has been said about the performance in the structures of performance indicated above, viz. melody, harmony, dymamics, rhythm, the same applies to the '**return**' as structure of performance. The process is still the same, i.e., singing, dancing, playing drums and *tshele* (percussions), wearing matongo, as well as speaking the Tshikalanga language when the ancestor spirits have come.

### 4.8.6 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

'Foreshadowing' as structure of performance in the malombo songs gives the listeners an idea of the plot before it is known to them. This is revealed by the first line of the song. An example is of a song as follows:

*Vhomaine ri a fa ra fhela*!
(Hey, healer we are getting finished!)
*Vhomaine ri a fa nga ndala*!
(Maine (healer) we are starving!)
*Ndi mushonga wa mukondeleli*!
(This is the medicine of a tolerant person!)

This structure of performance is revealed by the first line of the song to show that there is a serious problem. This is revealed when the opening line of the song says:

*Vhomaine ri a fa ra fhela*!
(Hey, healer we are getting finished by death!)

The first line of the song gives the listeners a hint of the plot before it is known. When the song says *Vhomaine ri a fa ra fhela!* (Healer, we are getting finished by death!), it is followed by the line of the song that says *Vhomaine ri a fa nga ndala!* (*Maine* (healer), we are starving). Therefore it becomes evident that the second line of the song is also supporting the hint about the song given by the first line of the song when it said '*Vhomaine ri a fa ra fhela*! (Healer, we are getting finished!). The rest of the plot of the song is about the problems brought about by starvation where there is no food to eat.

The meaning of the song is that of requesting the healer (*maine*) to ask permission from the ancestors to grant them permission to perform malombo (ancestor-worship songs) for the purpose of asking for blessings. The blessings may be in the form of rains to enable the people to cultivate more maize to avoid starvation.

#### 4.8.6.1 **Performance**

The performers are already indicated above, viz. men and women.

The performance of the malombo songs consists of singing, dancing, playing drums, playing '*tshele*' (percussions) and wearing '*maṱongo*' as indicated earlier on. The language spoken when the ancestor spirit has arrived is Tshikalanga.

### 4.8.7 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure of performance in the malombo songs where the singer blames another person. Society can be blamed in this regard. An example of a song to show this structure of performance is the following:

*Vho-Hangwani vha ḓo zwi kona naa*?
(Will Vho-Hangwani be able to make it?)

*Vho-Hangwani hae haa*!
(Alas" Vho-Hangwani!)

The conflict as structure of performance is indicated when people blame Vho-Hangwani for not participating in ancestor worship with others. The singer of the song is in conflict with another person (Vho-Hangwani) for the reason indicated above.

The singer is blaming Vho-Hangwani for not taking part in ancestor worship. For this negligence by Vho-Hangwani, the singer is asking whether Vho-Hangwani will be strong enough to face the anger of the ancestors for being disobedient. The singer has conflict in his or her heart. The meaning of the song is that of forcing each and everyone in the society to take part in the ancestor worship performance.

#### 4.8.7.1 The performance

The women and men sing the song, dance *malombo* giving each other a chance to perform. *Matsige* plays the master drum to the best of his ability. The person playing *murumba* will also perform it to the best of her ability. Those who are playing *tshele*, percussions, will do so to the best of their ability when the ancestor spirit has come to the person concerned. The language of communication will be Tshikalanga.

### 4.8.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure in the *malombo* songs in which a scene is created. Names are given to make peple understand the song better. An example of a song by Ralushai (2009) is as follows:

*Makhavhani ndo bva nga tshivhana*!
(I left Makhavhani through an opening!)
*Ndi tshi vhuya nda vhuya nga khoro*!
(I came back through the gate!)

A scene is created in which a singer is imagined leaving Makhavhani through an opening (*tshivhana*). The name of the place called Makhavhani is also mentioned. A scene is also created where the singer comes back home at Makhavhani through the gate. This happened when the singer was affected by the ancestor spirit and the father could not accept it since she was young. He chased her away from the family. She stayed somewhere with relatives. She became a traditional healer who healed her father when he became ill. He then recalled her back home. That is why on her malombo song she sang '*Makhavhani ndo bva nga tshivhana*! (I went away from Makhavhani through an opening!). *Ndi tshi vhuya ndo vhuya nga khoro*! (When I came back I came through the gate!): Ralushai (Personal interview:2009). This brings about the scene method as structure of performance in the malombo songs.

#### 4.8.8.1 **Performance**

The performers are women and men who sing the song indicated above. *Matsige* (master drummer) plays his big drum seriously. Those who play membraphones, perform to the best of their ability. Singing will also take place with voices going very high. Ralushai (Personal interview:2009) says:

> When singing starts, it starts very low. As the performance progresses, the voices will be very high, the sound of the drums and that of the membraphones will also be very loud.

As indicated earlier on, the ancestor spirit will come down. The language spoken will be Tshikalanga. The ancestor spirit reveals itself exactly like that person who has passed away long ago. Sigwavhulimu (Personal interview:2009) says:

> When the ancestor spirit comes down, it resembles the person who has died. The behaviour and the character of Nemapate who passed away long ago, will be revealed the same in the behaviour of a person who is possessed by the ancestor spirit.
>
> This is where the importance of *mutupo* (totem) will be revealed. The character and the behaviour of Nemapate will not be revealed in a person who does not belong to the Nemapate's family with their *mutupo* (totem). *Mutupo ndi vhubvo ndi hone vhulungu ho lunzhedzaho lushaka lwonolwo na vhurereli halwo*. (Mutupo (totem) is the link that binds the lineage of the very same clan and their religion.)

In this process the ancestor spirit reveals itself like a person who has died.

#### 4.8.8.2 ***U dzunguluwa*** **(Moving the head in circles)**

This is the process whereby the head is moved in circles – at the beginning of the process when percussions are played. Sigwavhulimu (Personal interview:2009) says:

> This is communication between individuals and the ancestors at the beginning of the malombo process. (*Ndi nyambedzano vhukati ha vhathu na vhadzimu musi ngoma dza malombo dzi tshi tou thoma*). This takes place and

> culminates into the point of no return when the ancestor's spirit comes down. Then the behaviour of a person who died long ago, will be revealed in that person who is possessed by the ancestor spirit. Some people imitate the behaviour of a person who did not wash himself or herself when he or she was still alive.

'*U dzunguluwa*' is a form of communication between the people and the ancestors.

### 4.8.9 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

**'Ambiguous meaning'** is when malombo songs have double meaning or more. An example of a *malombo* song to this effect is the following:

> *Vhomaine ri a fa ra fhela*!
> (Healer! We are starving!)
> *Ndi mushonga wa mukonḓeleli*!
> (This is the medicine of a tolerant person!)

The meaning of the song is that of pleading with the traditional healer to give the green light so that the people must start with the process of worshipping the ancestors before it is too late. If these people do not worship the ancestors, they will become angry and not bless them. They will starve because there will be no rains to bring about crops for their consumption.

The first meaning of the song is that of requesting the traditional healer (*vhomaine*) to communicate with the ancestors in order to start the process of worshipping the ancestors to ask for blessings before they start ploughing their fields. They also ask to be given strength by the ancestors. Vhamusanda Vho-Ṋetshiungani of Tshiheni (Personal interview:2009) says:

> Before ploughing, '*malombo*' songs are performed to ask for the strength to plough the fields without problems of disease. In this *malombo* everybody is permitted to enter the arena and perform a little, and go out to give way for others. In so doing, they are healing themselves for the ploughing period that lies ahead. If they do not do it this way, they will have

diseases and they will be unable to plough their fields effectively. They will in the end starve.

Therefore in this case, the **ambiguous meaning** as structure of performance denotes that the people are talking to the traditional healer to communicate with the ancestors for all sorts of blessings.

The second meaning in the ambiguous meaning as structure of performance is that of requesting *maine* (the healer) to make whatever plans he can in order to see to it that they do not starve of hunger. He must use his powers to drive away evil forces that will bring about misfortunes within the communities.

#### 4.8.9.1 **Performance**

##### 4.8.9.1.1 Performers

Performers are men and women. They sing the song mentioned in other structures of performance dealt with already in this work. Drums and percussions are played when singing is in progress. The Tshikalanga language is used (instead of Tshivenḓa) by the possessed person.

### 4.8.10 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

In this structure of performance, the interest of the listeners is stimulated. This takes into consideration people in the song and what they do as well as what they did and also when they did such things. An example of a song is the following:

*Ṋemakhavhani nzhinga*!
(Ṋemakhavhani the most beautiful!)
*Ńwananga we nda doba*!
(The child I picked up!)
*Ndo mu doba Tshirovha*!
(I picked him up at Tshirovha!)
*Ṯhanganyoni ya Mbweḓi*!
(In the confluence of Mbweḓi!)

The commencement of the song is very strong because it starts with the name of a person, viz. Ṋemakhavhani, who is very handsome. The listeners would like to know what Ṋemakhavhani did that makes him praiseworthy. When the song says *Ṅwananga we nda doba*! (My child that I picked up!) again the listeners become more inquisitive about what is happening in the song.

The meaning of this song is that of indicating how beautiful children can be found abandoned or hidden in the river. Ṋemakhavhani, a beautiful baby boy, was found in the confluence of Mbwedi and Tshirovha rivers. This can also be compared to Moses (who was also very beautiful) hidden in the Nile river. This is found in the Bible. About the confluence of Tshirovha and Mbweḓi rivers Ratshirumbi (Personal interview:2009) says:

> The confluence of Tshirovha and Mbweḓi rivers is situated in the Tshipako area in the *muleme* forests.

**'Strong start'** as structure of performance stimulates the interest of the listeners.

#### 4.8.10.1 Performance

The performers are men and women as indicated earlier on. The above indicated song is sung but only when the *malombo* performers are having a rest. The drums will also be played together with tshele. Dancing also takes place.

### 4.8.11 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

This is the structure of performance in which real people and real life situations are taken into consideration. The emotions of the people are also expressed. An example of a song is the following:

*U ya lila Vho-Madevha*!
(There is a cry Mr Madevha!)
*Vho-Madevha ḽhoho ndi ludongo*!
(Mr Madevha's head is bald!)
*Ndi ludongo nga u ḽa govhole*!

(It is bald because of eating mafula fruit!)
*Vho-Madevha tsindi ndi lukwati*!
(Madevha's loin dress is extremely dry with *mafula* juice!)

The meaning of the song is that of expressing the people's emotions. They are angry at Mr. Madevha who does not take pains to worship the ancestors with others. He goes and enjoys *mafula* fruit with the women who prepare this fruit (*u fhonḓa mafula*).

#### 4.8.11.1 **Performance**

The performers are men and women. They sing the above-indicated song. The drums are played. The big drum is played by *matsige*, as usual. Membraphones and percussions are also played.

#### 4.8.11.2 **Food**

The performers of *malombo* and those that are affected by ancestor spirits do not eat food. They eat the following:

##### 4.8.11.2.1 Peanuts (*nḓuhu*)

The *malombe* and those that are affected by the ancestor spirits eat peanuts (*nḓuhu*). Sigwavhulimu (Personal interview:2009) says:

> There are peanuts that the ancestor spirits do eat, such as *tshingilasi* peanuts. They eat '*litshona*' peanuts and '*phonḓa*'. *A ri kadzingi tshingilasi ̂ra ri ri yo fha malombe* (we do not roast *tshingilasi* peanuts to give to the *malombe*.

There are peanuts that should not be given to the ancestors like '*tshingilasi*'.

##### 4.8.11.2.2 Water

They (*malombe*) and those affected by the ancestor spirits) drink water a lot.

#### 4.8.11.3 **Snuff**

The *malombe* always use snuff. It is not any snuff that they use. Sigwavhulimu (Personal interview:2009) says:

> They do not use every kind of snuff. They use snuff made from long leaves.

### 4.8.12 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *MALOMBO* SONGS

In the '**Go somewhere**' as structure of performance, the events of the song follow each other. An example of a song is the following:

> *Maiwangu garayi muchichema*! (in Tshikalanga!
> *Mme anga dzulani ni tshi lila*! (in Tshivhenḓa)
> (My mother keeps crying!) (in English)
> *Kufa kwangu kuva hutekateka*! (in Tshikalanga)
> *U fani hanga ndo vha wa u tekateka*! (in Tshivenḓa)
> (After death, I become a wanderer!) (in English)
> *Dungudzivha nda kapinda ndi si nganwi mvura*! (in Tshikalanga)
> *Dungudzivha ndo fhira ndi songo nwa maḓi*! (in Tshivenḓa)
> (I passed Dungudzivha without drinking water!) (in English)

In the above song, events follow each other. The song says mother has to stay crying because if people are not doing good things when they live in this world, they will not have a rest when they die. The one who is possessed by the ancestor spirit is saying that after death, I am always moving around. I became thirsty and at Dungudzivha, which is a lake, I was not permitted to drink water because I was not leading a good life when I was alive. The events follow each other chronologically.

The meaning of the song is that of advising people who are still alive that they must strive to do good while they are alive. If they lead a bad life, they will suffer after death.

#### 4.8.12.1 **Performance**

The performers are men and women. *Matsige* plays the big drum. Women play the membraphones and percussions. *Matongo* clothes are worn. They also wear *mapalu*. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Mapalu* are worn in the form of crossing (*mipakato*). Moving of the head in a circular motion is also performed.

### 4.8.13 'CONCLUSION' AS AN ASPECT OF STRUCTURE OF PERFORMANCE IN THE *MALOMBO* TRADITIONAL SONGS

'*Conclusion*' as an aspect of structure of performance in the *malombo* songs is when the meaning of the song is mentioned. The listeners are free to interpret the meaning of the song according to their understanding of the song. The songs indicated above can be interpreted differently by the listeners according to their understanding of the songs.

The following song may be interpreted differently by the listeners to indicate conclusion as structure of performance.

> *Vho-Hangwani vha ḓo zwi kona naa*?
> (Will Vho-Hangwani be able to make it?)

The first interpretation by the listeners to bring about conclusion as structure of performance is like a question asked to Vho-Hangwani, viz. '*Vho-Hangwani vha ḓo zwi kona naa*?' (Will Vho-Hangwani be able to make it?).

The second interpretation by the listeners to bring about '**conclusion** as an aspect of the structure of performance' is that it will be difficult for Vho-Hangwani to live without worshipping the ancestors.

## 4.9 THE STRUCTURE OF PERFORMANCE IN THE *TSHIKONA* RELIGIOUS SONGS

*Tshikona* is the national religious dance for the Vhavenḓa nation. Sigwavhulimu (Personal interview:2009) maintains:

> *Tshikona* is meant for the religion of the Vhavenḓa nation. Its structure of performance is not meant for opening a new school. Its structure of performance cannot be meant for the party of a new borne baby.

The structure of performance for *tshikona* is for worshipping the ancestors. Stayt (1968:320) says:

> The *tshikona* dance is almost sacred in character (Plate XL, VII). It is performed at the command of chiefs and petty chiefs and is closely associated with every phase in the life of the people as a whole.

*Tshikona* is a form of ancestor worship.

The structure of performance for '*tshikona*' is as follows:

### 4.9.1 'Melody'

Each flute (*ŋanga*) has its own melody which is repeated continuously. Stays (1968:321) says:

> The melody is repeated over and over again in endless repetition.

According to Stayt (1968:321) *ŋanga* (flutes) are the following:

1. *phalana*;
2. *mpinji*;
3. *thakhulana*;
4. *tshihunguvhu*;

5. *veve*;
6. *tshiaravhi*;
7. *thakhula*;
8. *phala*;
9. *ṱhangu*; and
10. *mboho*.

These flutes are made up of *musununu* which is found in Tshaulu. The set of flutes indicated above is called *mutavha*. Stayt (1968:32) says:

> One set of dancers is called *a mutavha*, and is made up of at least ten flautists, generally twelve or more. Ten flutes are named individually, while all sizes, larger and smaller than this original ten, are named collectively *mazika* and *mitwilo* respectively.

A set of these flutes are cut early in the morning at Tshaulu. Ṋemudzivhaḓi (Personal interview:2009) says:

> These flutes (*ṋanga)* are not cut after 11h00 in the morning.

They are not cut at any time.

### 4.9.2 **Structure of performance by boys**

Boys play '*mitwilo*' flutes.

### 4.9.3 **Structure of performance by men**

Flutes indicated above such as *phalana*, *mpinzhe*, *thakhula*, *tshiaravhi*, and others, are played by men. Stayt (1968:321) observes:

> The principal performers, always men, go through a long and tedious apprenticeship in this dance.

### 4.9.4 Structure of performance by old men

The old men perform *mazika*. They are always in the front of the *tshikona* single file. Vho-Tsaṅwani (Personal interview:2008) says:

> *Mazika* are performed by the old men because they are no longer strong. They are not compelled to perform them all the time because they are not that important compared to the ten flutes indicated earlier on.

'*Mazika*' are given to old men because they are no longer strong.

### 4.9.5 The structure of performance by women and girls

Girls play drums, i.e., the big drum and the membraphones for *tshikona*.

### 4.9.6 *U shela mulenzhe* (to perform different styles) as structure of performance in the *tshikona* religious song

The performers perform different styles called (*u shela mulenzhe*). This process goes according to the sound of the flutes (*ṋanga*) and the sound of the drum beat.

### 4.9.7 The structure of performance by old women

When tshikona is in progress, the structure of performance by old women (one or two), takes place. This is called *u ʈanga* (moving in front of the tshikona single file dancing nicely). She will even carry a drinking instrument (*khavho*) covered with a nwenda cloth, pretending to be carrying an infant.

### 4.9.8 The structure of performance by all the *tshikona* performers called *u luvha* (paying homage to the chief)

When the chief has arrived to be entertained by the *tshikona* (if it is being performed to entertain him) all the performers will go down on their knees. They will then say things like, '*mboloma*!' Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Mboloma*! which means 'the chief is like a lion that breaks bones' (*i a phoṱhonya*).

It also means that the chief must be respected by his subjects.

### 4.9.9 The structure of performance in the form of singing

When the performers are in a squatting position, they stop playing the flutes (*ṋanga*) and sing the following three songs as structure of performance:

a. *Tsho be!*
(Well and good!)
*Shango ndi matakadza*!
(The world is exciting!)

b. *Vha a vhuya nga shango*!
(They come from all parts of the country!)
*Ahee! Vha a vhuya nga shango*!
(Yeah! They come from all parts of the country!)

c. *Ha tswi*!
(He or she does not steal!)
*Tshawe ndi luhumbelo*!
(What he or she does is to ask for something!)

The meaning of this last song is to encourage people not to steal from other people but to ask for something.

### 4.9.10 Summoning *tshikona* performers to assemble for performing as structure

If the *tshikona* performers got scattered around, they are called to come back to perform by means of a flute (*n̂anga*), probably the flute called *mutwilo*.

## 4.10 THE STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

### 4.10.1 'HARMONY' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

This is the structure of performance that harmonizes the melody which is also a structure of performance. An example of the song to show harmony as structure of performance in the *davha* songs is the following:

*Kuḽa kudimana!*
(That small patch!)
*Ku a vulela!*
(It is getting finished)
*Kha vha ri fhe ri ḽe!*
(Give us something to eat!)
*Ku a vulela!*
(It is getting finished!)
*Kuḽa kudimana!*
(That small patch!)
*Ku a vulela*
(It is getting finished!)
*Kha vha ri fhe ri ḽe!*
(Give us something to eat!)
*Ku a vulela!*
(It is getting finished!)

Harmony is:

*Ku a vulela!*
(It is getting finished!)

This harmony indicated above harmonizes the melody which is '*Kuḽa kudimana!* (That small patch!) and '*kha vha ri fhe ri ḽe*' (Give us something to eat!). The meaning of the song is that of asking for food by the *davha* performers who want beer to drink and to resume work. When the above indicated structure of performance for davha song is sung, the following takes place:

#### 4.10.1.1 **Performers**

Performers are strong men (*vhavhera*) and strong women (*vhabvana*) or mature boys and girls, or old men (*vhakalaha*) and old women (*vhakegulu*).

#### 4.10.1.2 **Singing**

The performers sing the song.

#### 4.10.1.3 **Ploughing**

When singing the song, the performers plough the field with their hoes. They are raised high and fall on the ground simultaneously.

#### 4.10.1.4 **Ululating**

Old women who have come to see the work done end up ululating to motivate the *davha* performers ploughing the field. The ululating also takes place when performers are inspired by the *davha* song.

#### 4.10.1.5 **Dancing around (*U pembela*)**

When **harmony** is in progress, one person (an old man or an old woman) may take a small brunch of a shrub, hold it and move around in front of the *davha* performers and say whatever he or she likes in praise of that particular day. This is a day where people are gathered together helping their fellow human being by ploughing for him or her. The day deserves praise.

### 4.10.2 'MELODY' AS STRUCTURE OF PERFORMANCE

This is the linear succession of sound as structure of performance in the *davha* songs. An example of a song to show melody as structure of performance is the following:

*A ɬa ɲama!*
(After eating meat!)
*A a ɮuwa!*
(They depart!)
*A ɬa ɲama!*
(After eating meat!)
*A a ɮuwa!*
(They depart!)
*A a ɮuwa!*
*Ha ɮuwi*!
(They do not depart!)
A a *ɮuwa!*
(They depart!)
*A ɬa ɲama!*
(After eating meat!)
*A ɮuwa!*
(They depart!)

This **melody** as structure of performance is always supported by the **harmony** as structure of performance. The melody '*A ɬa ɲama'* (After eating meat) is supported by the harmony 'A *a ɮuwa'* (They depart).

The meaning of the song consisting of the structures of performance indicated above says that if the *davha* performers have been given food to eat as well as beer to drink, they must go home. They must not wait for some more food or beer to drink. This song comes from the proverb *'Matangwa a ɬa ɲama a a ɮuwa'* (If the group of '*matangwa'* performers have visited a certain chief, who will slaughter a cow for them, after eating the meat, the group must leave). The proverb says *'Matangwa a ɬa ɲama a a ɮuwa, a sa ḓo vhuya a ɬa na ɮhaṱhe dza musanda' (*A group of people that perform '*matangwa'* must depart immediately after being catered for otherwise they would end up eating the roasted meat meant for the chief). This is where the davha song comes from. The song says now that you have been catered for, for performing communal group work, now go to your homes. It is a song to say leave now. Usually the song is sung and performed in the evening when the field has been ploughed when the beer called *tshivhanda-maraho* is being drunk. Dima (personal interview:2009) says:

This song is sung when the *davha* performers drink beer called *tshivhandamaraho* (dusting oneself off). After sitting for a very long time drinking this beer, one has to stand up and dust himself or herself off ready to go home with no dust. The *davha* performers sit everywhere when they drink *tshivhandamaraho*. They are always dirty on their buttocks and they must dust their buttocks off before going home hence the name *tshivhandamaraho*. Some call this kind of beer '*tshioroso*' (beer for going home).

When the above **melody** as structure of performance is performed, the following takes place:

#### 4.10.2.1 **Singing**

The performers sing the song indicated above and perform as they do when *malende* is performed. This is the same as in the *malende* songs. When *davha* comes to an end in the evening, the performance is that of *malende*. *Davha* has two types of songs. They are songs for ploughing the fields and songs for concluding the *davha* process by drinking *tshivhandamaraho* as in the song indicated above.

### 4.10.3 'DYNAMICS' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

This is the strength to the tone as indicated earlier on. An example of the song is the one indicated earlier on as follows:

*Kuɬa kudimana!*
(That small patch!)

*Ku a vulela!*
(It is getting finished!)

*Kka vha ri ɸhe ri ɮe!*
(Give us something to eat!)

In the song indicated above, the dynamics as structure of performance is indicated by the following:

#### 4.10.3.1 **The high sound of voice**

The performers sing very loudly so as not to feel the pain of working hard as well as not feeling the heat of the sun.

#### 4.10.3.2 **The sound of hoes on the ground**

The sound of the hoes falling on the ground simultaneously can be heard when this *davha* song is in progress. This brings about **dynamics** as structure of performance in the *davha* songs.

