



**BAKALANGA MUSIC AND DANCE IN
BOTSWANA AND ZIMBABWE**

BY

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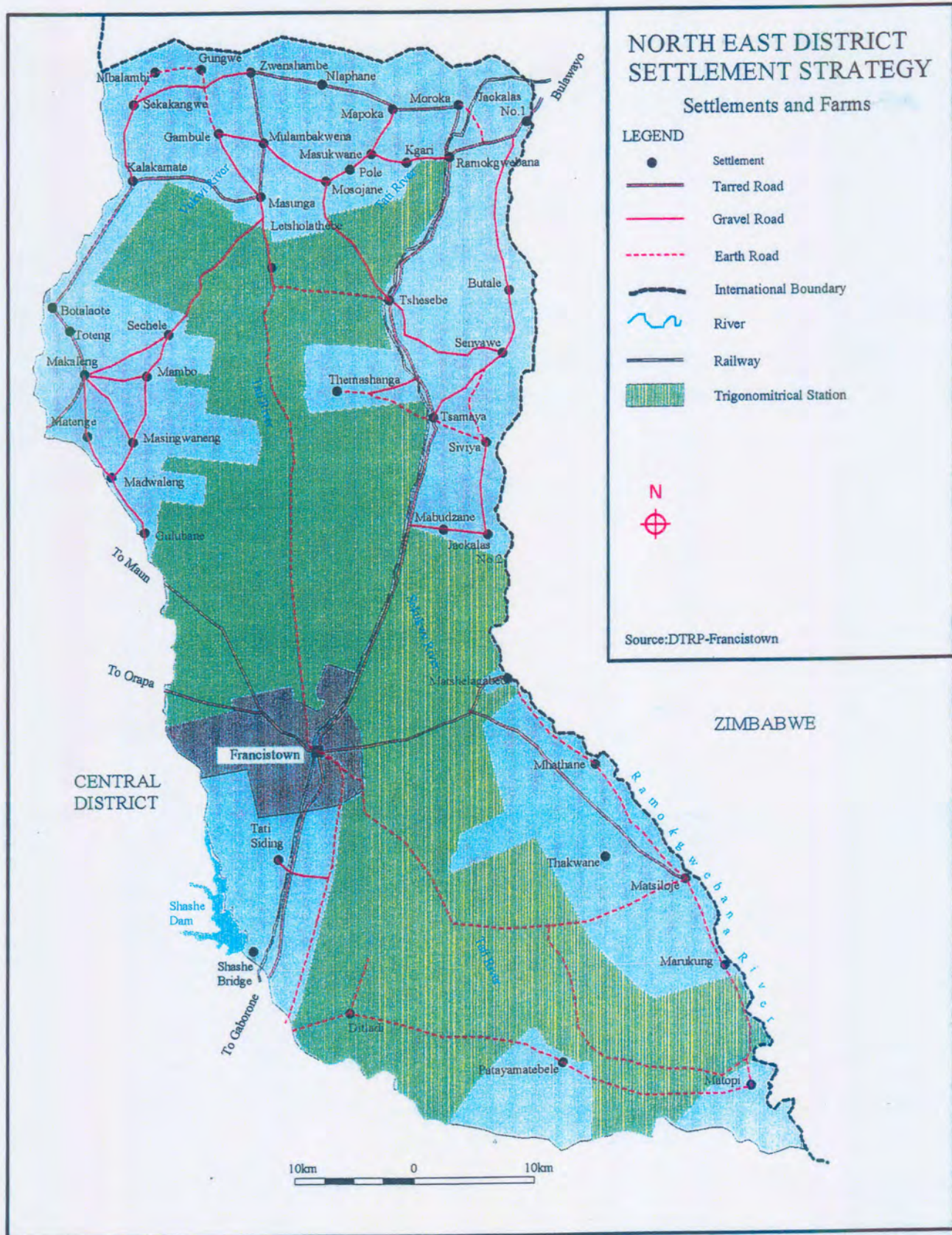
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THE REPUBLIC OF BOTSWANA