#### 4.10.3.3 **The sound of empty tins**

When the song for going home (*tshivhandamaraho)* is performed, viz. *A ḽa ṋama*! (After eating meat) *A a ṱuwa* (They depart), empty tins are used as drums because they no longer have beer inside. They are empty because the beer has been drunk. These tins are beaten so hard that they bring about **dynamics** as structure of performance in the *davha* songs.

When the *davha* songs indicated above for dynamics as structure of performance are performed, the following take place:

#### 4.10.3.4 **Singing**

Singing takes place when the song '*kuḽa kudimana'* (That little patch), *ku a vulela* (It is getting finished) is sung.

#### 4.10.3.5 **Ploughing**

The *davha* performers plough, their hoes falling simultaneously on the ground.

#### 4.10.3.6 **Beating empty tins**

When the song for going home as indicated above is performed called *tshioroso/or tshivhandamaraho*, empty tins are beaten to make the dancing more exciting. As indicated earlier on the performance is the same as that of *malende* structures of performance.

### 4.10.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE

**'Rhythm'** as structure of performance for *davha* songs is the rhythmical flow of the song. An example of the *davha* performance song is the following:

*Hee! ŋaṅwaha a ri limi*!
*(Hee*! This year we will not plough!)
*Ri vheregela bonndo nga ḓuvha*!
(We work for R2.00 per day!)

*Hee ŋaṅwaha a ri limi*!
*(Hey*! This year we will not plough!)

*Ri vheregela sheleni nga ḓuvha*!
(We work for a shilling per day!)

*Ahee, he, huwee*!
*Ahee, he, huwee*!

*Ri vheregela sheleni nga ḓuvha*!
(We work for a shilling per day!)

This **rhythm** as structure of performance for *davha* songs is for ridiculing the Chief when the *davha* performers are performing at his field called *dzunde*. The *davha* performers are saying they cannot plough their fields because of working for the Chief who will not reward them anyway. They ridicule him by being sarcastic when they say 'they work for one pound per day' (*Ri vheregela bonndo nga ḓuvha*) and 'we work for a shilling per day' (*Ri vheregela sheleni nga ḓuvha*). The chief does not give them the one pound and a shilling that they are singing about. They are ridiculing him for calling them to perform his *davha* called *gorosi. Gorosi* is the *davha* for the chief.

When the above indicated structure is performed, the following take place:

#### 4.10.4.1 **Singing**

The *davha* performers sing (simultaneously) together.

#### 4.10.4.2 **Ploughing**

The performers raise their hoes high and bring them simultaneously down on the ground.

#### 4.10.4.3 **Ululating**

Old women and women (*vhabvana*) ululate when they feel inspired by the *davha* songs and the performance as well.

#### 4.10.4.4 **Moving around (*U pembela*)**

Usually one of the men moves around holding a branch of a tree, dancing around and praising the wonderful *davha* day that they are having.

### 4.10.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE

The **return** as structure of performance in the *davha* songs is when the first line of the song is repeated in the line of the song.

An example of the *davha* song for *tshioroso/tshivhandamaraho* (song for ending the day's process) is as follows:

*Haya maṅa!*
(These cracks!)

*A a ʈuwa!*
(They disappear!)

*Vho ʈamba!*
(If you wash!)

*A a ʈuwa!*
(They disappear!)

*Ha ʈuwi!*
(They never disappear!)

*A a ʈuwa!*
(They disappear!)

*Haya maɲa!*
(These cracks!)

*A a ʈuwa!*
(They vanish!)

*Vho ʈamba!*
(If you wash them!)

In the **return** as structure of performance, the line of the song '*Haya mana*' (these cracks) is repeated.

The meaning of the song is that people must wash themselves. In the olden days, people did not have pairs of shoes to protect their feet against severe cold that made their feet develop cracks. Some people were also lazy to wash their feet thoroughly and their feet developed these cracks that are being talked about in the song. The song says if you wash your feet thoroughly, then the cracks will vanish. The song goes on to say these cracks never vanish (*Ha ʈuwi*).

When the 'return' as structure of performance is performed, the following take place:

#### 4.10.5.1 **Singing**

Singing is the same as that taking place in the *malende* performance.

#### 4.10.5.2 **Dancing**

Dancing is the same as the dance taking place in the *malende* performance.

#### 4.10.5.3 **Ululation**

It is also the same as ululation taking place in the *malende* performance.

### 4.10.6 **'FORESHADOWING' AS STRUCTURE OF PERFORMANCE**

This is the structure of performance in which the plot is hinted at before it is known. The first line is the most important one. An example of a *davha* song by Dima (2009) is as follows:

*A ḽa ṋama*!
(After eating meat!)
*A a ṱuwa*!
(They depart)
*A ḽa ṋama*!
(After eating meat!)
*A a ṱuwa*!
(They depart!)

Most of the Vhavenḓa know the Venḓa Proverb that says '*Matangwa a ḽa ṋama a a ṱuwa, a sa ḓo vhuya a ḽa na tḣaṱhe dza musanda* (After the group of the *Matangwa* performers have been given meat to eat, they must depart immediately or else they will end up eating the roasted meat prepared for the chief). In this case when the song starts by the first line that says '*A ḽa ṋama*! (After eating meat!), the listeners know that the song will say '*A a ṱuwa'* (They depart).

The meaning of the song is that if people have been given what they wanted, they must leave.

This song is sung when the *davha* performers drink beer called *tshioroso* (beer for departing). The way the song is performed is exactly like the *malende* songs – indicated earlier on in detail.

### 4.10.7 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure in which the scene is created. Names of places are also mentioned to make people understand the structure of performance much better. An example of a *davha* song is as follows:

*Hee, ri yo ḽa ŋama!*
(Hey, we are going to eat meat!)
*Hee, ri yo ḽa ŋama ya Dzamba!*
(Hey, we are going to eat meat at Dzamba!)
*Ri yo ḽa ŋama!*
(We are goingo to eat meat!)
*Hee, ri yo ḽa ŋama ya Dzamba!*
(Hey, we are going to eat meat at *Dzamba*!)

In this structure of performance a scene is created in which people are seen on their way going to the place called *Dzamba*. This is the place (Dzamba) which was known for preparing enough meat for the *davha* group working in the fields. In this case the name of the place called Dzamba is mentioned and it is found in the North of Venda near lake Fundudzi.

The meaning of this *davha* song is that of praising the people of Dzamba and their chief who gave people enough meat to eat. This is the song which is again sung when people drink the last beer before parting ways (*tshioroso*).

As indicated earlier on the performance is the same as that of *malende* indicated already.

### 4.10.8 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

Conflict as structure of performance is when the person's heart is not at peace with itself. The singer who performs this song is blaming the other person or the society. An example of the song is the following:

*Havha vhathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*Vha a dina*!
(They are troublesome!)

*Havha vhathu*!
(These people!)

*A vha dini*!
(They are not troublesome!)

*Vha a dina*!
(They are troublesome!)

In this structure the singer blames the society as a whole. He says people are troublesome. *'Havha vhathu!'* (These people!) *'Vha a dina'* (They are troublesome!)

The meaning of this *davha* song is that of complaining about bad behaviour that people display towards others. When the song again says *'A vha dini'* (They are not troublesome) it is a sarcasm! The meaning of the song has been indicated already, viz. that people are troublesome.

The performance of this *davha* song is the same as the performance for *malende*. The song is performed when the performers drink *tshioroso* (beer for going home).

The leftovers of this beer are shared amongst the *davha* performers as *murielo* (beer for taking home).

### 4.10.9 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE FOR *DAVHA* SONGS

**Ironic tension** as structure of performance in the *davha* songs has conflict or a surprise. An example of a song is as follows:

*Havha vathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*Havha vhathu*!
(These people!)

*Vha a dina*!
(They are troublesome!)

*A vha dini*!
(They are not troublesome!)

*Vha a dina*!
(They are troublesome!)

When the song is started by the first line which is *'Havha vhathu!'* (These people), the listeners get surprised and would want to know more about these people mentioned. At the same time the listeners get confused when the song says *'A vha dini'* (They are not troublesome) whereas in second line of the song it says *'Vha a dina'* (They are troublesome). This is an indication that there is conflict or surprise in the song.

The meaning of the song is that of telling listeners that they must not just take people for granted because they may cause pain to other people by their actions and by what they say.

The performance of the above indicated structure of performance is the same as that of the *malende* performance. The reason is that the song is sung when the *davha* group of people are about to go to their homes. They perform as when they perform *malende* songs. The performance takes place around about 18h30 – 19h30 in the evening.

### 4.10.10 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE IN THE DAVHA SONGS

This is when the song has two meanings. An example of the *davha* song is the following:

*Haya maṅa!*
(These cracks!)
*A a ʈuwa!*
(They disappear!)
*Vho ʈamba!*
(If you wash!)
*A a ʈuwa!*
(They disappear!)
*Ha ʈuwi*
(They do not disappear!)
*A a ʈuwa!*
(They disappear!)

The **ambiguous meaning** as structure of performance is noticed when the song says '*Haya maṅa*!' (These cracks). '*A a ʈuwa'* (They disappear) '*vho ʈamba'* (if you wash your feet). The song then says '*Ha ʈuwi'* (They do not disappear). The song says the cracks that develop under the feet disappear if one washes the feet well. At the same time the song says '*Ha ʈuwi*!' (The cracks do not disappear). It means that even if you wash your feet thoroughly, the cracks do not disappear. These double meanings bring about ambiguity as structure of performance in the *davha* songs.

The meaning of the song is that of encouraging people to wash their feet to avoid the developing of cracks under them.

As indicated earlier, the songs for departure by the *davha* group of people are performed like the *malende* songs; the same applies to the song indicated above.

### 4.10.11 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure of performance in which the singer talks with a person or people present. The singer may also talk to a person who is absent. An example of a *davha* song is as follows:

*Havha vhathu!*
(These (you) people!)
*Vha a dina!*
(Are troublesome!)
*Havha vhathu!*

(These (you) people!)
*Vha a dina!*
(Are troublesome!)

The song goes on as well as the performance taking into consideration the 'you' of the song. The meaning of the song is that of saying 'You' people are disturbing us when we are still seated enjoying our beer. Dima (personal interview:2009) says:

> The singer is saying that 'You' people are disturbing us while we are well seated enjoying our beer (Tshivenda Traditional beer).

When it comes to performance, it is the same as the performance of the *malende* songs. It is the song for departure in which the performance is like that of *malende*.

### 4.10.12 A 'STRONG START' AS STRUCTURE OF PERFORMANCE

This is the structure in which the interest of the listeners is stimulated. An example of a song is as follows:

*A ḽa ŋama!*
(After eating meat!)
*A a ʱuwa!*
(They disappear!)
*A ḽa ŋama!*
(After eating meat)
*A a ʱuwa!*
(They disappear!)

When the song that brings about 'Strong start' starts by saying '*A ḽa ŋama*' (After eating meat), this stimulates the interests of the listeners and they would want to know what comes next.

The meaning of the song is telling the listeners that if one has got what he or she wanted, he or she must depart from that place. This is telling the *davha* group of people that now that they have been given beer, (Tshivenḓa traditional beer) they must go to their homes. As indicated earlier on, the song is a proverb that says *'Matangwa a ḽa ŋama a a ʱuwa a sa ḓo vhuya a ḽa na ʱathe dza musanda.'* (If the '*matangwa*' (the people who perform

'*matangwa*') have been given meat, they must depart otherwise they will end up eating roated meat prepared for the chief).

The performance of this structure is the same as that of *malende* performance because it is again the departure song.

### 4.10.13 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE

This is the structure of performance that takes real people into consideration. Real life situations are taken into consideration. An example of a *davha* song to consolidate this structure is the following:

*Tsimu yawe!*
(His/Her field!)
*Ahee hee tsimu yawe!*
(*Ahee hee* his/her field!)
*Tsimu ya nwana*
(The child's field!)
*A i fheli ngani?*
(Why doesn't it get finished?)
*Tsimu ya ṅwana!*
(The child's field!)
*Tsimu yawe!*
(His/her field!)
*I ḓo fhela!*
(It will get finished!)
*Ahee hee tsimu yawe!*
(*Ahee hee* his/her field!)
*Tsimu ya ṅwana!*
(The child's field!)
*A I fheli ngani?*
(Why doesn't it get finished?)
*Tsimu ya ṅwana!*
(The child's field!)
*Tsimu yawe!*
(His/her field!)

This structure of performance for *davha* song takes real people into consideration. It says why is the child's field not getting finished?

The meaning of the song is that of telling the *davha* people who seem to be working very slowly that they must work very hard. In other words, the field that is being worked on must be finished.

The performance of 'Genuine idea' as structure of performance is as follows:

4.10.13.1 **Singing**

The performers sing the song indicated above.

4.10.13.2 **Ploughing**

The performers sing the song ploughing the field with their hoes. The hoes go high simultaneously and also fall on the ground simultaneously.

4.10.13.3 **Ululating**

Old women who feel motivated by the process of performance ululate. This is also to motivate the *davha* performers to work very hard in order to finish the work on time.

### 4.10.14 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

In this structure of performance there is a sequence of events in the song. Words must follow each other meaningfully. An example of a song is the following:

*Kuḽa kudimana!*
(That small patch!)

*Ku a vulela!*
(It is getting finished!)

*Kha vha ri ḓhe ri ḽe!*
(Give us something to eat!)

*Ku a vulela!*
(It is getting finished!)

The words of the song follow each other meaningfully. The *davha* group of people performing *davha* are saying that they are about to finish the work. Therefore they should be given something to eat.

The meaning of the song is that when *davha* is performed, performers must be given something to eat. In this case the performers are referring to the beer (Tshivenda traditional beer). They are saying they are thirsty and that they must be given beer to drink to make them feel strong again.

The performance of 'Go somewhere' as structure of performance is the following:

4.10.14.1 **Singing**

The performers sing the song after the song was started by the caller. Then the performers respond.

4.10.14.2 **Ploughing**

The performers sing raising the hoes high and make them fall on the ground simultaneously.

4.10.14.3 **Ululating**

After being inspired by the songs and the performance, old women usually ululate as a sign of encouraging the people performing *davha* to perform well.

### 4.10.15 'CONCLUSION' AS STRUCTURE OF PERFORMANCE IN THE *DAVHA* SONGS

This is the structure of performance in the *davha* songs where the meaning of the song is mentioned. The listeners are given the songs by the *davha* performers and they themselves interpret the song for themselves. An example of a song to show conclusion as structure of performance is as follows:

*Havha vhathu!*
(These people!)
*Vha a dina!*
(They are troublesome!)
*A vha dini!*
(They are not troublesome!)
*Vha a dina!*
(They are troublesome!)

The interpretation of the song to show 'conclusion' as structure of performance, in the above mentioned song, depends on the listeners and the performers of the *davha* songs.

It may be interpreted to say people are troublesome (*Havha vhathu, vha a dina*). Some may interpret it to say people are not troublesome (*A vha dini*).

As the song indicated above is that of departure to homes by the *davha* performers, the performance is like that of the *malende* performance indicated earlier on.

## 4.11 THE STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

### 4.11.1 HARMONY AS STRUCTURE OF PERFORMANCE FOR THE *MAFHUWE* SONGS

Harmony as structure of performance harmonizes melody. An example of the song to show harmony as structure of performance is as follows:

*Vho funana vho funana!*
(If they are in love they are!)
*Ha avha vhaňwe vha a funana!*
(Some people love each other!)

*Hee ndo vha funa nga tsha khole!*
(I have deliberately loved him!)
*Ahe vhaňwe vha a funana!*
*(Ahe*! Some people love each other!)

*Ha avha vhanwe vha a funana* (Some people love each other), is harmony as structure of performance. It harmonizes melody which is *'vho funana vho funana'* (If they are in love they are).

The meaning of the song is that of advising people not to be jealous about people who are madly in love because they will continue loving each other no matter what. When the song indicated above is sung by the '*mafhuwe*' performer, the following take place:

#### 4.11.1.1 **The performer**

The performer is a woman pounding maize using mortar and pestle alone at night. In the olden days this performance would take place at a place called *goha. Goha* is a place where maize was pounded using mortar and pestle not far away from home.

#### 4.11.1.2 **Singing**

The performer sings the song alone harmonizing the melody of the song that she has started. There is nobody to start the melody for her and there is nobody to harmonize the melody for her. She is by herself.

#### 4.11.1.3 **Pounding maize**

The woman pounds maize with all her power while singing. The meaning of this performance will be discussed in the chapter to come.

#### 4.11.1.4 **Humming**

When the performance reaches its peak a woman never utters a word. She just hums the sound which goes with the sound of the mortar and the pestle.

#### 4.11.1.5 ***Matya***

*Matya* is a sound produced by both hands holding the pestle. This sound is produced when the performer holds the pestle loosely. The meaning will be discussed in the coming chapter. When *matya* is produced, the performer stops singing in order to allow *matya* to be heard.

#### 4.11.1.6 **Breathing**

The performer stops singing and pounds the maize heavily. This pounding process is accompanied by heavy breathing that goes with the sound of mortar and pestle.

### 4.11.2 'MELODY' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

Melody is when the singer comes up with a linear succession of sounds. It always works with harmony. An example of a song to show melody as structure of performance for *mafhuwe* (stamping songs) is as follows: by Vho-Masindi Masikhwa (1995):

*U vha vhubva hanga ndi hani?*
(Why am I so lazy?)
*Vhubva hanga ndi vhulungwani?*
(Why am I living when I am so lazy?)
*Nṋe ndi bvafha na u koḍa thanga.*
(I am so lazy that I cannot grind the peanuts.)

*U vha vhubva hanga ndi hani?* (why am I so lazy?), is the **melody** as structure of performance of the *mafhuwe* song. The singer gives the melody as structure of performance when she sings '*vhubva hanga ndi vhulungwani?* (Why am I living when I am so lazy?).

The meaning of the song is that of encouraging women to work hard for their families. They must not be lazy that they cannot even grind the peanuts to make a good dish (*dovhi or bovhola*).

The performance when melody as structure of performance is performed is the following:

#### 4.11.2.1 **The performer**

The performer is a woman performing alone

#### 4.11.2.2 **Singing**

The woman sings alone giving out the melody as well as the harmony by herself. She may either do this performance inside the hut (*tshiṱangani*) or in the open space (*muṱani).*

#### 4.11.2.3 **Pounding maize**

The performer pounds maize while singing at the same time. She does not stop until she is satisfied that the maize is the way she wants it to be.

#### 4.11.2.4 ***Matya* (vibrating sound)**

When pounding mealies, as indicated earlier on under harmony, the performer does not hold the pestle tightly with both her hands. She allows the pestle to move tactfully inside her hands producing the noisy sound called *matya.*

#### 4.11.2.5 **Breathing**

After a while when the pounding process is in progress, the performer stops singing, and pounds the maize with all her powers only breathing very heavily, at times producing the sound as follows: *Hee*! *Hee*!. This breathing sound goes hand in hand with the sound produced by the mortar and the pestle.

### 4.11.13 'DYNAMICS' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

This is the strength of the tone as structure of performance in the *mafhuwe* song. An example of the song is the one indicated earlier on. It is the following:

*U vha vhubva hanga ndi hani?*
(Why am I so lazy?)
*Vhubva hanga ndi vhulungwani?*
(Why am I living when I am so lazy?)

The strength of the tone moves from high to low. The melody stated will be high and the harmony harmonizing melody will be low.

The meaning is that of encouraging women to work very hard to provide families with relevant needs.

The performance of dynamics as structure of performance for *mafhuwe* songs is as follows:

#### 4.11.3.1 **The performer**

The performer is a woman performing alone.

#### 4.11.3.2 **Singing**

The woman sings very loud.

#### 4.11.3.3 **Pounding maize**

The performer pounds maize very hard producing a very big sound by means of mortar and a pestle.

4.11.3.4 ***Matya***

The performer pounds maize making a very big noisy sound called *matya*.

4.11.3.5 **The sound of breathing**

The performer stops singing but pounds maize very hard breathing heavily. The sound of heavy breathing and that of mortar and pestle go together.

## 4.11.4 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

**Rhythm** as structure of performance in the mafhuwe song, is the movement of the sound of the song. This flow is the movement of the sound of the song (mafhuwe song). An example of the song by Murwamphida, T. is as follows:

*Fhumulani ṅwananga Maṱodzi*
(Keep quite my child Matodzi!)
*A zwi ḓivhiwi u dzula vhuhadzi!*
(To stay in a place where you got married is not known!)
*Ndi u konḓelela zwivhi na zwivhuya!*
(I tolerate bad things and good things!)
*Maitele itani zwaṋu!*
(Maitele do your own things!)
*Litshani nṋe ndi ite zwanga*
(Let me do my own things!)

The **rhythm** as structure of performance in the song above is slow because of the pounding process that takes a long time to finish.

The meaning of the song is that of encouraging other women to be tolerant when one is married. One has to look at her own situation rather than looking at other people's situations. When rhythm as structure of performance is in progress the following takes place:

#### 4.11.4.1 **The performer**

The performer is a woman as indicated earlier on.

#### 4.11.4.2 **Singing**

The performer sings alone.

#### 4.11.4.3 **Pounding mealies**

The woman stamps mealies singing the above indicated song. The sound of mortar and pestle stamping mealies accompany the rhythm of the *mafhuwe* song.

#### 4.11.4.4 ***Matya***

The *matya* sound is not compulsory. It depends on the person stamping maize. It is a skill that needs mastering. Therefore women pounding maize can do well without *matya* sound but it is important for a woman to know it (*matya*) because she will need the skill some day when other women display the skill.

#### 4.11.4.5 **Breathing Sound**

After a while when the stamping maize process proceeds, the performer stops singing and pounds maize earnestly. Only heavy breathing will be heard together with the sound of mortar and pestle.

### 4.11.5 THE 'RETURN' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

The **return** as structure of performance for *mafhuwe* songs is when the first line of the song returns again in the lines that follow. An example is the *mafhuwe* song by Vho-Masindi Masikhwa (1995) as follows:

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

*Ahee! Iyowee! Ahee!*
(Ahee! Iyowee! Ahee!)

*Ndi a lwala nda dovha!*
(I will be ill repeatedly!)

*Ha nyatsitsaṅwana!*
(At Hanyatsitsanwana!)

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

*Ndi a ṱuwa vha do sala zwavho, haa!*
(I am leaving she will remain, haa!)

*Zevhezevhe ḽo mpha vhulombo, haa!*
(Spread mischievous talk has given me miseries!)

The **return** as structure of performance is noticed by the returning of the first line of the song '*Zevhezevhe ḽo mpha vhulombo haa!*' (Spread mischievous talk has given me miseries!)

The first line of the song indicated above keeps on coming back because it gives more emphasis on the destruction that may be caused by spread mischievous talk.

The meaning of the song is that spread mischievous talk destroys people and their families. The singer indicates that after hearing these bad talks, she became ill repeatedly and that her mind is made up: she intends leaving her husband.

When the 'return' as structure of performance for mafhuwe song is sung, the performance is the following:

#### 4.11.5.1 **The performer**

The performer is a woman alone.

#### 4.11.5.2 **Singing**

The woman sings alone. She calls and then responds by herself.

#### 4.11.5.3 **Pounding maize**

The woman stamps maize while singing by herself.

#### 4.11.5.4 **Breathing**

As it has been indicated earlier on, when the performer gets tired of singing stamping maize, she stops singing and concentrates on her heavy breathing sound that goes with the sound of mortar and pestle.

#### 4.11.5.5 ***Matya* sound**

If the performer has *matya* skill, she may perform that skill. If she does not want to perform that skill, the stamping process goes on until the desired results is obtained i.e. that of pounding maize into flour.