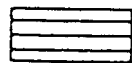
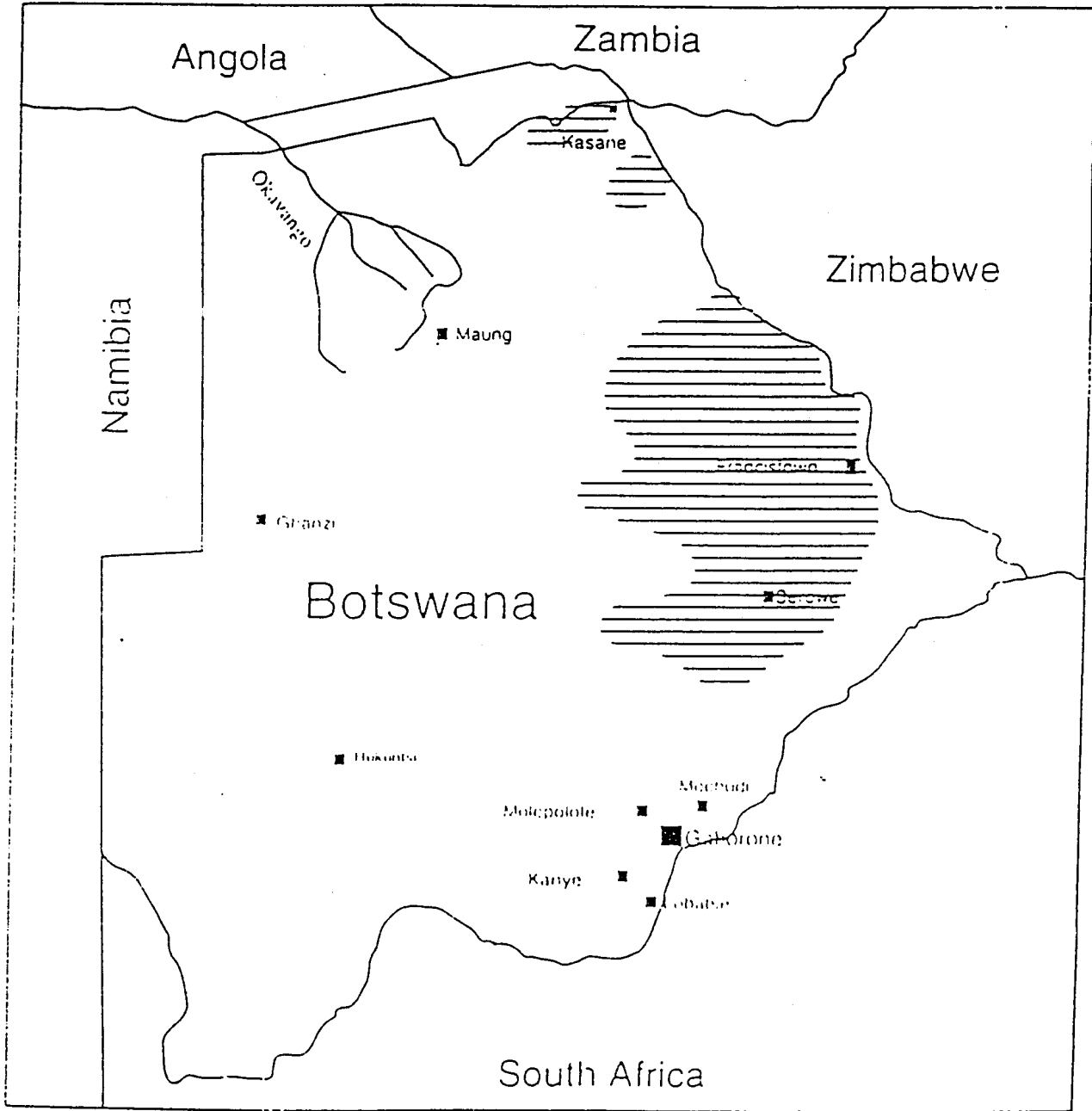
(From: Department of Town and Regional Planning - Francistown)



(From: Department of Town and Regional Planning - Francistown)



Ikalanga – a major minority language ⁱⁱⁱ



Speakers of Ikalanga in Botswana

(From: Janson 1997: 57)