### 4.11.6 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

In this structure of performance the development of the plot is hinted at before it is known. This is revealed by the first line of the *mafhuwe* song. The listeners are made to guess the kind of information they are going to get. An example of the song is the following by Vho-Masindi Masikhwa (1995):

*Ha ndi ya Ntshavheni yo mela!*
(Hey I am saying Ntshavheni has conceived!)
*Ha ndi ya Ntshavheni yo mela!*
(Hey I am saying Ntshavheni has conceived!)
*Ndi amba yo mela ngomu dombani!*
(I am saying she conceived at the domba!)
*Hu ḓo bebwa ṅwana a no pfi Madomba!*

(A baby called Madomba will be born!)
*Hu ḓo bebwa ṅwana a no pfi Madomba shone!*
(A baby called *Madomba* will be born, shame on you!)
*Hu na vho Tshivhevheṱele!*
(There are philanderers!)

This structure of performance gives the hint of the song in the opening line. The opening line of the song says '*Ndi ya Ntshavheni yo mela'* (Hey, I am saying Ntshavheni has conceived). Out of this first line of the song, the listeners can guess that this has got something to do with sexual intercourse. When the song goes on to say '*Ndi amba yo mela ngomu dombani*' (I am saying she conceived at the *domba* (initiation school)), the listeners become convinced that they have guessed right when the first line said '*Ha ndi ya Ntshavheni yo mela*' (Hey, I am saying Ntshavheni has conceived).

The meaning of the song is that of complaining about the way in which men abuse women. The song is about Ntshavheni, a young girl, who went to attend the *domba* initiation school with other young girls of her age. An old man abused her and made her pregnant. Therefore the singer find it unacceptable.

When foreshadowing as structure of performance is in progress, the performance is as follows:

#### 4.11.6.1 **The performer**

The performer is a woman pounding mealies alone.

#### 4.11.6.2 **Singing**

The performer (a woman) starts the song and then responds by herself because she is alone.

#### 4.11.6.3 **Pounding maize**

The woman pounds mealies with all the strength that she has. In a song such as this, she pounds mealies while being very angry because of the way in which men abuse women (the Ntshavheni case)

#### 4.11.6.4 **Breathing heavily**

After getting tired of singing, the performer stops singing and concentrates on her breathing sound and the sound produced by the mortar and pestle. Pounding maize is again very serious. The meaning of this performance will be discussed in the coming chapter.

#### 4.11.6.5 ***Matya* sound**

The performer will also perform *matya* if she has that skill.

### 4.11.7 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE

This is the structure of performance in the *mafhuwe* songs that creates the scene. Even names of places are mentioned. An example of the song is the one indicated above namely, '*Ha ndi ya Ntshavheni yo mela'* (Hey, I am saying Ntshavheni has conceived).

A scene is created when the song says Ntshavheni has conceived at the *domba* initiation school. The name of the place (which is) where *domba* initiation school was taking place, makes the 'scene method' as structure of performance more understood by the listeners.

The meaning of the song as indicated earlier on is that of complaining by women against women abuse. Nemapate (1999:73) observes:

> From this pounding song this woman is complaining about a philandering silly old man who impregnated a young girl in the domba initiation school which is a bad thing considering his age. She feels that women are being exploited by men.

When the **'scene method'** as structure of performance is performed, the following take place:

#### 4.11.7.1 **The performer**

The performer is a woman.

#### 4.11.7.2 **Singing**

The performer sings the *mafhuwe* song.

#### 4.11.7.3 **Pounding mealies**

The performer sings the *mafhuwe* song pounding maize at the same time.

#### 4.11.7.4 **Breathing heavily**

The performer eventually breathes heavily because of exhaustion, because pounding maize into flour is not an easy task.

#### 4.11.7.5 **The *matya* process**

If a woman has the *matya* skill, then she will always perform it.

### 4.11.8 'CONFLICT' AS STRUCTURE OF PERFORMANCE

*Conflict* as structure of performance is when the singer blames another person or the society. An example of a song is the song indicated above that says:

> *Ha ndi ya Ntshavheni yo mela!*
> (Hey, I am saying Ntshavheni has conceived!)
>
> *Ndi amba yo mela ngomu dombani!*
> (I am saying she conceived at *domba*!)

*Hu ḓo bebwa ṅwana a no pfi Madomba!*
(A baby called Madomba will be born)

*Hu na Vho-Tshivhevhetele!*
(There are philanderers!)

*Galaha Tshivhevhetele shone!*
(Shame on you silly philandering old man!)

The '*conflict*' as structure of performance is indicated when the singer blames an old man who impregnated a girl at the *domba* initiation school. The singer also blames the society for doing nothing about this abuse of women. Instead, a baby will be born and will be remembered to have been conceived at the *domba* initiation school (she will be called *Madomba*).

The meaning of the song is that of blaming men for abusing children. An old man made Ntshavheni, a young girl, pregnant at the *domba* initiation school meant for guiding the youth to adulthood.

When 'conflict' as structure of performance is performed, the following performance takes place:

#### 4.11.8.1 **The performer is a woman**

She sings alone as indicated earlier on. She pounds maize. As she becomes tired of singing, she just hums the tone of the song indicated above. After humming the tune of the song, she will only breathe heavily pounding mealies as indicated earlier on. *Matya* is also performed.

### 4.11.9 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE

Ironic tension as structure of performance is when *mafhuwe* songs have conflict or surprise. This is the way of stimulating the interests of the listeners. An example of a song by Vho-Masindi Masikhwa (S.A.F.M Radio Cassette) is as follows:

*Zevhezevhe ḽo mpha vhulombo haa!*
(Spread) mischievous talk has given me miseries!))
*Ndi a lwala nda dovha!*
I will be ill repeatedly!

In the 'ironic tension' as structure of performance the singer surprises the listeners when she says '*Zevhezevhe ḽo mpha vhulombo'* (spread mischievous talk has given me miseries). This motivates the listeners to listen more to the song.

The meaning of the song as indicated earlier on is that of discouraging people from gossiping about other people. Gossip destroys people's health as indicated in the song viz. *Ndi a lwala nda dovha* ( I will be ill repeatedly). It also brings miseries to people. *Zevhezevhe ḽo mpha vhulombo* (spread mischievous talk gave me miseries).

When 'Ironic tension' as structure of performance is performed, the performance is the same as that indicated in other structures of performance indicated earlier on viz. performance by one woman, singing by one woman, pounding mealies singing, humming the tune of the *mafhuwe* song, breathing heavily that goes with the sound of mortar and a pestle. At times '*matya*' is also performed.

### 4.11.10 'AMBIGUOUS MEANING' AS STRUCTURE OF PERFORMANCE

**Ambiguous meaning** as structure of performance is when the song has two meanings or more. An example of the song is the following:

*Zevhezevhe ḽo mpha vhulombo!*
(Spread) mischievous talk gave me miseries!))

Ambiguous meaning as structure of performance is noticed when the song says:

*Zevhezevhe ḽo mpha vhulombo!*
(Spread) mischievous talk gave me miseries!))

In the first instance, the song says '*Zevhezevhe ḽo mpha vhulombo'* (spread mischievous talk gave me miseries). This means that spread mischievous talk gave the singer miseries where it was rumoured that she is unfaithful to her husband. In the second instance, spread mischievous talk gave the singer miseries (*Zevhezevhe ḽo mpha vhulombo*) when it was rumoured that her husband was cheating on her. At the end of it all, she decided to leave that family and go home.

The meaning of the song as indicated earlier on, is that of discouraging people from gossiping – as it creates frustration amongst people by destabilizing families.

The performance of this structure as structure of performance, is as follows:

#### 4.11.10.1 **Performance by one woman**

She sings pounding mealies, she hums the tune of the mafhuwe song. She breathes heavily pounding maize and after stopping singing, she will even perform matya to bring about variation in the pounding process.

### 4.11.11 'STRONG START' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

'*Strong start'* as structure of performance in the *mafhuwe* songs is when the start of the song stimulates the interests of the listeners by involving people as well as what they do or did and when. The opening few lines must capture the attention and the interest of the listeners. An example of the *mafhuwe* song by the Thengwe Tribe singing mafhuwe is as follows:

*Ndo vha ndi Ngweṋani!*
(I was at Ngweṋani!)
*Ha vuwa ḽihanya!*
(Troubles erupted!)
*Vho- Nyamutshagole ndi ḓabaḓaba ḽa ṅwana*!
(Vho- Nyamutshagole is a numbskull!)

**'Strong start'** as structure of performance in the mafhuwe songs talks about people e.g. Vho-Nyamutshagole who is a numbskull because of the silly problems that she has created at the place called Ngwe̱nani.

The meaning of the song is that of discouraging people not to create problems unnecessary, as Vho-Nyamutshagole did at Ngwe̱nani.

When the 'strong start' as structure of performance is performed, the following performance takes place:

> A woman performs by singing the song alone, pounding mealies, stops singing and hums to the tune of the song stated already, mixing the sound of her breath with the sound of mortar and pestle. She also performs *matya* skill, to break the monotony of pounding maize the same way.

### 4.11.12 A 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN THE *MAFHUWE* SONGS

In this structure of performance people express their emotions. There must be ideas in the song. An example of a song is as follows by Vho-Masindi Masikhwa (1995):

> *Zevhezevhe ḽo mpha vhulombo haa!*
> (Spread) mischievous talk gave me miseries!))

**'Genuine idea'** as structure of performance in the song indicated above expresses people's emotions. The singer's emotions are expressed when she sings 'spread mischievous talk gave me miseries ('*Zevhezevhe ḽo mpha vhulombo*'). An idea is also expressed in the song because the singer indicates that it is the spread mischievous talk that brought her miseries.

The meaning of the song and structure is that of discouraging gossip, as indicated earlier on. When this structure (A genuine idea) is performed the performance is the following:

> A woman alone sings the *mafhuwe* song, pound mealies into flour by using mortar and pestle, hums the tune of the stated song, breath heavily in line with the sound of mortar and pestle. To bring about variation, '*matya*' is also performed.

### 4.11.13 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE FOR *MAFHUWE* SONGS

This is the structure of performance in the *mafhuwe* songs that takes sequence of events in the song into consideration. Words of songs must follow each other meaningfully. An example of a song to show this structure is the following by Vho-Masindi Masikhwa:

> *Ha ndi ya Ntshavheni yo mela!*
> (Hey, I am saying Ntshavheni has conceived!)
> *Ndi amba yo mela ngomu dombani!*
> (I am saying she conceived at the domba!)
> *Hu ḓo bebwa ṅwana a no pfi Madomba!*
> (A baby called Madomba will be born!)

This structure of performance (go somewhere) has words that follow each other meaningfully. The song says '*Ha, ndi ya Ntshavheni yo mela*' (Hey, I am saying Ntshavheni has conceived). The next line of the song indicates the place where Ntshavheni fell pregnant i.e *'Ndi amba yo mela ngomu dombani'* (I am saying she conceived at the domba initiation school). Sequences of events follow each other chronologically and meaningfully.

The meaning of the song and structure is that of fighting child abuse by adult men.

When 'Go somewhere' as structure of performance is performed, the following takes place:

**A woman sings alone.** She pounds maize motivated by the song that she sings. At times she stops singing and hums the tune of the song that she is singing to motivate herself. After getting tired of singing, she will only breathe heavily, pounding maize with all her strength. The sound of mortar and pestle will always go together with the woman's heavy breathing. *Matya* will also be performed to break the monotony of pounding maize the same way. In the same way of the mortar and pestle giving out the same sound when maize is pounded.

## 4.12 THE STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

The structure of performance in the children's songs refers to what they perform when they sing their songs.

### 4.12.1 'MELODY' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

**Melody** has been defined in Chapter Two and Four of this thesis as the succession of sound. In the children's songs, there are songs that have only melody. An example to show the structure of performance in children's songs is the following:

*Ndedee! Ndedee!*
(Little by little!)
*Ndedee! Ndedee!*
(Little by little!)

About the above indicated song Mugovhani (personal interview:2008) observes:

This is called monophony or
Unison because the melody is the same

As structure of performance melody is when the song is started. The structure of performance for the above indicated children's song is as follows:

#### 4.12.1.1 **The performer**

The performers are women, old women, young girls who baby sit children and the child who is encouraged to walk on his or her own.

#### 4.12.1.2 **Singing as structure of performance in Children's songs**

The *tshixele* (baby sitter), grandma or the mother of the child may perform the above indicated song encouraging the child to walk.

#### 4.12.1.3 **Performance by the child as structure of performance in children's songs**

When the child hears the song, he or she tries very hard to walk.

#### 4.12.1.4 **Falling as structure of performance in children's songs**

Sometimes the child tries so hard that it falls. The one singing the song encouraging him or her to walk will say 'you have caught a locust' (*O bata nzie*). This is an idiomatic expression in Tshivenḓa meaning that the child has fallen. The meaning of the performance will be discussed in the chapter to come.

#### 4.12.1.5 **Beating the ground as structure of performance in children's songs**

When the child has fallen in the process of striving to walk, the singer beats the ground. The meaning of this performance will be discussed in the coming chapter.

#### 4.12.1.6 **An object used as structure of performance in children's songs**

When the performer sings the above song, she may put an object at a small distance to attract the child. The meaning of this performance will be taken care of in the chapter to come.

### 4.12.2 'RHYTHM' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

This is the movement of sound in children's songs. An example of a song is the following:

*Gulukuṅwe!*
*Gulukuṅwe!*
*Ḽi a fhedza vhana!*
(It is finishing off its children!)
*Vhana vhaḽo!*
(Its children!)
*Ḽi a a fhedza vhana!*
(It is finishing off children!)
*Gulukuṅwe!*
*Gulukuṅwe!*

The **rhythm** as structure of performance is slow according the situation which is taking place in the song, i.e., that of finishing off children by swallowing them.

#### 4.12.2.1 The performers

The performers are boys and girls singing the song.

#### 4.12.2.2 The division of two groups

A group of boys and girls compete against another group of boys and girls.

#### 4.12.2.3 The demarcation line

The two competing groups make a demarcation line to divide the two groups. A rope is issued to be pulled.

#### 4.12.2.4 The pulling process

The indicated song above will be sung and the pulling of the rope commences.

#### 4.12.2.5 **The winning group**

The group that manages to pull members from the competing group across the demarcation line wins the game while the group that fails to pull members of that other group loses.

The meaning of this process will be discussed in the following chapter.

### 4.12.3 THE 'RETURN' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

This is where the first line of the song returns again in the song. An example of a song is of the song indicated already, viz. *Gulukunwe* as follows:

*Gulukuṅwe!*
*Gulukuṅwe*!
*Ḽi a ḓhedza vhana!*
(It finishes off its children!)
*Vhana vhaḽo*!
*(Its children*!)
*Gulukuṅwe!*
*Gulukuṅwe*!

In the '**return**' as structure of performance, the line of the song return again in the following line, namely Gulukuṅwe.

The meaning is that of *Gulukuṅwe* finishing off its children by swallowing them.

#### 4.12.3.1 **The performers**

The performers are the two groups of boys and girls versus another group of boys and girls. The performance of competing is the same as the one indicated above with all the aspects like winning and losing.

### 4.12.4 'FORESHADOWING' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

The plot of the song is hinted at before it is known. An example of a children's song is the following:

*Shavha mbevha!*
(Run mouse!)
*Tshimange tshi a luma*!
(The cat bites!)

The plot of the song is hinted when the song says 'Run mouse" (*Shavha mbevha*). The listeners immediately realize the mouse runs away being chased by the cat. When the song says 'The cat bites' (*tshimange tshi a luma),* the listeners become assured of their predictions that the mouse is running away from the cat for dear life.

#### 4.12.4.1 **Performance**

The performers are boys and girls or boys by themselves or girls by themselves.

#### 4.12.4.2 **The formation of a circle**

Children form a circle holding hands.

#### 4.12.4.3 **Singing**

Boys and girls, boys by themselves or girls on their own sing the song holding hands.

#### 4.12.4.4 **Selection of a cat and a mouse**

One boy or a girl will be selected to represent a cat and another to represent a mouse. The performer who represents the mouse will run very fast for dear life whereas the performer representing the cat will be running very fast also to try and catch the mouse. The one representing the mouse runs through the openings left when the performers hold hands

singing the song indicated above. The performer representing the cat must follow exactly where the mouse has gone through which is around the hips of the other performers. The running is in the form of a zigzag. The mouse must always be sly in order to elude the cat.

#### 4.12.4.5 **Losing**

When the performer who represents the mouse is caught, he or she becomes the loser. He or she becomes the cat that must chase the mouse.

#### 4.12.4.6 **Winning**

If the one representing the mouse run for a considerable amount of time and is not caught by the cat, then he or she becomes a winner. The meaning of this performance will be dealt with in the coming chapter.

### 4.12.5 'GO SOMEWHERE' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

**'Go somewhere'** as structure of performance in children's songs has a sequence of events in the song. An example of a song, is that of the song indicated above.

*Shavha mbevha!*
(Run mouse!)
*Tshimange tshi a luma!*
(The cat bites!)

In the structure of performance '*Shavha mbevha'* (Run mouse) *'tshimange tshi a luma'* (the cat bites) there is a sequence of events. The mouse must run because if it does not it will be eaten (by the cat).

#### 4.12.5.1 The performers

The performers are boys and girls or boys or girls by themselves holding hands as indicated earlier on. The performance in the 'Go somewhere' as structure of performance is the same as the one in the 'Foreshadowing' as structure of performance. This is due to the fact that the song as an example is the same. The only difference is that in the 'foreshadowing' the development of the plot of the song is hinted at before it is known by the listeners, whereas in the 'Go somewhere', there must be sequence of events in the song. Otherwise all the performance i.e. the formation of a circle, holding hands, singing, the cat chasing the mouse, winning and losing, is the same as in the 'foreshadowing' as structure of performance.

### 4.12.6 'GENUINE IDEA' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, real people in real-life situation are taken into consideration. The people's emotions are expressed in the children's songs. An example of a song is the following:

*O ima nkawe!*
(He or she stands firm!)
*Tendele a sa wi!*
(Without falling!)
*O ima nkawe!*
(He or she stands firm without falling!)

'Genuine idea' as structure is indicated when real people in real life situations are taken into consideration. This song is about a child who is learning to stand up on his or her own feet. Therefore the structure focuses on real people.

#### 4.12.6.1 **Performance**

##### 4.12.6.1.1 **Performers**

The performers are old women and girls who baby-sit children when their mothers have gone out to work and also the child who is encouraged to stand on his or her own feet. The woman or a girl sings the song to encourage the child to stand on his or her own feet. This can also be performed by the mother of the child after work.

#### 4.12.6.2 **Performance by the child**

The child agrees to try and stand up on his or her own when he or she realizes that the song is meant for him or her to stand on his or her own feet. The child will then try to stand on his or her own feet without falling. The child may fall at first but as time goes on, he or she will stand on his or her own feet.

### 4.12.7 'STRONG START' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance the commencement of the song stimulates the listeners' interest. The song must also be about people and what they do. An example of a song is as follows:

*O ima nkawe!*
(He/she stands firm!)
*Tendele a sa wi!*
(Without falling!)

In the song indicated above, the child is being encouraged to stand up on her own.

#### 4.12.7.1 **Performance**

##### 4.12.7.1.1 **The performers**

The performers are grandma, and young girls (babysitters) who look after children when their mothers have gone away to work e.g., at ploughing fields.

#### 4.12.7.2 **Singing**

Singing and other performances are the same as in the 'Genuine idea' as structure of performance. The structure focuses on real people in real life situations. The only difference is that **'Genuine idea'** as structure of performance expresses people's emotions whereas in the 'Strong start' as structure of performance, the listeners' interest is stimulated. Because both structures of performance are all about people and what they do, the performance is the same i.e. singing, as well as making the child stand up on her own.

### 4.12.8 THE 'SCENE METHOD' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONG

The **'scene method'** as structure of performance is when the song created brings about a scene. Names of places are also given. An example of a song is as follows: Blacking (1967:106) says:

43. *Mvula*

1. *I a vhuya mulobilo, i kolongonya!*
   (Here the rain comes, pouring down!)

2. *Vho-mmane mmbebeni, kolongonya!*
   (Carry me on your back, aunty;)

3. *Ni nnyise lufherani kolongonya!*
   (Let me shelter in the verandah!)

4. *Nṋdu khulu dzi na biko, kolongonya*!
   (Big houses are warm!)

This is the 'Scene method' as structure of performance because a scene of the rain is created as well as the name of a place, which is lufherani (verandah).

#### 4.12.8.1 **Performance**

##### 4.12.8.1.1 **The performer**

The performers are children when they see the rain. Generally this happens with boys when they look after cattle, Blacking (1967:106) observes:

> *Mvula* is sung when children see the rain sweeping across the fields especially by boys who are out herding.

#### 4.12.8.2 **Running for shelter – Singing**

When the rain comes down pouring, children run for shelter to avoid getting wet.

#### 4.12.8.3 **Running for the rain – Singing**

Some children like to run in the rain when it rains. Blacking (1967:107) says:

> ...some children like to run outdoors into the rain and sing

### 4.12.9 'CONFLICT' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

'**Conflict**' as structure of performance is when the heart of a person is not at peace with its owner. An example of a children's song to consolidate this is as follows: Blacking (1967:43) maintains:

7. *Ṯhoho i a nndemela*

*1. Ṯhoho i a nndemela*
(My head is too heavy for me!)

2. *Gumbu ḽi a nndemela!*

(The calabash is too heavy for me!)

**'Conflict'** as structure of performance is shown in the song above because the singer complains about the heavy loads or water that is to be carried home on the head. Blacking (1967:43) says:

> Line 2 refers to the custom of carrying water and loads on the head.

4.12.9.1 **Performance**

The performers

The performers are adults singing for the babies.

4.12.9.2 **Shaking head**

When the above indicated song is sung by an adult, the baby shakes his or her head as taught by the adults. The baby shakes her head from side to side. Blacking (1967:43) says:

> This is sung when a baby shakes its head from side to side.

The meaning of this will be discussed in the coming chapter.

## 4.12.10 'WATCH YOUR YOU' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance is the children's songs, the singer talks with a person who is present or absent in the song. An example of a song by Blacking (1967: 86-87) says:

37. *Inwi Maṱodzi haee!*

1. *Inwi Maṱodzi, haee! Chorus: Haee!*
   (Hi there, Maṱodzi!)

2. *Iḓani ngeno!*
   (Come over here!)

3. *Ndi ni vhudze!*
   (So that I can tell you!)

4. *Maſhungo anga!*
   (My news!)

5. *E nda vhudzwa!*
   (Which I was told!)

6. *Nga mme anga!*
   (By my mother)

7. *Na makhulu wanga!*
   (And my grandmother!)

The remainder of the song is a spoken dialogue between solo and chorus.

8. *Madekwe no lalela'ni vhuswa?*
   (What did you have for supper yesterday evening
   porridge?)

9. *Ni tshi sevha nga mini?*
   *Nga ṉama.*
   (What did you eat with it?)
   (Meat.)

10. *No kundwa ngani u nṱhukhulelavho?*
    *Ndi uri kwa vha kuṱukuṱuku*
    (Why don't you cut off a piece for me?)
    (Because there was only very little meat.)

11. *Matshelo ni ḓo tamba na nnyi?*
    *Na mbiṱa.*
    (With whom will you play tomorrow?)
    (With a pot.)

12. *Mbiṱa'ni?*
*Mbiṱa thethe*
(What kind of pot?)
(A soft pot.)

13. *Thethe'ni?*
*Thethe izwa.*
(How soft?)
(Soft and supple.)

14. *Izwa'ni?*
*Izwa mwoyo.*
(How supple?)
(As supple as cattle.)

15. *Mwoyo'ni?*
*Mwoyo dẽwa*
(What kind of cattle?)
(Black cattle.)

The above indicated song denotes the 'Watch your 'You' as structure of performance in children's songs because it is all about the 'You' Maṱodzi.

4.12.10.1 **Performance**

4.12.10.1.1 **The performer**

The performers are children playing.

4.12.10.2 **Singing**

The singing in the form of a chorus is conducted where *Matodzi* is requested to come and listen to the news.

4.12.10.3 **Singing in the form of a spoken dialogue**

From the line of the song 'Madekwe no lalela'ni? (What did you have for supper yesterday evening?) up to *Mwoyo dẽwa* (Black cattle), the song is in spoken dialogue.

The meaning of the performance will be discussed in the chapter to come.

### 4.12.11 'IRONIC TENSION' AS STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, children's songs have conflict or surprise. An example of a song by Blacking (1967:64) follows:

*Dzi a ṱahula tshene*
*A dzi li, dzi a ṱahula tsheṇe:*
(The cattle) are not eating, they are removing
the weeds;)
*Dza musanda dzi a ṱahula tsheṇe:*
The chief's (cattle) are removing the weeds.

'Ironic tension' as structure of performance in the children's song indicated above has conflict or a surprise in that the chief's cattle are eating someone's maize, but they are said to be rooting out weeds which is not true. It is surprising because the cattle are eating maize. Therefore, there is also conflict in the song.

#### 4.12.11.1 Performance

##### 4.12.11.1.1 The performers

The performers are herdboys who sing the song looking after cattle. The song is sung when herdboys see a herdboy's cattle eating someone's maize.

#### 4.12.11.2 The herd boy running to fetch the cattle

When the herd boy realizes that the song is about his cattle eating someone's maize, he will run very fast to get them out of the maize field.

#### 4.12.11.3 The enjoyment by other herd boys

When the other herd boys see the herd boy running to fetch his cattle that are grazing on someone's maize, they enjoy laughing at him especially if the owner of the maize is

nearby. The herd boy runs fearing the steps that may be taken against him for not doing his job properly. Blacking (1967:64) observes:

> If the owner of the maize is near at hand, the boy will run for it, and the others will greatly enjoy, the spectacle of the culprit careering through bushes and thorns

In the song above the culprit is putting himself in the position of looking after the chief's cattle that may eat the commoner's maize where there will be no claims of damages made.

### 4.12.12 'CONCLUSION' AS AN ASPECT OF THE STRUCTURE OF PERFORMANCE IN CHILDREN'S SONGS

In this structure of performance, the meaning of the song is mentioned or may be implied. The song may be left for the listeners to interpret for themselves. An example of a song by Blacking (1967:72) is as follows:

*28. Tambani zwaṋu*

1. *Tshamaano ku ri tambani zwaṋu;*
   (Little Tshamaano says play with your things;)

2. *Na sa tamba ni ḍo tamba matshelo.*
   (If you don't play (today) you will play tomorrow.)

3. *Nga Ḽavhuṋa kholomo dzi a dipa;*
   (On Thursday the cattle go to the dip;)

4. *Vho rengisa muthu nga Mugivhela;*
   (On Saturday they sold a man;)

5. *Vha tshi ṱoḓa tshiṋangana vhutsetse,*
   (When they want a lot of brandy,)

6. *Vha ḍo lidza na Vho-Funzani vhavho.*
   (They will play with Vho-Funzaini (the recruiter's agent.)

The '**conclusion**' as structure of performance in the song indicated above allow the listener infer what the singer has implied. The song says 1. *Tshamaano ku ri tambani zwaṋu*? (Little Tshamaano says play with your things). 2. *Na sa tamba ni ḍo tamba matshelo* (If you don't play today, you will play tomorrow. To some listeners the song's meaning may be that Tshamaano says just enjoy playing. (*Tshamaano ku ri tambani zwaṋu*). If you don't feel like playing, you will play tomorrow. (*Na sa tamba ni ḍo tamba matshelo*)

To other members of the community and Blacking as the researcher, the song refers to playful intercourse between boys and girls. It means that if a girl refuses a boy, he then sings the song for her, saying that if she refuses her today, she will agree tomorrow (line 1 and 2). Blacking (1967:73) says:

> This song refers to playful intercourse between boys and girls; if a girl refuses a boy, he will sing it deliberately for her benefit. Line 1 and 2 mean, "You may have refused me today, but you won't refuse me tomorrow" Line 3 implies that in any case she will have to consent sooner or later; it may also be a subtle suggestion that they should meet on a Thursday, when herdboys from far and near come to the cattle-dip, on important social occasion for young folk.

For the 'conclusion as an aspect of the structure of performance in children's songs, the meaning of the song depends on the interpretation of the listeners themselves.

#### 4.12.12.1 **Performance**

##### 4.12.12.1.1 **Singing by boys**

A boy sings the song for a girl if she refused to do what he wanted her to.

##### 4.12.12.1.2 **Singing by girls**

Girls sing the song differently by adding their own words to the song. The added version Blacking (1967:73) says:

I have heard a version of this song performed by girls as a supplement to song 36: beginning on the tone c; lines 1-3 are sung, followed by *Na ḓo doba kuṋangana ni fhete* (You will pick up your little reed-pipe so that you can spit it). This is probably a hidden reference to intercourse, especially as the male organ is often called a "reed". It may be another hidden word for brandy, as in line 5 above. Some little boys blow on their reed-pipes after line 6, which suggests that they at any rate are concerned with the literal meaning of the words

This denotes that the listeners may conclude songs differently with different meanings depending on how they understand the song.

## 4.13 THE STRUCTURE OF PERFORMANCE IN TSHIVENḒA INTRUMENTAL TRADITIONAL SONGS

Each and every instrument in Tshivenḓa traditional songs has its own structure of performance.

The structure of performance in Tshivenḓa traditional songs will be indicated as follows:

### 4.13.1 The structure of performance in the wind instrument

Wind instruments are those in which the performer blows in the wind in order to get the desired musical sound. This is accompanied by the skills required to bring about the perfect performance.

### 4.13.2 The structure of the performance of the *Tshiṋangana* instrument

*Tshiṋangana* is an instrument made from a horn of a buck. It has an opening on which to put the lower lip of the mouth.

#### 4.13.2.1 **The performer**

The performer is a traditional healer or another person in the instruction of this traditional healer for a certain purpose.

#### 4.13.2.2 **The holding of the *tshiŋangana* wind instrument in one hand**

*Tshiŋangana* instrument is held between the thumb and the second finger from the thumb of the right hand and the rest of the fingers also wrap it up. It is the thumb and the second finger from the thumb that hold it tight for the real performance to take place.

#### 4.13.2.3 **The holding of the *tshiŋangana* instrument in both hands**

There are performers of the *tshiŋangana* instrument who hold it in both hands. In this case, it is the thumb of the left hand and the second finger from the thumb that hold it tight. The rest of the fingers will also wrap around it. The thumb of the right hand is and the second finger from the thumb will hold the instrument underneath the left hand. The rest of the fingers will wrap it around lightly.

#### 4.13.2.4 **Blowing in the wind**

Holding the instrument (*tshiŋangana*) tight in one hand or by both hands, the performer blows in the wind to get the desired sound of the song as follows:

*Tzee! Tzee! Tzee! Tzeee!*

The other sound produced by the '*tshiŋangana*' may be as follows:

*Fhee! Fhee! Fhee! Fheee!*

#### 4.13.2.5 **Speech and rhythm**

The above sound is produced and is accompanied by speech when the performance of the *tshiṋangana* is in progress. The speech is the following:

*Vhuyani hayani*!
(Come back home!)
*Tzee! Tzee! Tzeee*!
*Ho tshinyalani ni sa vhuyi!*
(What makes you not to come back home?)

About speech and rhythm, Ṋephawe (Personal interview:2009) says:

> When the instrument brings its own sound rhythm of the song accompanied by the speech, this is called speech and rhythm.

The meaning of this performance will be discussed in the coming chapter.

### 4.13.3 **The structure of the performance of *tshiṋangana* to chase an unwanted person away**

When a person is troublesome and is suspected of being a wizard or a witch, people may consult the traditional healer clandestinely to blow the instrument for the troublesome person to leave the area. The person will just feel uncomfortable to stay in that area. For this purpose the structure of performance is speech and rhythm as follows:

*Tzee! Tzeee!*
*Kha vha ye naḽo!*
Go astray!

Because of the above structure of performance of the *tshiṋangana* instrument, it is believed that the unwanted person will eventually leave the place. Ṋephawe (personal interview (2009) says: The sound of the song of this instrument is unique.

### 4.13.4 **The structure of performance for *ŋanga ya ɗanga* (vulture)**

The structure of performance is as follows:

#### 4.13.4.1 **The performance by the wizard or witch on structure of performance**

The traditional healer gives a person believed to be a wizard or a witch, *ŋanga ya ɗanga* to blow on the way going home. He performs this instruments with his head shaved.

#### 4.13.4.2 **Holding the instrument**

The wizard or a witch holds the instrument the way *tshiŋangana* instrument is held, i.e. holding it with one hand or holding it with both hands.

#### 4.13.4.3 **Blowing in the wind/air**

The wizard or a witch blows in the air to get the needed sound of the instrument in the form of a song as follows:

*Tzee! Tzee!*
*Tzee! Tzee*!
or
*Fhee! Fhee!*
*Fhee! Fhee*!

In this structure of performance there is no speech but only the rhythmic sound of the instrument. The meaning of performance will be discussed in the next chapter.

### 4.13.5 **The structure of the performance of the *Tshiɻiringo* (flute) instrument**

*Tshiɻiringo* wind instrument is made up of a kind of reed called *musengele.*

#### 4.13.5.1 **The performers**

The performers are boys mostly herding cattle.

#### 4.13.5.2 **Holding the instrument**

The instrument is held by both hands. The mouth is placed on the big opening of the *tshiʈiringo* instrument. Three fingers are placed on the three openings made on the right hand position of the *tshiʈiringo* instrument.

#### 4.13.5.3 **Blowing in the air**

The performer blows in the air through the big opening with the three fingers of the right hand placed on the three openings of the instrument, in turn they close and open the openings to produce the required sound of the song.

### 4.13.6 **The structure of performance of the *Phalaphala* instrument**

*Phalaphala* instrument is made from a horn of an antelope.

The structure of performance of the *Phalaphala* instrument is as follows:

#### 4.13.6.1 **The performers are men**

##### 4.13.6.1.1 **Holding the instrument**

The instrument is held with both hands. The mouth is placed on the big opening.

##### 4.13.6.1.2 **Blowing in the air**

The performer blows in the air to bring about the sound of the song needed. Using different skills of blowing in the air, the performer produces different sounds from the instrument for the wonderful structure of performance of the instrument. The skill displayed as structure of performance is performed for different purposes, viz. war times where the structure of performance will be in the form of a warning song.

#### 4.13.6.1.3 **Rhythm and speech**

The rhythm and speech is also a structure of performance in the *phalaphala* instrument. The performer performs rhythm and speech when he has been sent to summon the king's subjects when there is a matter that has to be discussed in the chief's kraal. The rhythm and speech is as follows:

*Paa! Haa!*
*Paa! Haa! Haa! Haa*! (rhythm)

*Vhanna vhoṱhe kha vha kuvhangane*
*Musanda matshelo nga matsheloni!*
Every man must assemble at the chief's kraal
tomorrow morning. (speech)

In this case the performer of the structure of performance for *phalaphala* instrument mixes the rhythm of the *phalaphala* song with the speech of summoning the chief's subjects.

### 4.13.7 **The structure of performance of the *tshifhoṱolio* instrument**

*Tshifhoṱolio* instrument is made up of a fruit called *shamba* from *muramba* tree.
The structure of performance is the following

#### 4.13.7.1 **The performer**

The performers are herd boys looking after cattle.

#### 4.13.7.2 **Holding the instrument**

The performer holds *tshifhoṱolio* instrument with both hands. He puts his lower lip on the third big opening on top of the *shamba* instrument.

#### 4.13.7.3 **Blowing in the air**

The performer blows in the air to produce the needed sound. The thumb and the second finger from the thumb work on the two openings on the sides of the *tshifhoɬolio* instrument. They in turn open them up and close them up depending on the type of the song to be performed.

## 4.14 THE STRUCTURE OF THE PERFORMANCE OF THE STRINGED INSTRUMENT

The stringed instruments are those that have strings to produce the best sound of the song.

### 4.14.1 **Lugube**

*Lugube* is an instrument performed by women. It is made up of reed and a thread. The structure of performance of the *lugube* instrument is as follows:

#### 4.14.1.1 **The performers**

The performers are women.

#### 4.14.1.2 **Holding the instrument**

The performer holds an instrument with one hand (the left hand). She then holds one end of *lugube* instrument between her lips.

#### 4.14.1.3 **The sound production**

The sound is produced when the performer opens and closes her mouth. At the same time, the finger of the right hand will be striking on the string the *lugube* instrument. The sound will be produced to form a song. This will depend on the type of song that the

performer wants to perform. To bring about a variety of tunes, the backs of the other three fingers of the right hand press the string slightly from below.

## 4.15 THE STRUCTURE OF PERFORMANCE FOR THE *TSHIHWANA* INSTRUMENT

This is the instrument performed by men. Its structure of performance is as follows:

### 4.15.1 The performer

The performers are young men not yet married.

### 4.15.2 The holding of the instrument

The performer holds the instrument with one hand i.e. the left hand.

### 4.15.3 The role of the mouth

The mouth is put at the back of the instrument on the (instrument's) part called *thulo*. The mouth is used as a resonator.

### 4.15.4 The role played by the finger

The performer uses his finger to pluck both sides of the *tshihwana* instrument to get the desired sounds for a song to be produced. This also depends on the kind of a song that the performer wants to produce. Some of the performers use small pieces of sticks to pluck both sides of the string to get the sound they want that forms the song from this instrument.

## 4.16 THE STRUCTURE OF PERFORMANCE OF THE *DENDE* INSTRUMENT

The *dende* instrument is made of a piece of wood, with two curved sides like those of a *tshihwana* instrument. It has a calabash at the back to act as a resonator.

The structure of the performance of the *dende* instrument is the following:

### 4.16.1 The performers

The *dende* instrument is played by young unmarried men.

### 4.16.2 Holding the instrument

The performer holds the instrument with the left hand.

### 4.16.3 The use of the stick

The performer uses the stick to beat both sides of the string of wire which is divided by the piece of a string. The calabash attached at the back of the dende instrument is used as a resonator. Sometimes this calabash is pressed against the chest of the performer to produce the perfect sound of the song needed.

## 4.17 THE STRUCTURE OF THE PERFORMANCE OF THE XYLOPHONE *(MBILAMUTONDO)* INSTRUMENT

This is the instrument made up of slates of wood.

The structure of the performance of the *mbilamutondo* is the following:

### 4.17.1 The performer

The performers are men as well as women sometimes.

### 4.17.2 The number of the performers

They are played by two people using two wooden instruments (drumsticks) *zwiombo*.

### 4.17.3 Place where they are performed

They are performed in the chief's kraal.

## 4.18 THE STRUCTURE OF THE PERFORMANCE OF THE XYLOPHONE (*MBILA DZA MADEZA)*

These instruments are played for entertainment and also for worshipping the ancestors. The structure of the performance of the xylophone – *mbila dza madeza* is as follows.

### 4.18.1 The performer

Only one person performs this instrument. The performers are men and also boys. The performers use the thumbs of both hands.

### 4.18.2 Singing by word of mouth

The performer sings and plays at the same time.

## 4.19 CONCLUSION

This chapter has investigated as to whether there is any structure of performance in Tshivenḓa Traditional songs. It has made it clear that structure is how all parts of the whole are fitted together.

With regard to *domba* songs *tshikanda* initiation starts first as the first structure of performance. The structure of performance of *domba* will then start. There is the melody as structure of performance in which the caller starts the *domba* song. This will be

accompanied by the activities performed by *Nyamuthenga* who is the chief of the initiates. With her activities she forms part of the structure of performance seeing to it that *domba* performance is executed properly.

There is also *Godzwane,* a woman who assists *Nyamuthenga* for the smooth running of the *domba* structures. *Madunana* as part of the structure of performance in the domba, lead the initiate in the deu (snake chain). Harmony as structure of performance is there to harmonize the melody in the *domba* songs. There is also dynamics, rhythm, return the question plot, foreshadowing, scene method, ironic tension, ambiguous meaning, strong start, genuine idea, and 'Go somewhere'

The chapter has revealed that the structure of performance in the *domba* songs indicated above takes place with the accompaniment of all the activities also indicated above viz. singing, performance by old women, the beat of the big drum, dancing, the beat of the membraphones and many others indicated above.

In the case of *musevhetho* initiation school song, the structure of performance is as follows: melody, harmony, dynamics, rhythm, foreshadowing, ironic tension, ambiguous meaning, the scene method, as well as genuine idea.

These structures of performance in the *musevhetho* initiation school are accompanied by activities such as, singing, dancing, the beating of the drum and the membraphones. There are also different kinds of *ngoma* (e.g. *ngoma phephenyane*) that form part of the structures of performance. There is also the performance by *muhwira* who whistles for the initiates entertaining them and many other structures of performance indicated above.

The *tshikanda* initiation school songs have that structure of performance viz. melody, harmony, dynamics, rhythm, return, foreshadowing, the scene method, conflict, ironic tension, ambiguous meaning, watch your 'You', strong start, genuine idea, go somewhere as well as conclusion.

The structure of performance indicated above does not go alone. They go with activities like singing, squatting, standing a little, moving the toes forward, the beat of the drums and membraphones, the initiates hopping behind each other imitating the frog as well as reciting and many more indicated above.

In the structure of performance for *vhusha* initiation school, the structure is the same viz. melody, harmony rhythm, dynamics and many more as indicated earlier on. The difference is with songs and performance e.g. standing against the wall of a hut, the locking of fingers, holding the hands high as well as crying by the initiates.

The *tshigombela* songs have their own structure of performance i.e. melody, harmony, dynamics, rhythm, return, foreshadowing, the scene methods, conflict, Ironic tension, ambiguous meaning, watch your 'you' and others.

This is accompanied by activities forming structure of performance like singing, dancing anti-clockwise, ululation waving handkerchiefs when dancing, whistling by the whistle and many others indicated above.

In the case of *malende* songs, the structure of performance is melody, harmony, dynamics, rhythm, return, and others as indicated earlier on.

The structure of performance is accompanied by singing, dancing (*u tshina*), to conclude (*u sevhedza*), *masha* (stop dancing) *u losha* (to show respect to the owner of the *malende* dance ground) ululating as well as praising the performer's totem.

"The *davha* communal group work has its own structure of performance namely, melody, harmony, rhythm, the return, foreshadowing, the scene method, conflict, ironic tension and many others indicated before.

The structure indicated above works with other structures of performance like, singing, ploughing, motivation by means of running in front of those who are ploughing while singing. It is only good singers who run in front of those who are ploughing leading them

in the song. This happens in the *davha la mawela* (davha in which people from far away are invited) *Vhamusanda Vho-Tomboni Tshivhase* (personal communication:2009). *Tshioroso* beer (the beer for bidding farewell to each other). *Tshikandamalembe* beer is also part of the structure of performance in the *davha* songs.

In the case of *mafhuwe* (pounding songs) there is also the structure of performance, i.e. melody, harmony, rhythm, dynamics and many more.

This is accompanied by other performances like pounding maize into flour, singing alone by women pounding maize into flour, ridiculing or scolding the in-laws for their bad treatment meted out to the singer. There is other activity called *matya* as indicated already. There is also the process of breathing heavily for encouraging oneself.

For the *malombo* songs (ancestor worship songs), there is also the structure of performance. That is the melody, harmony and many more indicated earlier on. The structure indicated above is accompanied by activities such as singing, the performance of the big drum and the membraphones. The structure of performance such as percussion (*tshele*), moving the head in a circular motion, and others are also part and parcel of the malombo structure of performance.

In the case of the *tshikona* religious song, the structure of performance is the melody which is repeated all the time. Each flute has its own melody.

The structure of performance is made up of the following nanga (flutes):

*Phalana*
*Dangwe mpinzhe*
*Thakhulana*
*Tshihunguvhu*
*Veve*
*Tshiaravhi*
*Thakhula*
*Phala*
*Thangu*
*Mboho.*

When these '*ɲanga*' (flutes) give out their melody, this is accompanied by '*U shela mulenzhe'* (to dance). *U ʈanga* (to dance moving around by old women takes place, the performance of beating the big drums and the membraphones. *U luvha* (to pay homage to the chief) also takes place.

Children's songs have their own structure of performance. They have melody, harmony, rhythm and others indicated in the other structure of performance songs mentioned earlier on. They are accompanied by activities such as competition by jumping like a frog in the song '*Tshiɖula tsha Musingaɖi* (the frog of Musingadi), the competition by pulling the rope in the song (*Gulukunwe*) indicated above, running around the circle as in the song '*Tshiʈari*' (Leaflet), the shaking of head the as in the song '*Gumbu ʅi a nndemela* (The calabash is too heavy for me) and many more as indicated already.

The instrumental traditional songs have their own structure of performance.
*Tshiɲangana, ɲanga ya ɖanga* (vulture), *tshiʈiringo* (flute), *phalaphala* (horn), and *tshifhoʈolio,* are all wind instruments. Their structure of performance is that of holding the instrument and blowing in the air to get the needed sound to form a song. This is when the fingers are used to control the sound produced to form the song required.

The stringed instruments like '*lugube*', '*tshihwana'* and '*dende'* have their own structure of performance. In the case of '*lugube'* an instrument is held by the left hand. The finger of the right hand performs on the thread attached to both ends of the reed used. The mouth as structure of performance is used as resonator.

In the case of *tshihwana* the structure of performance comprises holding the *tshihwana* instrument by the left hand. The mouth is put at the back of one '*ʈhulo*'. A stick is used to perform on the wire attached to both ends of the *Tshihwana* instrument. The mouth controls the sound produced.

*Mbila dza madeza* (xylophone) has got its own structure of performance. Both thumbs perform on the steel plates attached to the wooden slate. The wooden slate (*tshitanda*) is anchored by the rest of the fingers of both hands. Singing by word of mouth also takes place.

*Mbilamutondo* (xylophone) has also its own structure of performance.

The performers are men from two to three people (Ralushai (personal interview:2008)). They perform using *zwiombo* (drum sticks), one performer has his own wooden slates to perform on. The performance by these two to three people has very good co-ordination. The sound produced by these wooden slates gives out a wonderful song. Word of mouth singing also takes place.

# CHAPTER FIVE

## THE MEANING OF PERFORMANCE

### 5.1 INTRODUCTION

The purpose of this chapter is to investigate how meaning is revealed by means of performance in Tshivenḓa traditional songs.

### 5.2 THE MEANING OF PERFORMANCE IN THE *DOMBA* INITIATION SCHOOL

#### 5.2.1 The meaning of performance by breaking the big calabash (*u pwasha gumbu*) in the *domba* initiation school

The meaning of the performance of breaking the big calabash is that of indicating that the mature girls and boys who were not permitted to have sexual intercourse before marriage, are going to get married after *domba* initiation has been completed. It is then that they will have sexual intercourse as husbands and wives. It also means that the years of childhood are over. It also means that *domba* initiation school has started.

#### 5.2.2 The meaning of performance by the python snake movement imitation

The performance imitating the movement of the python means the penis that makes girls pregnant if they allow men to have sexual intercourse with them before marriage (Dima (Personal interview:2008). This is also confirmed by Mafenya (2002:76) when she says:

> ... Vhavenḓa naturally do not kill a python. It represents the penis of a man in the *domba* song. The penis gives life on earth when a man and a woman have met sexually.

The initiates imitate the movement of the python when they perform *domba*.

### 5.2.3 The meaning of performance by the slow rhythm of the big drum (*ngoma khulwane*)

When the song '*Ri humbela tshilalelo* (We are asking for supper)' is performed, the performance of the big drum and the membraphones are very slow. The rhythm of the big drum is slow because the song is for pleading for food by the initiates.

### 5.2.4 The meaning of performance by the fast rhythm of the drum, i.e., the big drum and membraphones

The song '*Thi nayo bonndo* (I do not have a pound), has a fast rhythm telling the initiates that they must attend *domba* initiation school seriously until it comes to an end. This is so because there is no one who will pay a pound to exempt them from attending *domba* initiation school. The initiates used to pay one pound for not attending *domba*. The rhythm of the song and the beat of the drums is very fast.

### 5.2.5 The meaning of performance of ceremonial code *ngoma* sale (charcoal)

*Ngoma sale* (charcoal) results when a calabash-shaped object is created, made up of ashes, soil and cow dung, studded with seeds of mealies. The meaning of performance is revealed when the initiates are shown the calabash-shaped object with many colours, viz., red, white, yellow, and black.