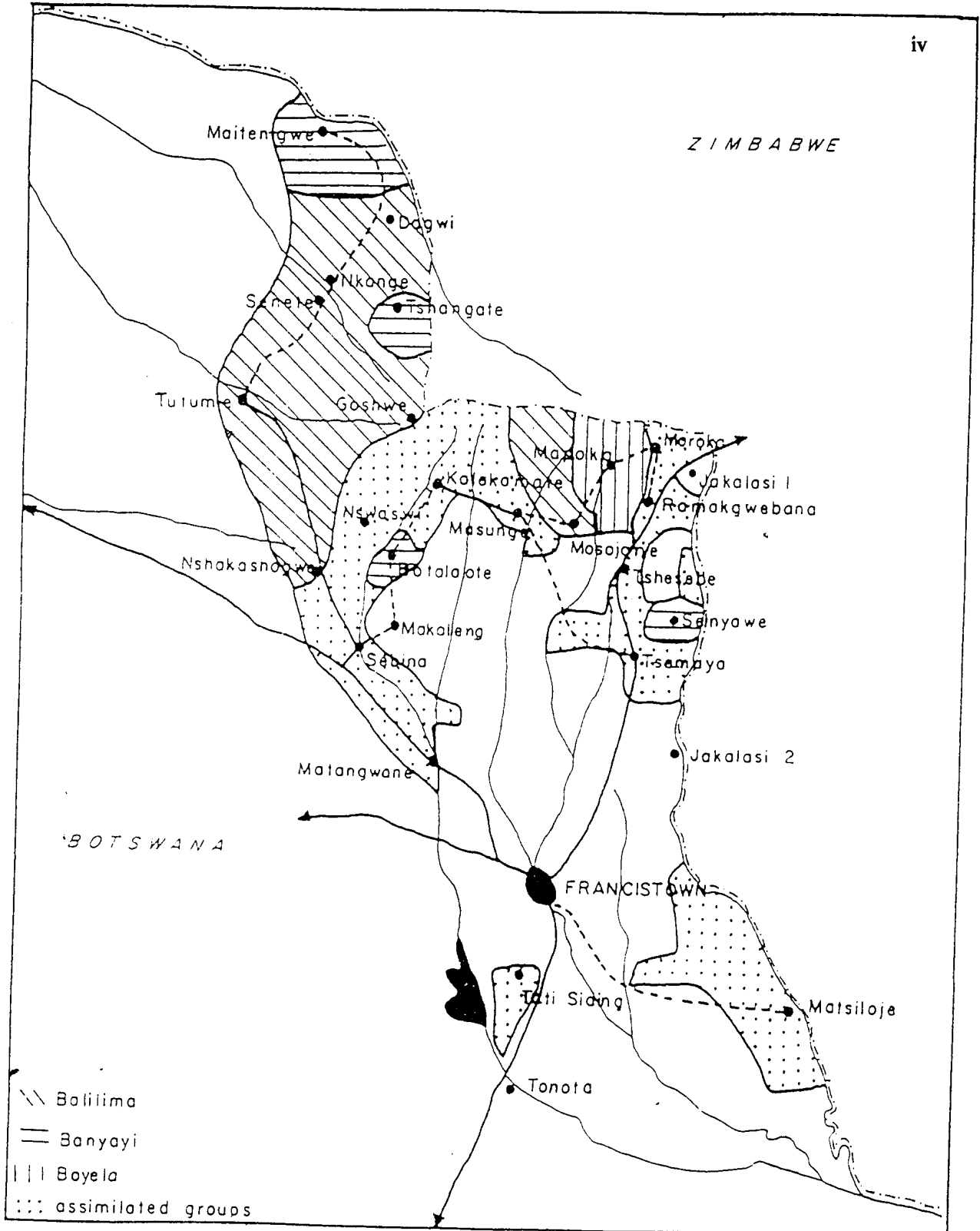