They (the initiates) are told that the meaning of performing this activity is to make them aware that the white colour of the seeds represents men who are young and still full of life and can make a girl pregnant. The red colour also represents a woman who is also young and who can give birth to children. The yellow and black colours represent old men and women who can no longer give birth to children.

The performance by Ṋematei putting the *sale* (charcoal) in front of the fire-light, reflecting the four colours indicated above, make the colours extremely bright and beautiful. The white and red colours become more beautiful. The meaning of this performance is that of representing young girls and young boys who are still very

beautiful. The yellow and black colours represent the old men and women who can no longer give birth to children. Stayt (1968:17) observes:

> The white seeds represent young men in the full vigour of life, the red, young women of child-bearing age, whilst the yellow and black are the old men and women, nearing the end of their lives.

### 5.2.6 The meaning of the performance for *Ngoma Nyamuḓanga*

This is the ceremonial code that represents the vulture which is known for liking meat very much. A pointed stick is stuck on the ground very close to the fire. A *domba* song '*Nyamuḓanga ḽo otsha ṋama ḽi vho kundwa'* (The vulture has fried meat, but now he cannot unfry it again) is sung. At the same time, *mme a domba* (the mother of *domba*) performs by moving her body close to the ground, on her knees, moving very close towards the fire, and try to move the stick very close to the fire with her teeth. Taking the stick very close to the fire is very difficult.

The meaning of this ceremonial code performance is to indicate to men that they must not have sexual intercourse with a woman who is menstruating. It was believed that a man may get ill and be unable to reverse the situation but could ultimately die.

### 5.2.7 The meaning of performance for *ngoma tsenene* (tree-buzzer)

The performance of this ceremonial code is that of an old man and woman disguised with leaves and grass. The initiates (*vhatei*) will see these two old people lying on the mat covered with leaves and grass and blankets as well. It is not easy for the *vhatei* (initiates) to recognize these people.

The meaning of this performance is that of advising people not to have sexual intercourse in the bush because it is obvious that they are committing adultery. This is not allowed in the Vhavenḓa culture. Therefore, the initiates are advised not to get involved in such activities, as this will bring the names of their families into disrepute). Stayt (1968:118) maintains:

> ... the ill-advisability of having promiscuous sexual intercourse in the bush.

### 5.2.8 The meaning of performance by performing *ngoma tharu* (python)

In this ceremonial code (*ngoma tharu*), (mother of *domba* initiation school) *mme a domba* brings the model of a snake put in a basket lid. The snake is made up of clay. It has stripes of four colours, namely, red, white, yellow and black. *Mme a domba* asks the initiates what they see on the basket lid. They will answer that they see a snake. The question will be repeated often. They will answer they see a snake.

The meaning of this performance will be revealed by *mme a domba* when she tells the initiates that women are like snakes. If a man has sexual intercourse with a woman who has had an abortion, he will die. Again, the meaning of this performance is to tell boys that they must never have sexual intercourse with their wives if they are suffering from any other transmitted deceases.

Stayt (1968:120) says:

> Boys are also warned that they will die if they approach their wives when suffering from any infection, such as syphilis.

This is the meaning obtained from the above-indicated ceremonial code (*ngoma*).

### 5.2.9 The meaning of performance by the ceremonial code called *ngoma nyalilo* (*ngoma* for screams)

This is the ceremonial code in which a screaming girl is forced to have ritual sexual intercourse with the son of the chief. That is why it is known as *ngoma nyalilo* (screaming). Mafenya (2002:77) says:

> The girl generally screams and resists, hence, *nyalilo,* which comes from '*u lila*' (crying). Even though she resists she is forced onto the mat where the two are covered with a blanket. They then have ritual sexual intercourse.

The meaning of this performance is to make boys and girls aware that after the *domba* initiation school, girls should not refuse their husbands when they want to have sexual intercourse with them as they will be legally married.

After the performance indicated above, a calabash of white beer will be thrown next to the girl and a boy on the side of the mat where sexual intercourse was taking place. The meaning of this performance is to indicate the semen of a boy, which is the symbol of manhood (represented by white beer).

### 5.2.10 THE MEANING OF PERFORMANCE IN THE FORM OF EXAMINING THE INITIATES

#### 5.2.10.1 The meaning of performance by the *domba* idiomatic expression '*Ahee! dzo valelwa*' (she is still a virgin)

After a girl has been examined by the old women and found to be still a virgin, they will run around very happy saying '*Ahee dzo valelwa*' (she is still a virgin). The meaning of this performance is to indicate that the girl is still a virgin.

#### 5.2.10.2 The meaning of performance by the *domba* idiomatic expression '*Ahee! dzo vulelwa*' (She is no longer a virgin)

When a girl has been examined by the old women and found that she has been deflowered, they will shout '*Ahee! dzo vulelwa*'. They will run around shouting with anger '*Ahee! dzo vulelwa*' (She has lost her maidenhood). This means that a girl is no longer a virgin.

The meaning of this performance when a girl has lost her virginity makes her parents very ashamed. For the parents whose girls were found to be still virgins, the meaning of the performance is very good to them and it is also their pride, i.e., the dancing saying *Ahee! dzo valelwa*'.

## 5.3 THE MEANING OF PERFOMANCE IN THE *MUSEVHETHO* INITIATION SCHOOL

### 5.3.1 The meaning of performance in the *nyimbo dza u sevhetha* (songs for dancing and moving around

The girls in the songs for dancing and moving around, move around *khuluṋoni* or *tshiludu*. They stop singing and show respect to the *khuluṋoni* (*u losha*) (paying homage to a wall made of stones).

The meaning of performance when *khuluṋoni* is being shown respect, is done to prepare girls for respecting the elders throughout their entire life (Muṱhavhine: Personal interview:).

### 5.3.2 The meaning of performance in the *nyimbo dza dzingoma* (songs for special rites)

This is the kind of *ngoma* (rites) in which a sharpened reed at the end of both ends is put between the thighs of the girls. This is a painful exercise because girls are forced to walk with this r2006eed between their thighs. Mafenya (2002:66) observes:

> For this ceremony, two sharp sticks are cut to have sharp prongs at either end. The girl must hold the stick between the thighs and crawl. This process is painful and it is practical to prepare girls for hardships in marriage.

The meaning of the performance is to tell girls to be tolerant to their husbands when they make love to them for the first time as it is painful. They sing the song called '*Phephenyane*'. This song has been discussed in Chapter Three above.

### 5.3.3 The meaning of performance in the *ngoma phephenyane*

This *ngoma phephenyane* is not the same as the one indicated above. In this one, the initiates crawl for a long distance. It is very painful. The meaning of this performance is to teach girls to be tolerant in life as it is not a bed of roses.

### 5.3.4 The meaning of performance in the *ngoma mememe*

This is the *ngoma* in which the initiates are made to stick out their tongues. Ramuhadana will then sandwich their tongues with two reed sticks, and pull the tongue towards her/him. The initiates will feel the pain. They will try to speak but it will not be possible because the tongue will be between the two reed sticks. Hence *mememe* meaning being unable to speak clearly.

The meaning of the performance is that even if a girl is upset by some incident that took place in life, sometimes one has to be tolerant. One must not just talk as talking may create more problems and confusions.

### 5.3.5 The meaning of performance in the *ngoma suluvhulu* (*ngoma* for gliding)

The performance in this *ngoma* is that of gliding like a snake by the initiates using their shoulders. It is a painful process. Small girls with small breasts find it easy to glide but girls with big breasts find it difficult to glide. Their breasts prevent them from gliding easily.

The meaning of the performance is that of teaching the initiates to be wise in life. They must learn to survive even if the situation is difficult to solve but one must see to it that there is a way out.

## 5.4 THE MEANING OF PERFORMANCE FOR THE SONGS FOR *MILAYO*

### 5.4.1 The meaning of performance by *u tseḓa* (moving toes forward)

In the meaning of the performance for *mulayo* (formulae of the school), the song '*Heḽiḽenya*' (You), may be sung as indicated in Chapter Three above.

The initiates perform by moving their toes forward while singing, which is a painful process (*u tseḓa*). They also half-stand and squat when toes are moved forward, a painful process as indicated earlier on.

The meaning of performance is dealing with obstinate initiates so that they will always obey orders from the *midabe* (veterans). Another meaning of performance is to make the initiates tolerant of the hardships of life (Muthavhine: Personal interview:2006).

### 5.4.2 The meaning of performance by boys (*u ṱomola ṱhogwa)* (present giving)

Boys are given presents by the girls. The presents are known as *zwitsivha* (love gifts). The initiates are asked a question by the veterans (*midabe*) as to which boys they are interested in. After a girl has indicated the boy who interests her, a question will be posed again to find out what she has brought for him. A girl will answer she has brought him peanuts. This will make '*midabe*' and '*mutsha*' very happy.

The meaning of the performance is to encourage love between boys and girls although they are not encouraged to have sexual intercourse as this is strictly forbidden. The meaning of performance of giving each other presents/gifts is to make them know that by giving someone a gift, love is cemented or consolidated.

### 5.4.3 The meaning of performance by *nyimbo dza vhahwira* (songs for the *sungwi* dancers)

These are masked dancers who dance in front of the initiates. The initiates sing the song '*Ro ima roṱhe*' (We stood together), Na Ravhangani (with Ravhangani). The *muhwira* performs in front of the initiates.

The meaning of the performance is to entertain the girls who are always performing difficult and strenuous *sungwi* rites. He even communicates with them by means of whistling to entertain them more.

### 5.4.4 The meaning of performance by sweeping the floor

The initiates are forced to sweep the unused floor clean. The meaning of this performance is to teach the initiates about cleanliness. It is to prepare them to keep their families clean when they get married. Muṱhavhine (Personal interview:2008) says:

> Girls are made to sweep the floor which is not used by people, clean.

The initiates end up knowing that it is imperative to stay in a clean place.

## 5.5 THE MEANING OF PERFORMANCE IN THE *TSHIKANDA* INITIATION SCHOOL

### 5.5.1 The creation of *tshikanda* initiation school

Before *domba* initiation school is created, *tshikanda* initiation school starts. The meaning of the performance when *tshikanda* initiation school is created is that *domba* initiation school will be taking place very soon.

### 5.5.2 The meaning of performance by singing *nyimbo dza u tseda* (moving the toes forward)

The *vhatei* (initiates) sing the song '*Thi vhaisali nḓuni, thi vhaisali*' (I do not feel the pain when I am being made love to for the first time). The initiates sing this song in a squatting position, standing a little while moving their toes forward. This process is very painful.

The meaning of this performance is that it is painful when a man makes love to a girl who is a virgin for the first time. Ṋekhavhambe (Personal interview:2006) says:

> When a girl says '*Thi vhaisali*' (I do not feel the pain) she is just telling lies.

### 5.5.3 The meaning of performance by eating food without touching it

After singing the song '*Ro vha ro dzula ro sina ganda*' (We were living happily), '*Ri fheni ri ḽe*' (Give us food to eat), the initiates are given food. When they eat, they do not touch the food with their fingers. They just eat from both their hands with their mouths. They do not even wash their hands.

The meaning of this performance is to make them aware that they will have to struggle in order to get the food that they eat. Even if it is difficult to get food but they must know that they must get the food to avoid starvation.

### 5.5.4 The meaning of performance by hopping in a single file by the initiates

The *vhatei* are forced to wake up early in the morning. They have to go to the *tshivhamboni* in a single file hopping behind each other. They sing the song '*Vuwani ḽo tsha*' (Wake up, it is now sunrise).

The meaning of this performance is that although life is difficult like it is difficult to hop, it is imperative that they must live it in an orderly way. Things must be done systematically.

## 5.6 THE MEANING OF PERFORMANCE IN THE *VHUSHA* INITIATION SCHOOL SONGS

### 5.6.1 The meaning of performance in singing *muulu* song (song to take the girls to the *vhusha* initiation school)

The *muulu* song is the same as the song for *ngoma nyamuḓanga* (vulture) in the *domba* ceremonial code. It is as follows:

*Nyamuḓanga ḽo otsha ṋama.*
(Nyamuḓanga has roasted meat.)
*Ḽi vho kundwa nga u fula*!
(It (Nyamuḓanga) cannot get it out of the fire.)

The meaning of performance for the song indicated above is for moving from house to house taking all girls that have started menstruating to the *vhusha* initiation school.

### 5.6.2 The meaning of the performance by holding the initiates hands high

The initiates are ordered to raise their hands up high. They are not permitted to let them fall. The veterans anchor the hands of the initiates when they see that they are tired and might let their arms drop. This process is very painful and makes the initiates cry.

The meaning of this performance is to encourage the initiates to cry when they feel the pain. If a girl does not cry when she feels pain, she will be taken to her parents and they will pay a chief by giving a cow to him. The meaning of the performance is that the Venḓa society wants a person who cries when feeling pain. That is why a girl that cries in this case, delights her parents.

### 5.6.3 The meaning of performance by means of *vhusha* songs for *milayo* (formulae)

The performance is brought about by the song '*Lunya ndi mavhulahise*' (Obstinacy kills). When the song is sung, the right hand goes above the right shoulder. The left hand locks

with the right at the back, facing upwards. (The second fingers from both hands hook each other at the back). The initiates must bend backwards and forward with their fingers hooked. The process must go on for a long time.

The meaning of the performance is to make the initiates aware of the danger of being stubborn (*tshitzinzili*).

## 5.7 THE MEANING OF PERFORMANCE IN THE TRADITIONAL RELIGIOUS SONGS

These are meant for communicating with the ancestors.

### 5.7.1 The meaning of performance by holding *malombo* ancestor worship

*Malombo* religious songs are performed during the month of August (*Ʇhangule*). This is before people start ploughing their fields.

The meaning of this performance is to request the ancestors to give people power to plough their fields without getting ill. After the performance people will be physically fit. Vhamusanda Vho-Ɲetshiungani of Tshiheni (Personal interview:2009) says:

> *Ri tshi tika ngoma nga ṅwedzi wa Ʇhangule ri itela uri vha fhasi vha ri fhe nungo dza u lima, na u ri khwaʇhisa miraḍo, na uri ri sa farwe nga malwadze.* (By holding *malombo*, in August, we are requesting the ancestors to give us power to plough our fields, even to make us physically fit.)

When people perform *malombo*, they are requesting power from the ancestors and also protection against diseases.

### 5.7.2 The meaning of performance in the *malombo* songs by means of dancing

When there is *malombo* at a certain area, everybody must go and enter the dancing arena and dance a little.

The meaning of this performance is for everybody to ask for the blessings for him or herself. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Muthu muṅwe na muṅwe u dzhena luvhanḓeni u itela uri a ḓihumbelele nungo na u pandelelwa malwadze. Hedzi ndi ngoma dza musi ri tshi-vho ṱoḓou lima.*
>
> (Everybody participates in this kind of '*ngoma*' because he or she wants power to drive away illness, as well as asking for strength to plough the fields.)

The meaning of this performance was not ignored.

### 5.7.3 **The meaning of performance by means of *tshele* (percussion)**

When a person is troubled by the ancestors, *tshele* (percussion) is performed. In this process the person affected moves his or her head in a circular motion. The meaning of this performance is to communicate with the ancestors. Sigwavhulimu (Personal interview:2009) says:

> *U dzunguluwa ndi u ramba vha fhasi, ni khou ambedzana navho. Nyambedzano yeneyi a i pfiwi nga muthu. Musi Nyadala a tshi ḓa, ndi musi mudzimu a tshi vho ḓa a tshi vho kwama zhombe.*
>
> (The moving of the head in a circular motion is to invite the ancestors so that there is communication taking place without being heard by any other person. The ancestor spirit will come to the person affected.)

The moving of the head in a circular motion is a form of communication with the ancestors.

### 5.7.4 **The meaning of performance by following the family lineage**

When percussion (*tshele*) is performed, it is performed for the very same family related to the person affected.

The meaning of the performance is that the ancestor spirit that comes to the affected person is not the ancestor spirit of a stranger belonging to another family. The ancestor spirit affecting that person is the spirit that belongs to a member of that family who passed away long ago. The meaning of the performance is that of consolidating the family bond. Sigwavhulimu (Personal interview:2009) says:

> *U vuwa ndi ṋḓila ya u sumbedza kana ṋḓila ya vhuvha ha ndunzhendunzhe ya vhutshilo, vhu tshi rathela kha ṋḓuhulu kana kha mirafho i ḓaho. Muthu o vuwaho u ḓo ḓivhonadza e muthu ane vhathu vha mu ḓivha kokotolo. Hezwi zwi ri ḓisela ndeme ya mutupo. U khethekana honohu a si ha u luṱanya. Ndi nzulele. Mutupo ndi vhubvo. Ndi hone vhulungu ho lunzhedzaho lushaka lwonolwo na vhurereli halwo.*
>
> (The resurrection of the ancestor's spirit is the way of showing the continuity of the living process transmitted from generation to generation. The ancestor spirit arisen will be that of a person that is known by members of that family. This brings us to the importance of a totem. A totem is a linkage linking the very same family members together with their religion.)

In this meaning of performance of the *malombo* ancestor worship, the people affected by the ancestor spirit end up inheriting the dead person's way of living when he or she was still alive. Sigwavhulimu (Personal interview:2009) says:

> *Muthu u swika kha maimo a ṋṱha ṋṱha, a konou ri ndo wa makhulu Vho-Nyabele. Muthu onoyo u ḓo wanala a tshi tshila u edza vhutshilo ha Vho-Nyabele. Vhaṅwe vha a dzhia muthu we a vha a sa ṱambi.*
>
> (The inspired person reaches a point of no return and tells the people that he or she has risen in the form of Vho-Nyabele. His or her life will be that of Vho-Nyabele. Some people affected by the ancestor spirit are affected by people who did not wash themselves well.)

The person who is inspired tells the people that he or she has risen in the form of another person, e.g., Vho-Nyabele.

## 5.8 THE MEANING OF PERFORMANCE IN THE *TSHIKONA* RELIGIOUS SONGS

The meaning and the performance of *tshikona* religious song is strictly under the supervision of the chief. The meaning of the performance in the *tshikona* religious song is the following:

### 5.8.1 The meaning of performance by means of worshipping the ancestors

*Tshikona* is performed before the army (*mmbi*) goes out to fight the enemy. The meaning of this performance is to request the ancestors to make (*mmbi)* become victorious. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) observes:

> *Musi mmbi i sa athu u bva pfumo, hu thoma ha lila tshikona tsha u tungudzela hu tshi humbelwa gundo.*
>
> (Before the army goes out to fight the enemy, *tshikona* is performed with the purpose of requesting victory.)

The meaning of the performance is based on the Vhavenḓa religion. Vhamusanda Vho-Kuvhanganani Mphaphuli (Personal interview:2009) says:

> *Tshikona ndi tsha zwitungulo.*
>
> (*Tshikona* is for worshipping the ancestors.)

### 5.8.2 The meaning of performance for victory

After the war has been fought and the foe defeated, *tshikona* is performed. The meaning of performance is to thank the ancestors for the victory obtained. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) maintains:

> *Nga murahu ha u kunda swina, mmbi i a vhuya tshikona tsha lila, ha ṱhavhiwa nngu nṋa. Hu vha hu tshi khou itelwa u livhuwa gundo ḽe vhadzimu vha ṋea mmbi.*
>
> (After the defeat of the enemy, the army comes back and *tshikona* is performed to celebrate victory granted to the

army by the ancestors. Four sheep are slaughtered to worship the ancestors with. This is for thanks-giving to the ancestors.

The army is believed to have won because of the influence of the ancestors.

### 5.8.3 **The meaning of performance to chase away a stubborn headman**

*Tshikona* is performed when there is a headman who is stubborn and does not want to listen to what the chief tells him (*mazwiwa nga musanda*).

The meaning of this *tshikona* is to remove him (stubborn headman) from where he is staying with people under him. He is not chased away to other chief's places. He will still be under the supervision of the same chief. Vhamusanda Vho-Tomboni Tshivhase (Personal interview:2009) observes:

> *Tshikona zwine tsha dovha tsha amba zwone ndi u thatha gota kana nduna i no dina khosi nga u sa thetshelesa zwine khosi ya amba zwone. Gota leneli li a swika hune la fhiritanya vhathu. Zwo ralo vhamusanda vha isa tshikona tsha lila tsha mu pfulusa. Ha pandelelwi kule. U tou da henefha tsini na vhamusanda uri vha mu linde maitele awe mavhi. Huṅwe u dovha a ṋewa muvhundu henefha tsini na vhamusanda wa di vhidzwa na nga dzina lawe.*

> (What *tshikona* performance means is the removal of a headman from where he is heading some people and becomes stubborn, confusing people. *Tshikona* is performed to bring him nearer to the chief to be watched by him. He may be given another leadership position and the place may be called by his name.)

The meaning of the performance is to see to it that there should be no negative influence at his former residence any longer.

### 5.8.4 **The meaning of performance to remove an obstinate person**

The meaning of *tshikona* performance is to remove a person who is very troublesome to the chief's community. Vhamusanda Vho-Avhafunani Ṋetshiungani (Personal interview: 2009) observes:

> *Tshikona tshi a lidzwa hu tshi thathiwa muthu a no dina kha tshitshavha. Muthu onoyo ha vhuyi a vhudzwa uri tshikona tsha u mu zwikula tshi khou ḓa.*
>
> (*Tshikona* is performed to remove a person who is troublesome in society. He or she is not informed about his removal by means of *tshikona* performance.)

### 5.8.5 **The meaning of performance for friendship**

Another meaning of performance for *tshikona* is that of visiting another chief. This is called '*bepha*' (camping).

The meaning of this *tshikona* performance is that of creating good relationships amongst chiefs. A cow is slaughtered for the visiting *tshikona* and there will be plenty of beer to drink. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) maintains:

> *Tshikona hetshi tsha bepha, tshi ranga nga u vhigiwa ha khosi ine ya khou ḓo dalelwa. A tshi yi tshikona tshi songo vhika. Izwi ndi u itela uri vhamusanda vha ḓilugisele vhueni uvhu.*
>
> (The visited chief is informed before *bepha* goes to his kraal. This is done for the purpose of giving him the opportunity to prepare himself in the preparation of food for the visitors.

If the chief is not informed beforehand about the *bepha* (outing/camping) that is going to his royal kraal, there will be problems with food. An example is the situation experienced by the researcher when he performed *tshikona* at Mbilwi in 1970.

The leadership, i.e., *malugwane* and his managers decided that *tshikona* in the form of bepha must go and visit Chief Tshabuse of Dzingahe without his knowledge. When the *tshikona* arrived at Dzingahe, the chief was very negative and did not prepare any food for this *bepha*. *Tshikona* was performed throughout the entire night. When the performers saw the head of cattle, they thought perhaps the chief would change his mind to slaughter one of his cattle but that was not the case. The *tshikona* (*tshikona* for *bepha*) went back starving.

In order to avoid the unnecessary frustrations indicated above, the researcher concurs with Vhamusanda Vho-Avhafunani Ṋetshiungani about this issue. Dima (Personal interview:2009) says:

> There is a *tshigombela* song that says: *A si vhaḽa vha a shavha tshibulebule* (There he is running away from the unknown.)

According to Dima, this song refers to a chief who runs away when the *tshikona* for '*bepha*' (outing) visited him without a notice. Instead he runs away through the opening of his fence (*tshivhana*). He runs away because he knows that he has nothing to give to the visitors (*tshikona* visitors).

### 5.8.6 The meaning of performance when a chief has passed away (*mativha o xa*)

The *tshikona* will be performed when the chief has passed away. The meaning of performance for this *tshikona* is to report to the community that the chief has passed away. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Zwine tshikona hetshi tsha amba zwone ndi u vhudza lushaka uri ho tshinyala zwithu musanda (mativha o xa). Ndi tshikona tsha thabelo. Tshi lidzwa vhathu vho kotama, vho ṱungufhala. Tshi vhidzwa u pfi ndi tshikona tsha tshikumo.*
>
> (What is meant by this *tshikona* is to inform the community that the chief has passed on. This is the *tshikona* for prayer. The performers perform this *tshikona* with their heads hanging down in anguish. It is called *tshikumo* (roaring).