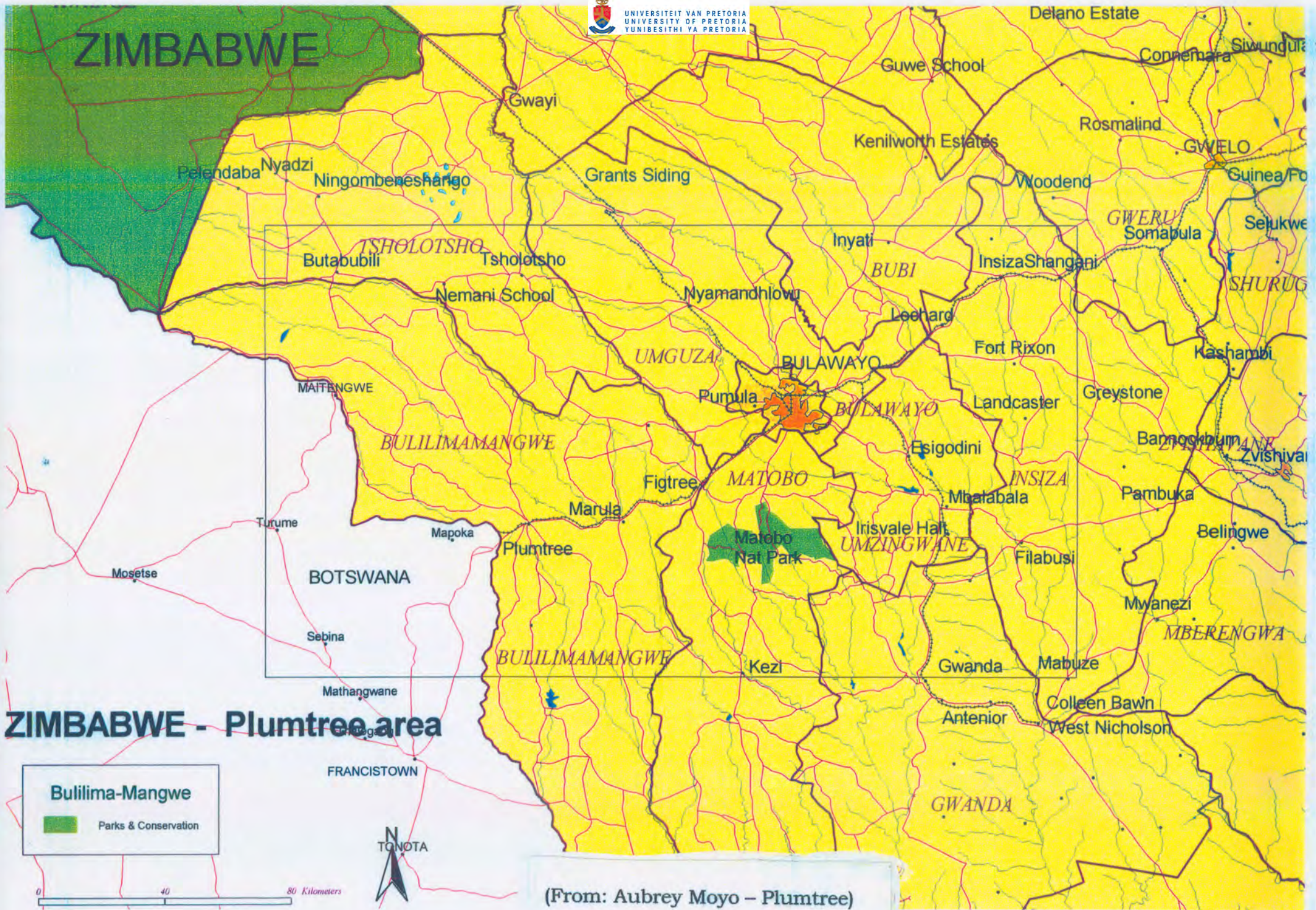