Vhamusanda Vho-Ṋetshiungani (2009)concurs with Vhavenḓa Vho-Sigwavhulimu (Personal interview:2009) when he observes:

> *Tshikona tshenetshi tshi lila lwa vhuṱungu musi khosi yo dzama. Tshi vha tsho dzika.*
>
> (This *tshikona* is performed in sorrow when the chief has passed away. It is not that noisy.)

The meaning of this *tshikona* performance is confirmed by Mmbara (Personal interview:2009) when he says that it is performed when the chief has passed on.

### 5.8.7 The meaning of performance by means of handing *ṋanga* (flute)

*Tshikona* is performed when the performers go to hand over *ṋanga* (flute) to the home of a boy who does not go and perform *tshikona* with others at the chief's kraal.

The meaning of this performance is to punish the boy's family for failing to guide him properly as well as disciplining him for his laziness to attend *tshikona* with others. Another meaning of this performance is to show other boys what will happen if they do not attend *tshikona*. The parents of the culprit must buy the *tshikona* performers a lot of beer.

The researcher had an experience of this situation in 1970 at Mbilwi when he was performing *tshikona*. A certain boy decided not to take part in the *tshikona* performance anymore. The *malugwane* and his management team decided that *ṋanga* (flute) must be taken to the boy's home as punishment. *Tshikona* was then sent to the home of the boy. The parents had to buy lots of beer for the *tshikona* performers. They were very disappointed about this visit. This is another meaning of performance in the *tshikona* performance.

### 5.8.8 The meaning of performance by the installation of a new chief

*Tshikona* is performed when a new chief is installed. The meaning of this performance is to make the community know that the new chief is being installed and also to invite them to come and witness the process.

### 5.8.9 The meaning of performance for the guests

The meaning of performance is to entertain the chief's guests. Vhamusanda Vho-Tshikhobidzhana Tshivhase (Personal interview:2009) observes:

> The meaning of *tshikona* is that of entertaining the chief's subjects.

This is the meaning of *tshikona*.

### 5.8.10 The meaning of performance by means of paying homage to the chief (*u luvha*)

When the chief arrives at *khoroni* where *tshikona* is being performed, all the *tshikona* performers kneel down and perform *u luvha* (paying homage) (See *tshikona tsha vhuhosi ha Vhamusanda Vho-Kuvhanganani Mphaphuli*:2006). The meaning of this performance is to show respect to the chief as well as to ridicule him for enjoying life without working so hard. The meaning is also that of praising him for what he does good, e.g., *marunga dzi nndevhelaho* (the one who deals with those that provoke him). It means that the chief troubles those who trouble him.

## 5.9 THE MEANING OF PERFORMANCE IN THE *DAVHA* (COMMUNAL GROUP WORK)

### 5.9.1 The meaning of performance to assist another person

When it is difficult for a person to finish ploughing his or her field, *davha* will come and help the person plough the field.

The meaning of this performance is to unite the community. On that *davha* day, they will be together. Vho-Ṋethavhanani (Personal interview:2008) says:

> The purpose of *davha* is not only to plough for someone. The purpose is also for people to come together, drink together and eat together.

Even if a person is lazy to plough her field, i.e., in the case of a woman, *davha* will go and assist her. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) says:

> *Arali musadzi a tshi bvafha u itelwa davha, tsimu yawe ya limiwa. Ndi zwine ngazwo ha vha na murero u no ri 'Musadzi ha thathwi nga vhubva, a vha mubva ri a limela.'*
>
> (If a woman is lazy, *davha* is organized to plough her field quickly. That is why there is a proverb that says 'A woman is not kicked out because of being lazy. We plough for her instead.)

A woman is loved even though she is lazy.

### 5.9.2 The meaning of performance by means of *tshikaṋdamalembe* beer (beer for sharpening the hoes)

Before *davha* commences, the performers drink the first beer called *tshikaṋdamalembe* (beer to sharpen the hoes).

The meaning of this performance is to mark the beginning of the ploughing process.

### 5.9.3 The meaning of performance by singing *davha* songs

The performers of *davha* sing many songs when they plough the fields.

The meaning of the performance is to avoid feeling pain because ploughing fields is not easy. Vhamusanda Vho-Tomboni Tshivhasa (Personal interview:2009) says:

*Davha ḽihulwane ndi ḽa mawela. Ndi davha ḽine ha topoliwa ṋambi dzo ḓhambanaho u itela u imbelela ho teaho. Ṋambi hedzi dzi vha phanda u itela u takula davha. Ha vha na muṅwe a no ita a tshi pembela e phanḓa o fara dzembe.*

(The biggest *davha* is the one called *davha la mawela* (*davha* to invite people from different places). Good singers are invited to make the *davha* a success. The good singers in front encourage people to work better. Another person will be in front moving around carrying a hoe.)

This singing by good singers encourages (means encouragement) the performers.

### 5.9.4 The meaning of performance to mark the end of the *davha* process

After the field has been ploughed and finished, the performers drink the beer called '*tshioroso*' (the beer to say goodbye to each other.)

The meaning of this performance is to say that people must go home because the job is completed. That is why they even sing as follows:

*A ḽa ṋama*!
(After eating meat!)
*A a ḽuwa*!
(They go.)

The song comes from the proverb '*Matangwa a ḽa ṋama a a ḽuwa*' (If *matangwa* were given meat, they must depart immediately after eating). This means that the *davha* people must leave after eating and drinking like what the *matangwa* do, after eating meat when they have visited a chief who has slaughtered a cow for them. The meaning of the performance is that people must now leave (Dima: Personal interview:2009). Some will come up with the song as follows:

*Havha vhathu*!
(These people!)
*Vha a dina*!
(They are troublesome!)
*A vha dini*!
(They are not troublesome!)
*Vha a dina*!
(They are troublesome!)

The singer of the above song does not want to leave. That is why he is saying *Havha vhathu*! (These people!), *Vha a dina*! (They are troublesome!), meaning they are troubling us when we are enjoying beer. The very same singer will say *A vha dini*! (They are not troublesome!). The meaning of this performance is to say, the people who say we must leave are right because after all, we have completed the work. Thus the meaning of performance in the *davha* process.

## 5.10 THE MEANING OF PERFORMANCE IN THE *MAFHUWE* SONGS

The meaning of performance in the *mafhuwe* song is as follows:

### 5.10.1 The meaning of performance by pounding maize while singing songs for self-encouragement

In the olden days, women performed *mafhuwe* in the place called Gohani. Vhamusanda Vho-Netshiungani (Personal interview:2009) says:

> *Musanda muṅwe na muṅwe wo vha u na gohani hune vhafumakadzi vha sinḓa hone vha tshi imba mafhuwe. Vho vha vha tshi ḓinea mafulufulu, uri vhana vha sa lale na nḓala.*
>
> (Each and every *musanda* had a place called Gohani where women pound maize into flour singing *mafhuwe* songs. These songs were for self-encouragement to work so that the children must get something to eat.)

Women used to sing the *mafhuwe* songs. The meaning of this performance is to motivate oneself when pounding maize into flour.

### 5.10.2 The meaning of performance by insulting lazy men

Women used to sing *mafhuwe* songs while pounding maize, singing songs to insult lazy men in their families.

The meaning of the performance is to make the men aware that women are dissatisfied with men who are useless in the family. They want men who work hard for their families. Vhamusanda Vho-Ṋetshiungani (Personal interview:2009) observes:

*Vhasadzi vha imba vha tshi goḓa munna wa mubva.*

(Women sing insulting a lazy man.)

### 5.10.3 The meaning of performance for insulting drunkards (*zwidakwa*) men

The women perform *mafhuwe* songs when grinding mealies into flour, singing songs to insult men who are drunkards.

The meaning of the performance is to make it clear to men who drink over much that women are not happy about that. Vhamusanda Vho-Ṋetshiungani (Personal interview: 2009) says:

*Vhasadzi vha imba mafhuwe vha tshi goḓa madakwa.*
(Women sing *mafhuwe* (grinding songs) insulting drunkard.

The meaning of performance is to indicate their dissatisfaction with such men. Even if a man hears the insults, he will not do anything to retaliate, e.g., by beating the woman.

### 5.10.4 The meaning of performance by insulting the in-laws

The women grind mealies singing songs about their in-laws. The meaning of the performance is to complain against what the in-laws are doing to them. The insults are based on the bad treatment that the performer is getting from these in-laws.

## 5.11 THE MEANING OF PERFORMANCE FOR *TSHIFASE* (*TSHINZERERE*) SONGS

*Tshifase* dance is performed by the youth while they sing songs. The meaning of the performance is as follows:

### 5.11.1 **The meaning of performance for self-entertainment**

The youths, boys and girls sing and dance *tshifase* songs, entertaining themselves in the evening before people go to sleep. The meaning of this performance was to entertain themselves.

### 5.11.2 **The meaning of performance to show love**

When performing *tshifase*, boys and girls do not dance with everybody. A girl would choose a boy she is interested in, and a boy would also choose a girl that he is interested in. They will then dance together.

The meaning of the performance is the expression of love. This process never lead to sexual intercourse between boys and girls.

### 5.11.3 **The meaning of performance by developing the art of dancing skills**

The performance of *tshifase* takes place when boys and girls have divided themselves into two groups, i.e., boys on one side and girls on the other facing each other. The dancing arena is left in the middle for the performers to dance freely.

The meaning of this performance is to show skills to each other as to who is the best dancer. This performance also means competition by way of dancing as well as by way of singing *tshifase* songs.

## 5.12 **THE MEANING OF PERFORMANCE FOR *TSHIGOMBELA* SONGS**

### 5.12.1 **The meaning of performance for entertaining the chief**

*Tshigombela* is performed when there is a function at the chief's kraal. This is when the chiefs visit each other.

The meaning of the performance is to entertain the guests of the chief as well as entertaining the chief himself. Members of the communities are also entertained by *tshigombela* when there is a function in the chief's kraal.

### 5.12.2 **The meaning of performance by moving with time**

The performance in the *tshigombela* also takes into consideration the events that are taking place at the moment. An example of a *tshigombela* song by the *tshigombela* of Tshikweta is as follows:

*U vhuswa nga Vho-Mandela zwo naka*!
(To be led by Mandela is beautiful!)

The meaning of the performance is to appreciate Mr Mandela's government after the National Party Government. The meaning of performance is to observe the current events.

### 5.12.3 **The meaning of performance by mocking at people's behaviour**

The performance of *tshigombela* takes into consideration the behaviour of people when songs are sung and performed. Bad behaviour is mocked at in the *tshigombela* songs Mafenya (1988:44). An example of a song for the *tshigombela* performance to show mockery is as follows:

*Mbuya-vhuhadzi mbuyelele*!
(A divorcee came back again!)

*Yo vhuyela zwila zwa madekwe*!
(She came for last night's events!)

The meaning of the performance based on the above indicated song is to mock at women who run away from their husbands and end up breaking other people's families. This happens when they fall in love with married men.

## 5.13 THE MEANING OF PERFORMANCE IN THE *MALENDE* SONGS

The meaning of performance in the *malende* songs is as follows:

### 5.13.1 The meaning of performance for entertaining the chief

The performance of *malende* takes place when the chief has visitors. His subjects will go and perform *malende*. The meaning of the performance is to entertain the guests of the chief.

### 5.13.2 The meaning of performance for self-entertainment by the community

*Malende* songs are performed when people are seated enjoying beer. This takes place after they have harvested their crops.

The meaning of the performance is self-entertainment by the people themselves. The meaning of performance is also happiness displayed by the community.

### 5.13.3 The meaning of performance discouraging bad behaviour

The performance of *malende* discourages bad behaviour such as ritual murder. An example is the song by the *malende* group from '*Bileni ha Tshivhenga at Tshilamba, Malende Competition*' in 1997. It is as follows:

> *Ḽo kovhela nḓilani vha a viya.*
> (In the evening on the way they commit ritual murder.)
> *Bileni vha a viya*!
> (At Bileni they commit ritual murder!)
> *Vho viya Nkhumeleni*!
> (They killed Nkhumeleni!)
> *Vhannani! Ṅwana wa Vho-Tshivhenga*!
> (Shame! Tshivhenga's child.)

The performers sing and dance *malende*. The meaning of the performance is to discourage bad behaviour by making the culprit know that the community is complaining openly. The culprit will never feel free each time when *malende* is performed.

### 5.13.4 **The meaning of performance in the form of chastisement**

The *malende* performers sing and perform *malende*, singing about the dangers of walking around at night. An example is that of the song indicated above, viz., *Ḽo kovhela nḓilani vha a via* (In the evening on the way they commit murder). *Vho via Nkhumeleni* (They murdered Nkhumeleni).

The meaning of performance is that people must not walk in the evening or at night, hence the proverb '*Ḽa kovhela u laṱe mbaḓo vhusiku ndi dada ḽi a ḽa*' (After dark, throw away your axe since darkness is the orge that kills). An example is cited by what happened to Nkhumeleni in the song.

### 5.13.5 **The meaning of performance by way of discouraging promisquity**

The performance of *malende* can be accompanied by action or dramatization of events that took place. An example of a song is as follows:

*Ha vha tshi-wa-nga-muṱana*!
(It was a process of lying on the back!)
*Ndo vha wana vhe mbaa*!
(I found them relaxed!)
*Matanda wee*!
(Sticks wee!)
*Hai, hai, gana*!
(No! No! on their backs!)
*Matanda wee*!
(Sticks wee!)
*Ee! Ee! Runge*!
(Yes! Yes! Impale.)

The performer of this song performs it using a stick that he has inserted between his things, imitating what a man does when he commits adultery.

The meaning of this performance is to discourage people from being promiscuous, because if people find out the people concerned will have dented their image.

### 5.13.6 **The meaning of performance by way of praise**

When *malende* is performed, those who respond (*u bvumela*), end up praising the one who is dancing *malende*. They even call him or her by the totem (*mutupo*) like '*Ahee! Kwinda! Ahee*! (Yes! Kwinda! Yes!).

The meaning of this performance is to encourage the performer to do much better.

### 5.13.7 **The meaning of performance by way of a conclusion (*u sevhedza*)**

When *malende* performer has performed the main song of his choice, he will start a short one. The meaning of the performance is to show a conclusion of the dancing process.

### 5.13.8 **The meaning of performance by way of saying *masha***

The performer of *malende* would want to continue performing thinking that he would convince the audience that he or she is the best. When the audience become tired of watching him or her performing, they will say *masha*.
The meaning of the performance indicated above is to say stop performing now (*masha*). They do not want the person to carry on performing.

### 5.13.9 **The meaning of performance by *u losha* (showing respect)**

In the process of performing *malende*, some performers would not want to stop performing. The one who wants to perform next, will have to enter the dancing space and show respect (*u losha*).

The meaning of this performance is to say, give the others a chance to perform. This means that his or her time has expired.

### 5.13.10 **The meaning of performance by way of ululation**

The *malende* performance is accompanied by ululating when it is in progress. There are women and old women who are good at ululation. They ululate when a person is performing *malende*.

The meaning of this performance is to say that the performer is doing well. Sometimes the ululation may mean that the performance is so bad that the performer only succeeds in making the audience laugh. This is accompanied by *masha* (stop).

## 5.14 THE MEANING OF PERFORMANCE IN THE CHILDREN'S SONGS

The meaning of performance in the children's songs is the following:

### 5.14.1 **The meaning of performance by hurting someone deliberately**

The performer sings the song as follows:

*Maɮikiɮiki*!
(Shaking the stick!)
*Thi vhoni*!
(I cannot see!)
*Malangalanga*!
(Substances from the eye!)
*Thi vhoni*!
(I cannot see!)

The performer sings the indicated song after checking the distance between him and the other person he or she wants to hurt. The performer does this performance with the eyes closed but walking in the direction where that other person is, shaking the stick from side to side (side ways) towards that other person.

The meaning of this performance is to play with that other person, making him or her aware that people can hurt others deliberately while pretending not to be aware of their actions.

### 5.14.2 **The meaning of performance by way of intimidating others**

An example of a song performed to intimidate others is as follows:

*Wa nzima ndo rali*!
(If you do not give me when I am like this!)

*U ḓo beba funguvhu*!
(You will give birth to a crow!)

When singing the song indicated above, the performer crosses the fingers, i.e., the middle finger over the second finger singing the song. The singer does this when he asks for what the other boy or girl is eating.

The meaning of the performance is that if you do not give me what you are eating, you will give birth to a crow. A boy or a girl to whom the song and the performance is directed, will feel intimidated and give the food to the singer.

The researcher performed this children's song when he was a child.

### 5.14.3 **The meaning of performance by encouraging respect for other people's property**

The performance of the children's song is that of hanging of a bangle by a girl. The bangle is called *nḓaiyane*. A boy sees the bangle hanging and is tempted to touch it. The owner (the girl) will cry continuously until there is a compensation for touching the bangle. The song is called '*Mpheni nḓaiyane yanga*! (Give me my bangle back!). A boy ends up giving away something for the crying to come to an end.

The meaning of this performance is that of encouraging people or children to respect other people's belongings. People or youths must get permission first to be allowed to touch someone else's property. (This is a children's song for girls).

### 5.14.4 **The meaning of performance by showing the course of nature**

The performance of this children's song for boys and girls is that of singing while standing on their heads. About the song, Blacking (1967:43) says:

> *Ndo ima nga ṭhoho*!
> *Nzhelele, nzhelele, ndo ima nga ṭhoho*!
> (Kite, kite, I am standing on my head.)

The meaning of performance is to indicate to the people that nature has its own course to follow. When the child is born, nature has it that it (child) is born with the head first. Blacking (1967:44) observes:

> ... but the function of the dance is to teach them that children should be born with the head first.

### 5.14.5 **The meaning of performance showing the problem of workload**

The children perform this children's song by shaking their heads from side to side while singing the following song (Blacking, 1967:43).

*Ṯhoho i a nndemela*

7. (1) *Ṯhoho i a nndemela*!
(My head is too heavy for me!)

(2) *Gumbu ḽi a nndemela*!
(The calabash is too heavy for me!)

The meaning of the performance in the song is to indicate that carrying things on the head like a calabash of water and other workloads, is not an easy task. It is difficult, especially with heavy loads. Blacking (1967:43) observes:

> Line 2 refers to the custom of carrying water and other loads on the head.

The shaking of the head from side to side means the difficulty of carrying heavy workloads over the head.

### 5.14.6 **The meaning of performance by emphasizing carefulness**

The performance in the song is that of walking along the branch of a tree and carefully singing the song. Blacking (1967:44) maintains:

> *Dadamale! A ri kandi fhasi.*
> *Dadamale! A ri kandi fhasi.*
> (Walk carefully! We are not falling off.)

The children sing the song walking over a chain of rocks. Blacking (1967:44) says:

> Children sing this as they walk along the branch of a tree or step gingerly along a chain of rocks. This is done primarily as a game, and anyone who falls off is usually pinched.

Nobody must fall in this performance.

The meaning of the performance is that of indicating to the youth that they must learn the skills of survival. Without such skills one gets into trouble. Even in the olden days people had to have skills to walk along difficult places in the rainy mountainous areas. Blacking (1967:44) says:

> ... and the song may well have been used as a spell by people walking along the precipitous tracks in the forest-covered mountains of Vendaland.

The meaning of the performance is also to encourage the children not to become losers.

### 5.14.7 **The meaning of performance for teaching vigilance**

The children's song to encourage vigilance is as follows to cement the meaning of performance:

*Tshiɬari*!
(Leaflet!)
*Tsho mu sinela*!
(It got rotten for him!)

The performance in this song is that of putting a leaf behind one of the boys or girls seated in a circle facing inward. The performer puts the leaf behind someone and runs very fast around the circle to reach that point where the leaf was left. If the one, the leaf was dropped behind is not always vigilant or wide awake, he or she will lose horribly. The researcher also participated in this kind of children's song.

The meaning of the performance is that of indicating to the youth that they must be vigilant at all times.

## 5.15 THE MEANING OF PERFORMANCE IN THE INSTRUMENTAL SONGS

Instrumental songs have meanings when they are performed.

### 5.15.1 Xylophones (*Mbila dza madeze*)

The meaning of performance when xylophones are performed is the following:

#### 5.15.1.1 Entertainment

*Mbila dza madeze* (Xylophone) are performed by men using their thumbs. They play them and sing at the same time.

The meaning of the performance is that of entertainment.

#### 5.15.1.2 Bare knuckles fights

Xylophones are played when boys and men are gathered for dipping the cattle. The meaning of this performance is to inspire men and boys to fight each other to prove who the champion is, e.g., 'Mafanedza Muthivhi 'alias' *Bavhuri'* who was the champion of the bare knuckles fights.

### 5.15.2 **The meaning of performance for *mbilamutondo* (Xylophone)**

The performance of these xylophones take place at the royal kraal. The performers are more than one person. Ralushai (Personal interview:2009) says:

> Xylophones are performed at the chief's kraal by two to three people.

Drumsticks are used to play *mbilamutondo.* The meaning of this performance is to entertain the chief and his subjects.

### 5.15.3 **The meaning of performance of *tshiɣangana* instrumental song**

5.15.3.1 Bringing back home *ʃikholwa* (a person who does not come back home again)

The performance is by blowing in air to get the required sound. This is also accompanied by word of mouth (rhythm and speech). The performance is done by the traditional healer or a wife to the man who does not come back home again.
The meaning of performance is to make the person who does not want to come back home, long for home and come back.

5.15.3.2 Chasing someone away

The performance of the *tshiɣangana* instrumental song is performed by a traditional healer. This is done for a person who is troublesome.

The meaning of this performance is to make him go away to another place so that the people remain in peace.

### 5.15.4 **The meaning of the performance of *ɣanga ya ɖanga* (vulture)**

The *ɣanga ya ɖanga* (vulture) is performed by the wizard. He holds it and blows in air to get the required sound.

The meaning of the performance is that of alerting the communities that the wizard has arrived from *Phafula* where it was discovered that he was the wizard responsible for the death of someone or for someone's sickness. '*Phafula*' is where the Shangaans who could detect wizards stayed.

## 5.16 THE MEANING OF THE PERFORMANCE OF *TSHIṰIRINGO* INSTRUMENTAL SONG

The performance is performed by boys looking after cattle. They blow in air and also use the three fingers of the right hand to get the sound needed for a song.

The meaning of the performance is to entertain themselves as well as making other boys looking after cattle know where their friends are.

## 5.17 THE MEANING OF THE PERFORMANCE OF THE *PHALAPHALA*

*Phalaphala* is performed by men sent by the chief for the following meanings of performance:

5.17.1 Calling the subjects of the king to assemble at the chief's kraal for discussing important issues.

5.17.2 Call upon the chief's people to go and work for him in the *dzunde* (the chief's land).

5.17.3 The calling of the men and boys to assemble to perform *tshikona.*

5.17.4 The meaning of the performance of the *phalaphala* is also that of reporting victory after the war.

## 5.18 THE MEANING OF THE PERFORMANCE OF *TSHIFHOṰOLIO*

*Tshifhoṱolio* is performed by herdboys looking after cattle. They blow in air to obtain the required sound using the thumb and the second finger from the thumb to produce the song needed.

The meaning of the performance is that of self-entertainment.

## 5.19 THE MEANING OF PERFORMANCE OF THE *TSHIHWANA* INSTRUMENT

It is performed by a mature boy. Ralushai (Personal interview:2009) says:

> He may perform the song called '*Ḽo tsha tshidudu*!'
> (It is sunrise little clay pot!)
> *Tsha makhulu Maṱodzi*!
> (For grandmother Maṱodzi!)
> *Ḽo tsha tshidudu*!
> (It is sunrise little clay pot!)
> *Tsha makhulu Maṱodzi*!
> (For grandmother Maṱodzi!)

The meaning of the performance is to tell the parents that he is a man and he needs a wife. It means that the parents are requested to get a wife for him.

## 5.20 THE MEANING OF PERFORMANCE FOR *LUGUBE* INSTRUMENT

The instrument is performed by a mature girl. Ḽivhebe (Personal interview:2009) says:

A girl may sing the song as follows:

> *Ndi ṱoḓa muṱhannga*!
> (I want a young man!)
> *Wanga muṱhannga*,
> (My young man,)
> *A no nga luṱanga*!
> (Who is like a reed!)
> *Ndi ṱoḓa muṱhannga*!
> (I want a young man!)
> *Wanga muṱhannga*,
> (My young man,)
> *A no nga ngilasi*!
> (Who is like a glass!)

The meaning of the performance is to tell the parents that she wants a man. She is making a request to her parents that she needs to get married and have her own family.

Vho-Managa (Personal interview:2009) says:

> Such a girl is seen playing *lugube* seated learning against the hut (*tshitanga*) most of the time.

This meaning of performance is to plead for her own family.

## 5.21 THE MEANING OF THE PERFORMANCE FOR *DENDE* INSTRUMENT

*Dende* instrument is performed by the boys. The meaning of the performance of this instrument is for self-entertainment. Managa (Personal interview:2009) observes:

> *Dende* is performed by boys to entertain themselves.

The meaning of '*dende*' is that of self-entertainment.

## 5.22 CONCLUSION

The chapter has revealed the meaning of performance in Tshivenda traditional songs.

In the *domba* initiation school the performance of breaking the big calabash means the childhood is gone. The new life is beginning after the *domba* initiation school. The performance also means the starting of the *domba* initiation school.

The python snake dance imitating the movement of a snake (python), refers to the penis that will make the initiates pregnant. There are also different meanings brought about by the performance of ceremonial codes (*ngoma*). The performance of *ngoma tsenene* is that of the old man and an old women that are made to sleep on a mat covered with leaves.

The meaning of this performance is to advise the initiates that they must not have sexual intercourse in the bush because that means that they are committing adultery. There are

other meanings of performance by means of ceremonial codes (*ngoma*) indicated in the previous chapter.

The chapter has also revealed the meaning of performance in the *musevhetho* initiation school. One example of the meaning of performance is that of *ngoma phephenyane* where the initiates are made to walk with a sharpened stick put between the thighs. The meaning of this performance is that of telling the initiates that it will be painful when a man makes love to the initiates (girls) for the first time. Many of these (*ngoma*) have been indicated earlier on in this chapter.

The meaning of performance in the *musevhetho* initiation school has been revealed. That is by means of making the initiates sweep a floor not used by anybody. The meaning of the performance is that of the initiates that they must stay in a clean place. That is to emphasise cleanliness in the lives of the initiates. More examples of the meaning of performance have been indicated already in this chapter.

The chapter also revealed the meaning of performance in the *vhusha* initiation school. This is revealed when the initiates who are stubborn are forced to sing the song '*Lunya ndi mavhulahise*' (Obstinacy kills). The second fingers of both hands hook each other at the back of the initiates. The initiates band forward and backwards. This process is very painful as indicated earlier on. The meaning of this performance is to tell the initiates that they will suffer in life if they become stubborn.

This chapter has revealed the meaning of performance in the *malombo* religious songs. This is when in Tshimedzi month, everybody enters the *malombo* dancing arena to dance a little. The meaning of the performance is to request the ancestors to give more power to the people before they start ploughing their fields. The meaning is also that of requesting the ancestors to drive the sickness away from the people so that they plough their fields well without being sick.

The meaning of performance in the *tshikona* religious song has also been shown. This happens when *tshikona* is performed slowly and when the performers perform while seated. The meaning of performance is that of indicating to the society that the chief has passed on (*U dzama*) or (*Mativha o xa*), to mention just a few.

The chapter also revealed the meaning of performance in the *davha* songs. The *davha* performers plough together by means of hoes or by means of a span of oxen. The meaning of performance is that of helping a person who has indicated that he or she will not be able to finish the work on time before summer comes to an end.

In the case of the *mafhuwe* songs, the meaning of performance is also shown. This is revealed when the *mafhuwe* performer pounds maize into flour, singing the songs scolding the in-laws. Another meaning of performance is that of driving away fear. The woman pound maize into flour when singing *mafhuwe* songs. She does this alone at night. Singing drives fear away. That is the meaning of performance.

The chapter also reveals the meaning of performance when the youth perform *tshifasi*. When dancing *tshifasi*, the dancers do not dance with everybody. They choose who to dance with. The meaning of performance here is that of showing love because a girl or a boy chooses a partner to dance with.

In the case of the *tshigombela*, the meaning of performance is also given. This is revealed when the *tshigombela* is performed at the chief's kraal. The meaning of this performance is that the chief has guests who are being entertained by *tshigombela* songs.

The chapter also revealed the meaning of performance when *malende* songs are performed. If a person did something wrong like ritual murder, the *malende* performers insert his name in the song and continue singing the song.

The meaning of the performance is to tell the culprit that people know about what he did (ritual murder). Many more meanings of performance have been indicated in this chapter.

The chapter also revealed the meaning of performance in children's songs. This is revealed when the child sings the song '*Gumbu ḽi a nndemela*' (the calabash is too heavy for me). The child sings the song shaking the head side to side.

The meaning of the performance is that of saying working is not easy but difficult.

In the **instrumental songs** the meaning of the performance is also revealed. This happens when the xylophone (*Mbilamutondo*) is being played at the chief's kraal. The meaning of performance is that of indicating that the chief is being entertained by his subjects.

In the case of ***lugube*** instrumental songs, the meaning of performance is also revealed. When a mature girl performs the *lugube* continuously, the meaning of performance is that of requesting her parents to arrange a marriage for her. She is saying she wants her own husband and her family.

The *tshihwana* instrumental song has got its own meaning of performance. If a mature boy performs *tshihwana* instrument continuously or unceasingly, the meaning of this performance is that of saying he needs a woman. He is requesting his parents to get a wife for him.

In the case of a *phalaphala* instrument being performed, the meaning of the song played is that of calling together the chief's subjects to come together at the chief's kraal to discuss issues.

***Tshitiringo*** instrument has its own meaning of performance. The boys perform the instrument when they look after cattle. The meaning of the performance is that of telling each other where they are, e.g., in the mountain or by the river.

The *tshifhoḓolio* instrument has its own meaning of performance when performed. The herd-boys play it at sunset when they take the cattle home.

The meaning of the performance is to show that it is time to take the cattle home.

# CHAPTER SIX

## 6.1 INTRODUCTION

Chapter Six gives a summary of the information or issues dealt with in the previous chapters. The conclusion will then be given. When the conclusion is given, the chapter will make recommendations based on the research as a whole.

## 6.2 CONCLUSION

In Tshivenḓa Traditional songs there is structure, meaning, and performance. The structure, meaning and performance work together. Performance as an important aspect of Tshivenḓa traditional songs, is well surveyed for the purposes of showing its linkage with structure and meaning. It (performance) has its own structure in which different aspects are explained based on different kinds of Tshivenḓa traditional songs. Performance has meaning according to different kinds of Tshivenḓa traditional songs, viz. *domba*, *musevhetho*, *malende*, and others.

When Tshivenḓa traditional songs are sung, the structure is revealed, viz., melody, harmony, rhythm and others. The revealed structure of the songs brings about meaning of the songs. The meanings of the songs are seriously incomplete without the performance that brings about meanings as well.

In the *domba* initiation school songs there is the performance that makes it different from any other initiation school. This performance is under the leadership of the management team viz. *nyamungozwa*, *nematei*, *nyamuthenga* as well as *godzwana*. The functions of this team have been explained in Chapter 3. The attire for the initiates, namely, *maredo* and *tsindi* (loin cloth) for *madunana* (young boys taking part in the *domba* initiation school) *thuthu*, and others. The performance for serious *domba* songs has been indicated in songs such as "*Ahee muhololi ṋowa ya thavha wee vhakololo*" (*Ahee*, the penis the snake of the mountain, you

princes and princesses). Such a song is marked by the slow rhythm of the song and the slow beat of the big drum and the membraphones as well as the involvement by four or five old women. In *domba* songs for playing by the initiates, the rhythm of the song is very fast. The beat of the big drum and that of the membraphones is faster.

The performance has structures, i.e., melody, harmony dynamics and many others indicated earlier on. They portray the meaning of songs. These structures are accompanied by actions, e.g., dancing by the initiates, dancing old women and others.

After the structure of performance comes the meaning of performance. An example of the meaning of performance is by performing *ngoma ṱharu* (python). *Mme a domba* brings the model of a snake put in a basket lid. A question is posed as to what the initiates see. They will answer, a snake. The meaning is to indicate to the initiates that a woman is deadly like a snake if a man makes sexual intercourse with her when she has had an abortion.

In the case of *musevhetho* initiation school songs, there is also the performance by boys and girls (songs for dancing around), *nyimbo dza dzingoma* (songs for special rites), songs for *milayo* (songs for formulae), and many others.

The *musevhetho* initiation school songs have their structure as well, such as melody, harmony, and many others. These structures express the meaning of songs. The structures are also accompanied by activities, e.g. *U tseda* (dancing with toes), *ngoma phephenyane* in which the sharpened stick is held between the thighs of the initiates and many more.

After the structure of performance comes the meaning of performance. An example of the meaning of performance is that of the initiates walking with a sharpened stick between the thighs. The meaning of the performance is to tell the girls to be tolerant when they will have sexual intercourse with their husbands for the first time.

In the *tshikanda* initiation school songs, there is performance by the initiates (girls only), viz. *nyimbo dza u tseda*. These songs have structures that give out meanings.

There is also the structure of performance in the *tshikanda* initiation school songs, namely, melody, harmony, and others. These are coupled with activities such as singing, dancing with toes, accompanied by performance in the squatting position, standing up a little, moving the toes forward. They do this singing the song 'The *vhaisali*' (I do not feel the pain).

After the structure of performance and its activities, comes the meaning of performance. The meaning of the performance of singing, squatting and performing in the squatting position, standing a little as well as moving the toes forward, is that of fear. This is the fear of the pain that the girls will feel when making love for the first time when they get married. This is expressed by the pain that they endure when they perform the exercises indicated above.

*Vhusha* initiation school songs have their structures that express meanings. They also have their performance, i.e. that of taking information to the chief's kraal about girls who have started menstruating, as well as taking the girls to the *vhusha* initiation school. On the way the initiates sing the *muulu* song. The song is '*Nyamuḓanga ḽo otsha ṋama* (Nyamuḓanga has roasted meat).

The structure of performance, viz. melody, harmony and dynamics is accompanied by activities such as holding the hands high, assisted by the veterans so that the hands must not be lowered because of tiredness. This process is very painful.

The meaning of performance is to make the girl cry when she feels pain. If she does not cry loudly when she feels pain, her parents will have to pay a cow to the chief. If she cries loudly with tears coming down her cheeks, her parents will be very happy.

*Malombo* songs have their structures to give meanings as indicated earlier on. They also have their own performance, viz. performance by those possessed by the ancestor spirit, the performance of *tshele* (percussions), the performance of the big drum by the master drummer ('*matsige*'), the performance of *murumba* (membraphone), the coming down of the ancestor's spirit to the affected and many others.

The *malombo* songs have their own structure of performance. They have melody, harmony, rhythm, return and many more indicated in Chapter Two. The melody, harmony and other aspects do not work alone. They work in the accompaniment of the activities performed, such as singing, percussion performance, the playing of the big drum, the moving of the head in a circular motion, (*u dzunguluwa*) as well as dancing and the other activities indicated in earlier chapters.

The meaning of the performance in the *malombo* songs is to plead with the ancestors to heal a person who is ill. Moving the head in the circular motion means inviting the ancestors to come to the affected person (S*igwavhulimu*, personal interview:2009). *Tshikona* has got its own structure, e.g. *nanga* (flute) to give meaning. *Tshikona* religious songs have their own performance as follows: It is performed by men and boys. The song performed is *Tsho be*! *Shango ndi matakadza*! (Well and good, the world is more fun). Another song that is performed is '*Vha a vhuya nga shango'* (They come from all walks of life). There is the performance when the chief is installed. Another performance takes place when the chief has passed on (*u dzama*). There is also the performance when the chief has visitors.

The structure of performance for *tshikona* is that of the set of flutes (*mutavha wa nanga*) and drums. The slow performance of *tshikona* and the fast performance are also structures of performance. *U shela mulenzhe* (dancing) is also structure of performance. *U kumela* (paying homage) is a further example. The meaning of the performance is that of installing a new chief. The *tshikona* for installing a new chief is fast. Vhamusanda Vho-Sumbana (Personal interview:2009) says:

> The *tshikona* for installing the chief is faster because it expresses jubilation ( *u pembela)*. It means happiness).

The meaning of the performance for the *tshikona* for the burial of the chief is very slow. It evokes sorrow. The meaning of performance for such a *tshikona* is that of mourning for the loss of people have incurred. Vhamusanda Vho-Sumbana (Personal interview:2009).

The meaning of paying homage (*u kumela*) has the meaning of respecting the chief as well as ridiculing him, e.g. when will you die and leave us with your many wives? (*Vha fa lini muhali ra sala vho na vhaṱanuni*?)

The meaning of performance for (*u shela mulenzhe*) dancing has different meanings, depending on the style. There is another style in which the performers dance as if harvesting peanuts from the ground. The meaning is to show that one has to work in order to get food.

*Davha* has its structure of the songs to express meanings. In the *davha* (communal group work group), there is a performance by the men and women, boys and girls as well as by old men and old women. This takes place when people cultivate their lands.

The structure of performance is that of the melody, harmony, rhythm, dynamics, return and many more. These are accompanied by activities such as ploughing with hoes and singing. There is also *tshikanḓamalembe* (beer to drink before starting to plough). There is also beer called *tshioroso* to drink at the end of *davha*. There is also the performance of portraying with the span of oxen.

The meaning of the performance of ploughing is to assist someone who is lagging behind in ploughing. *Tshikanḓamalembe* beer drinking means giving the performers a boost to perform very well. The meaning of the beer means sharpening the hoes. (In the olden days sharpening the hoes was done by putting the sharpened part of the hoe on a hard stone, and taking another hard stone to hit the entire sharp part of the hoe. The part becomes thinner and sharp enough to plough the field well, hence the name *tshikanḓamalembe*).

The meaning of performance when songs are sung and performed during *tshioroso* was to say goodbye to each other or bid farewell. *Mafhuwe* songs have their own structure to express meanings as indicated already.

In the case of *mafhuwe* performance, the performers are women. They pound maize into flour. When *mafhuwe* (pounding songs) are sung. Mortar and pestle are used for this purpose.

The structure of performance has melody, harmony dynamics and many more with the accompaniment of the activities such as pounding maize with mortar and pestle (*mutuli na musi*). They sing songs during the pounding process.

The meaning of performance is to scold in-laws who do not treat these women well. The other meaning of performance is that to drive away fear (they used to grind maize into flour during the night).

In the *malende* songs, there are structures that express meaning. *Malende* songs have their own performance. They have activities such as singing, dancing, ululating, showing respect (*u losha*), *masha* (stop now), *u sevhedza* (conclusion). They are performed by men and women.

The structure of performance for *malende* songs has, melody, harmony, dynamics, rhythm, strong start and many more. These structures are accompanied by singing and dancing by one person in the *malende* arena. Before one starts dancing, especially a woman, one firstly shows respect (*u losha*). He or she will then dance. The audience will ululate. They will say *masha* (stop) if the performer does not want to stop dancing (*u tshina*). There is a short song in conclusion (*u sevhedza*).

The meaning of the performance for *malende* songs is happiness. The use of ululation means encouragement to the performer. The performance of showing respect (*u losha*) is to show respect to the owner of the place where *malende* is being performed. The performance of saying '*masha*' (stop) by the audience means that the performer must give others a chance to perform *malende* songs.

In the case of *tshifasi* songs, there is structure that expresses meanings such as the expression of love when boys and girls choose a partner to dance with. There is also the performance by boys and girls like dancing together. It is performed in the evening before people go to sleep. Singing takes place. They divide themselves into two groups, boys on one side and girls on the other. Dancing takes place.

The structure of performance is that of melody, harmony, "go somewhere" and many others. These structures work together with other activities, i.e. dancing in pairs by a boy and a girl. The choosing of a dancing partner also takes place. The clapping of hands occurs.

The meaning of performance is that of self-entertainment by the boys and girls. The meaning of performance in choosing a dancing partner is an expression of love. The meaning of performance with regard to the clapping of hands, is to motivate those who are dancing to perform much better.

In the *tshigombela s*ongs, there is structure and meaning that work together. The meaning that the listeners grasp in a song like '*U vhuswa nga Vho-Mandela zwo naka*' (To be ruled by President Mandela is good), denotes that the performers are following current events taking place in South Africa.

There is the performance by girls only in terms of *tshigombela* songs. Ululation takes place. A whistle is blown. Dancing takes place. The structure of performance is that of the melody, foreshadowing, surprise and many others. They are accompanied by singing. The big drum and the membraphones are also played.

The meaning of the performance is to entertain the chief at his kraal. The meaning of the performance of ululation is that of motivating the performers. This is the same as the meaning of the performance of blowing the whistle. The meaning of performance is to encourage the performers to do much better.

In the case of Tshivenḓa children's songs, the structure also expresses meaning. In the song such as '*Tshiṱari*' (Leaflet), the meaning given by the structure is to advise the youths to be always on the alert. This happens when the leaflet is thrown behind someone who ends up losing the game if he or she is not vigilant enough to hear it falling behind him or her.

The performance of children's songs is by boys and girls. They sing the song '*Tshiḓula tsha Musingaḓi*' (The frog of *Musingaḓi*). They hop in a squatting position.

The structure of performance is the melody, harmony, return and many others. These structures of performance are accompanied by singing and hopping in a squatting position.

The meaning of the performance in the song *Tshiḓula tsha Musingaḓi* (The frog of *Musingaḓi*), is one of competition because children perform competing to reach a certain point first. The one who hops to that point first is the winner.

In the case of Tshivenḓa instrumental songs, structure and meaning also exist. The structure gives meaning.

The xylophone (*Mbila dza madeza*) has its own performance. They are performed by the men and boys in bare knuckle fights. The performers are usually more than one in number. Each one of the men or boys will be holding his *mbila dza madeze* instrument. *Mbila dza madeze* (xylophone) may also be performed by one person on other occasions. Singing may also take place when xylophones are performed.

The structure of performance is that of playing the xylophone and singing at the same time. In case of the bare knuckle fights, the *mbila* performance is accompanied by the clapping of hands called *makwa*.

The meaning of performance in the xylophone for bare knuckle fights is to motivate the men and boys to fight each other to prove who is the best fighter of them all, called *ngweṋa*

(crocodile). In the case of just playing the xylophone, the meaning is that of entertaining oneself.

In the xylophone (*mbilamutondo*) is different from the *mbila dza madeze* (xylophone) there is also a structure that expresses meaning. The structure is that of many wooden slates and the drum sticks to perform with. The performance of *mbilamutondo* instrument requires two players. They (*mbilamutondo*) are performed at the chief's kraal.

The structure of performance is that of using drumsticks to perform. One person plays on his wooden slates while the other also plays his own wooden slates. The sounds produced by these two people coordinate well to produce the song expected.

The meaning of performance for *mbilamutondo* is to entertain the chief's guests as well as entertaining the chief himself and his subjects who are always at his royal kraal.

The *tshiŋangana* instrument has its own structure that expresses out meaning. It is made of the horn of a buck. The performance is played by adults. They perform it to bring back a person who does not want to come back home again. This happens when a man goes to the urban areas and does not want to come home again.

The structure of performance is that of blowing in the air, and talking at the same time. The meaning of performance is to call the person who does not want to come back home. Another meaning of the *tshiŋangana* performance is to chase away a troublesome person so that he or she leaves for good.

*Ŋanga ya ɖanga* instrument (vulture) has its own structure. It is made of the wing bone of a vulture. Its structure gives out the meaning to the listeners.

The performance takes place when people come back from the *mungome* (a person who can see a person who did something wrong). The performer is a person who was found guilty of bewitching someone to death.

The structure of performance is that of blowing in the air to produce the desired sound. The performer is half shaved. The meaning of performance is that of telling the community that the witch has been found.

The *tshiṱiringo* (flute) has got its own structure that expresses meaning. Its structure is that of a *musengele* reed. Other kinds of reeds are also used. It has four openings, a big one on which to place the mouth and three small ones used by three fingers from the thumb.

The performance, is by herd-boys looking after cattle. They blow in the air and use three fingers to control the sound produced.

The structure of performance is that of blowing in the air by the performer. Three fingers from the thumb control the sound to produce the needed song. This is made easier when the instrument is anchored by the thumb of the right hand and also by the thumb and the second finger of the left hand.

The meaning of the performance is to signal to each other so as to know where they are. In the case of the *phalaphala* instrument, the structure is that of the horn of an antelope. When performed it brings out meaning. It is played by men. They blow in air to produce the sound required.

The structure of performance is that of using skills to produce a sound that differs from time to time. The sound is made not to maintain the same tempo. The pitch rises or falls depending on the meaning to be conveyed to the community.

The meaning of performance is to inform the subjects of the chief about a meeting that is going to take place. The sound produced here is constant. It is slow. Another sound is that of calling the army to get ready to face an approaching enemy. Another meaning is to invite the chief's subjects to come and plough his field (*dzunde*).

The *tshifhoʧolio* instrument is made up of the fruit of the *muramba* tree, called *shamba.* This is its structure. It has three openings that give out the sound required for the proper song. It is performed by herdboys looking after cattle. The structure of performance is that of blowing in the air as well as using fingers to produce the required sound.

The meaning of the performance is to indicate to each other that they are now going home with cattle when the sun is setting. Another meaning is to entertain themselves.

In the case of *lugube*, the structure is a reed and a thread tied to the reed. When the instrument is played, the meaning is obtained. It is performed by mature girls seated alone. The structure of performance is that of using an object to hit the thread to get the necessary sound. A finger is also used.

The meaning of the performance is that of self entertainment. Another meaning is to request the parents to arrange the marriage for her (it is a sign of asking for a husband). In the case of *tshihwana*, the structure is made up of a *muluwa* tree. It has two sides called *thulo* and a wire to produce the sound. When played, a meaning is obtained.

The performance is by mature boys. The mouth is also used to control the sound that is produced. The finger or an object is also used to hit the wire that produce the desired sound.

The structure of performance is that of using a small stick to hit the wire to produce the sound. The mouth is also used to control the sound produced by the wire.

The meaning of performance is that of self entertainment. If it is played over and over again, it is requesting the parents to get the young man a wife. For the *dende* instrument, the structure is made from a *muluwa* tree. It also has two sides called *ʧhulo* but at the back there is a calabash used as resonator. It has wire attached to both ends to make it curve. The performance is by boys.

The structure of performance is that of beating the wire with a stick to get the needed sound. At the same time, the second finger from the thumb of the left hand controls the sound produced by the stick.

The meaning of the performance is that of self entertainment. Managa (Personal interview) says:

> The meaning of *dende* is not known except that it is performed for self-entertainment.

The meaning of performance is self-entertainment.

## 6.3 RECOMMENDATIONS

The following recommendations are very important, based on the findings of this study:

6.3.1 Tshivenḓa traditional songs are sung and performed to entertain different communities, even people from abroad. Nothing serious is done about recording and displaying information based on the structure, meaning, and performance of Tshivenḓa traditional songs. It is therefore recommended that the government and non-governmental structures do the following:

6.3.1.1 The government and non-governmental structures must give more funds to schools to host more contests for African Traditional songs. This is where learners would be encouraged to observe the structure, meaning and performance in Tshivenḓa traditional songs, after would also be encouraged to pay attention to the structure of performance as well as to the meaning of performance in these songs, after observing the performance of many different kinds of Tshivenḓa Traditional songs.

6.3.1.3 It would be proper if the government seriously encourages or permits the planners of education to include Tshivenḓa children's songs in the National Curriculum Statement (NCS). Learners would know the songs, meanings, performance, structure of performance and the meaning of performance as well. As this would be more exciting, learners would move away from school violence that results in suicides. *The Citizen*, 13 March (2008:16) observes:

> Suicide rates among pupils due to the psychological effects of violence in schools have increased, the South African Human Rights Commission (SAHRC)_ said in a report on school-based violence presented yesterday. The report said: "The impact of school-based violence goes beyond the physical harm that arises from violent incidents".

School violence would not have reached the level it has in South African Schools today.

6.3.1.4 In the case of Tshivenḓa initiation school songs, like *musevhetho, domba, tshikanda, vhusha* and others, the government must work together with the chiefs and the parents, encouraging the learners to perform them without being ashamed of their own culture and tradition. The government must also introduce a code of conduct to control and discipline children who do not conduct themselves well in these initiation schools. Children get involved in sexual intercourse. Muṱhavhine, the *musevhetho* principal (Personal interview:2007) says:

> I once started *musevhetho* at Ṋiani and became very frustrated when many young girls fell pregnant.

The government must help in this aspect of discipline rather than emphasizing children's rights where it is not necessary. It (the government) must join hands with parents and chiefs to discipline the children in these initiation schools for the purposes of creating adults who will carry the culture forward responsibly.

The children will benefit a lot from the meaning of performance that takes place when the ceremonial codes (*maṱano*) are conducted, such as *Ngoma tsenene* (Tree-buzzer), in the *domba* initiation school. In this ceremonial code, two adults (an old man and a woman covered with leaves) are made to sleep on a mat. The initiates are told that they must never have sexual intercourse in the bush as this is committing adultery. This informs the youth that to sleep around will result in HIV/AIDS virus.

6.3.1.5 The government and non-governmental structures must work together to provide funds for researchers do research on the meanings of performance in different Tshivenda traditional songs. As it stands now, the meaning of the performance of *tshikona* national dance is misdirected. The meaning of *tshikona* is that of worshipping the ancestors as well as showing the powers of the chief. Today *tshikona* is performed to celebrate the child (*U bvisa ṅwana*). Sigwavhulimu (Personal interview:2009) says:

> *Tshikona a si tsha u bvisa ṅwana.*
> (*Tshikona* is not meant for celebrating the child).

Therefore, through proper research, the real meanings of performance in Tshivenda traditional songs will be confirmed.

6.3.1.6 It is also the task of the government and business structures to see to it that there are funds to promote multi-religion by giving funds to promote *malombo* ancestor worship songs. There must be posters at schools to promote *malombo* ancestor worship dances. Already they are posters pasted in classrooms promoting Christianity and other religions). *Malombo* ancestor worship songs and performance must also get television coverage like these other religions. Elderly people must be seen explaining the meanings of the Vhavenda religion. Books must also be sponsored to be written. As we speak, there are many HIV/AIDS books

being written, sponsored by the government and the non-governmental structures.

6.3.1.7 In the case of *davha* communal group work, the government and business structures must be sponsored to buy ploughing implements like hoes, for the purpose of encouraging the Vhavenḓa people to work as a group and save money as a group. This may be done to encourage them to work like Indians who work together and save money to alleviate poverty from their community. Whites also have big companies like wholesalers and many others. In this case, singing *davha* songs, working together will make people plough together and sell the produce in order to share common earnings.

6.3.1.8 For the *maſhuwe* (pounding songs), the government and non-governmental structures must provide funds for the researchers to do research on songs sung by women pounding maize into flour. *Maſhuwe* songs are rich in poetic language. There are deep secrets mentioned concerning women abuse by in-laws, which need attention in the new democratic South Africa. Through these *maſhuwe* songs, the researcher will also get the praising of different chiefs and their countries like *Tshifulanani tsha Gelebe* (T*shifulanani* that belongs to Chief Gelebe) sung by Vho-Masindi Masikhwa. Such research will provide the nation with new knowledge obtained from the *maſhuwe* (stamping songs). More information about good leaders will be found as well as information about lazy men and drunkards.

6.3.1.9 For instrumental songs like *mbila dza madeza, mbilamutondo* (xylophone), *lugube, tshihwana, dende, tshifhoḽolio, tshiṋangana*, and *tshiṱiringo*, the government must provide funds. These funds will be for establishing centres for the performers to perform the instruments and sing the songs. People who are good at music must be hired to write the music. The learners must conduct educational tours to visit these centres and learn how to play these instruments and sing their songs.

6.3.1.10 For the *tshikona*, *tshigombela*, and *malende* competitions, people with recording machines such as video cameras, must not be refused permission to record the performance of these competitions. These days in the competitions of these Tshivenḓa traditional songs, people are no longer permitted to record them by people who want to enrich themselves at the expense of the performers of these traditional songs. The recorded performance could be used by the household to show their children at home (because the entire family in Venḓa could not go to where these competitions are taking place).

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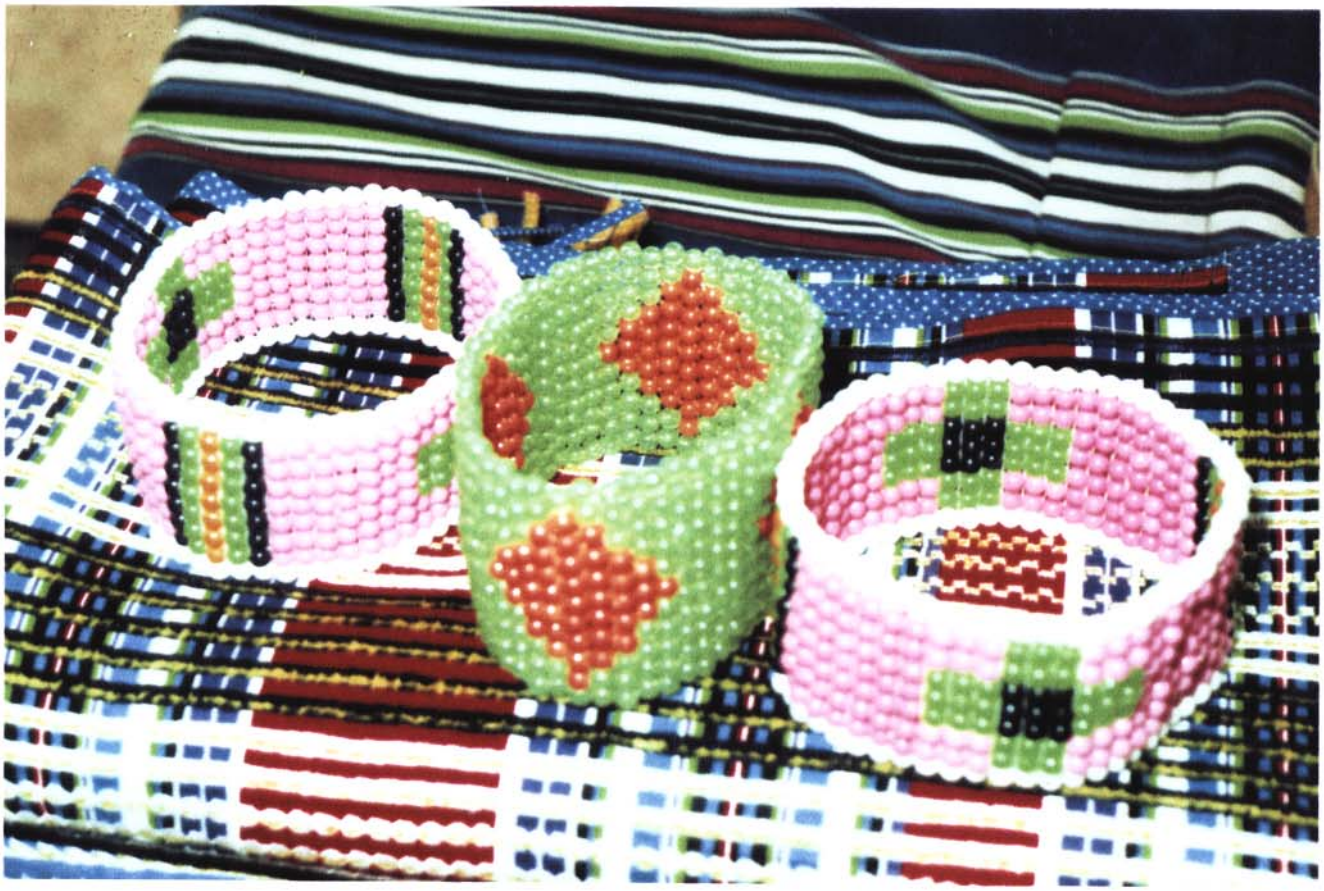
*Tshigombela tsha Vhurivhuri*, Univen Stadium, 2004.

# APPENDIX 1

**Listed below are:**

1. **Ngoma(drum) for perfoming tshikona,malombo,vhusha,tshikanda & domba**

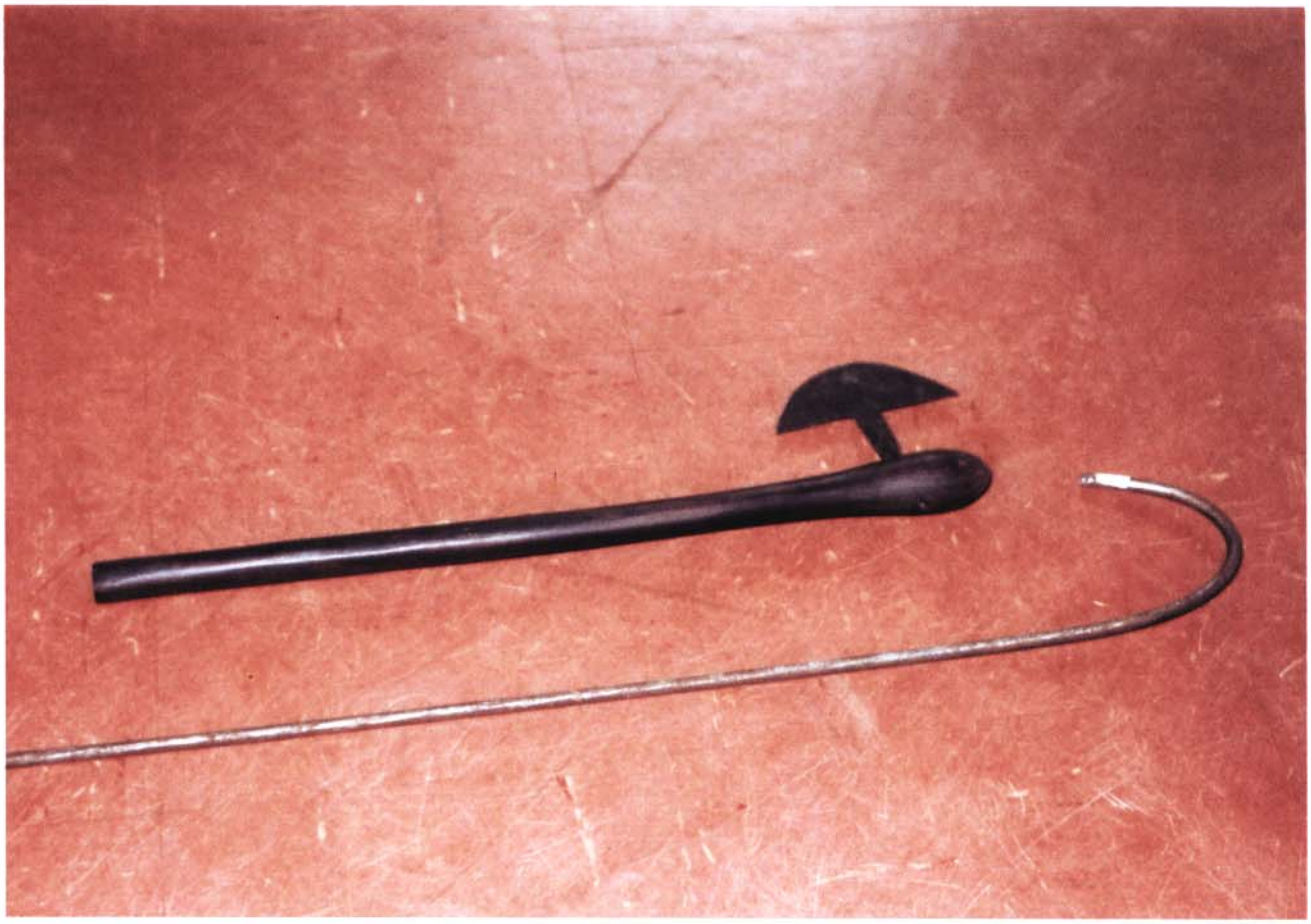


**3.Tshihwana instrument played by men and women**

**4.Mbila(xylophone) mbila dza madeze played by men**

**5.Gwana(dress) worn by girls when domba is performed**

**6. Tshifhotolio performed by boys when they take their cattle home**



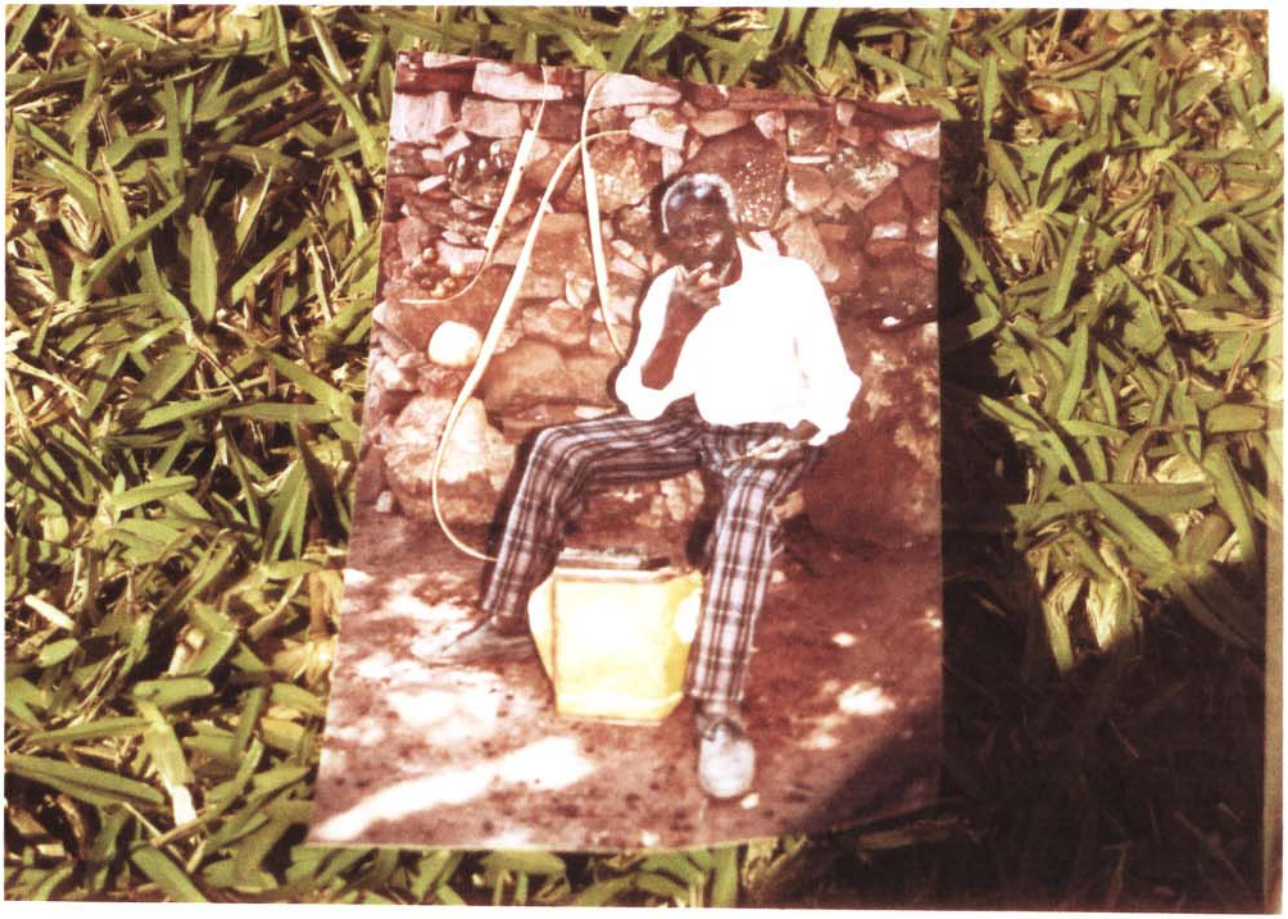
7.Tsanga carried when malombo are performed

8. Vhatei (initiates) on their way to the hut when domba performance

**9.Percussion instrument for performing malombo ancestral worship**

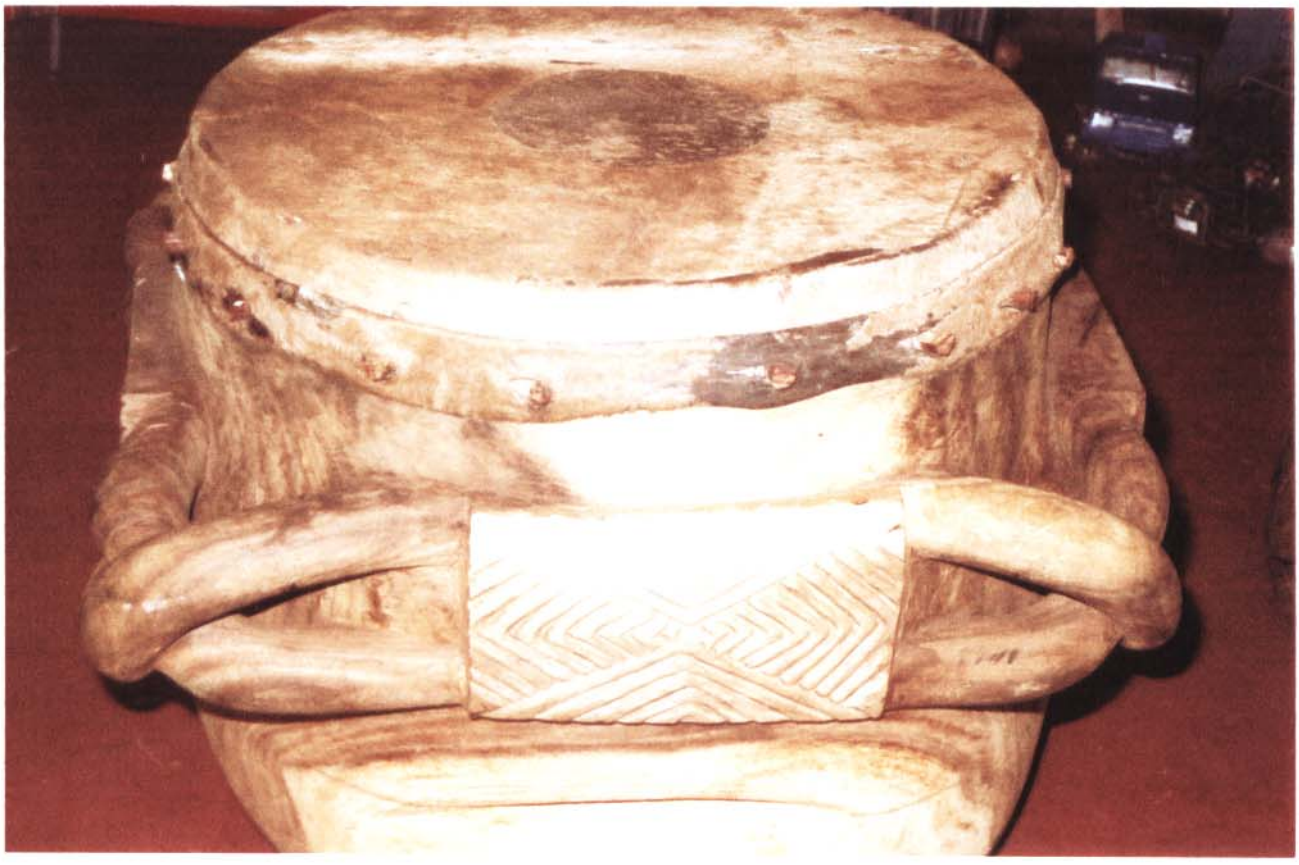
**10. Xylophone (mbilamutondo) played in the Royal Kraal**

**11. Mortar and pestle (mutuli na musi) used for performing mafhuwe (stamping songs)**



**12. Mukalaha vho-Tshikunde for performing tshifhotolio**

**13. Minwenda worn when malende songs are performed**



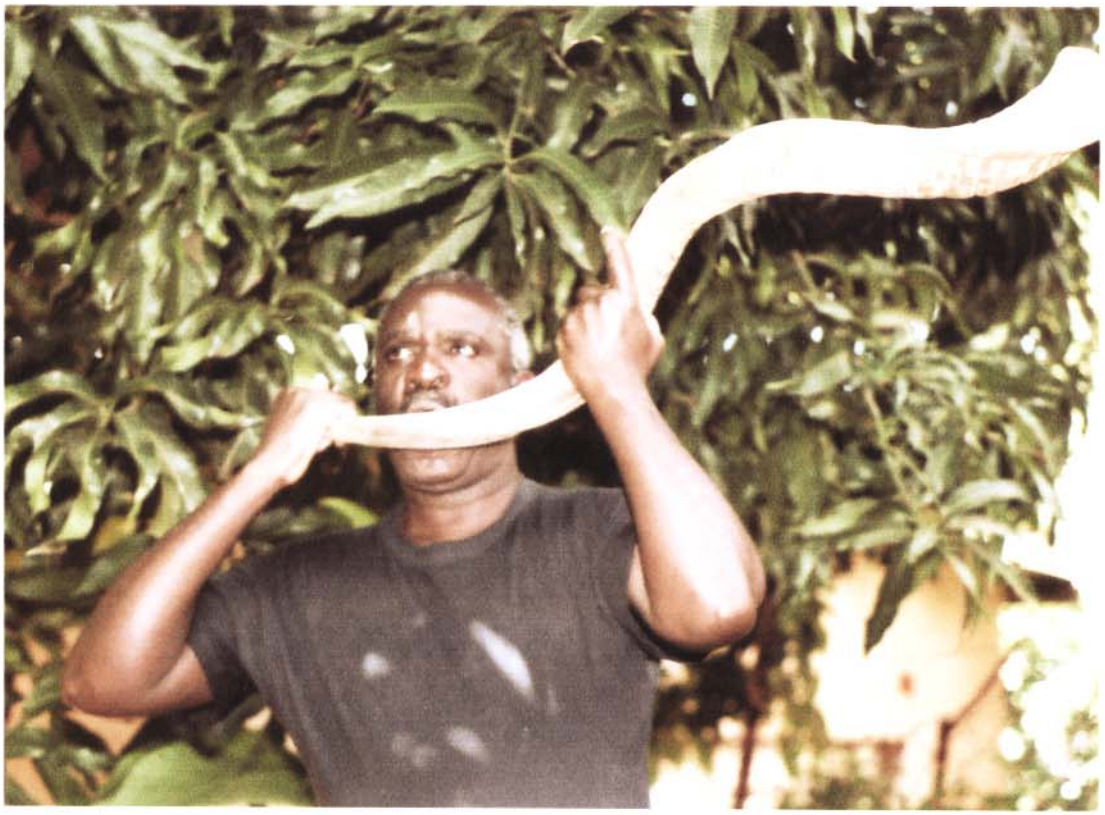
**14. The big drum (Ngoma khulwane) used for tshikona and malombo**

**15. A set of flutes (mutavha wa nanga) for performing tshikona**

**16.(a) A girl wearing thau when domba is performed**
**(b) Clay pots for carring beer when davha and malende are performed**

**17. Vho-Muthavhine N.C. the musevhetho principal of Ngudza ha Ramugondo**

**18.Vho-Nemungadi T. the musevhetho principal of Makanga Mbilwi**



**19.Vho-Netshitongwe T.P. of Makwarela for performing Phalaphala instrument**

**20. Ngoma na mirumba (drums and membraphones) for perfoming domba,musevhetho,tshigombela,tshikona and malombo**

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