Figure 13. Present distribution of Bakalanga in Botswana.

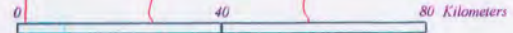
(From: Van Waarden 1991: 15)



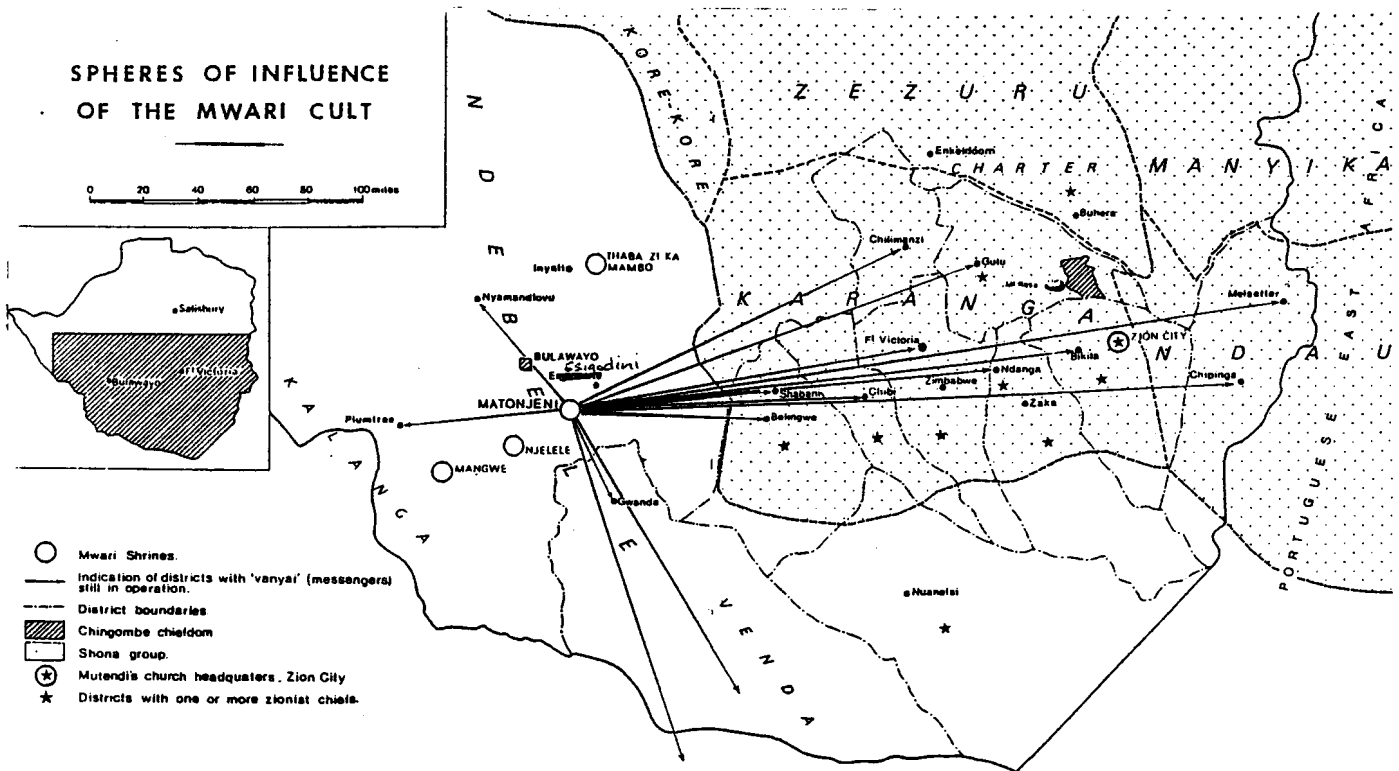
ZIMBABWE - Plumtree area

Bulilima-Mangwe

 Parks & Conservation



(From: Aubrey Moyo - Plumtree)



(From: Daneel 1970: 56-57)



NJELELE IN THE MATOPOS, VIEWED FROM THE NORTH. THE CAVE OF THE 'MLIMO IS TO THE SOUTH. IT HAS NOW LOST MUCH OF ITS IMPORTANCE TO THE HILL DULA, OFF THE OLD GWANDA ROAD.

(Photo: H. A. B. Simons)

(From: Campbell 1972: 103)

DECLARATION

The whole of this work is a product of my original thought and research.

Where the contrary is found, this will always be acknowledged in full.

Phibion
OTUKILE SINDISO PHIBION



“BRING BACK THE PAST TO THE PEOPLE”- SIR SERETSE KHAMA, FOUNDED PRESIDENT OF BOTSWANA...WE WERE TAUGHT, SOMETIMES IN A VERY POSITIVE WAY, TO DESPISE OURSELVES AND OUR WAYS OF LIFE. WE WERE MADE TO BELIEVE WE HAD NO PAST TO SPEAK ABOUT...A NATION WITHOUT A PAST IS A LOST NATION, AND A PEOPLE WITHOUT A PAST IS A PEOPLE WITHOUT A SOUL” KIEKOPF, J. (2001: 15-19).

OUR HERITAGE IS THE SUM TOTAL OF THE PAST. IT IS A RECORD OF MAN'S ACHIEVEMENTS AND FAILURES DOCUMENTED BY WORKS OF ART AND THE HISTORY OF NATIONS. TO EACH NEW GENERATION, THIS HERITAGE IS A SOURCE OF INSPIRATION AND WISDOM WITH WHICH TO BUILD A WAY OF LIFE.

OUR CULTURAL HERITAGE IS, AS THE WORD IMPLIES, AN INHERITANCE. EVERYONE HAS AN UNDENIABLE RIGHT TO IT, BUT IT IS NOT THE KIND OF INHERITANCE THAT ONE GENERATION CAN HAND OVER TO ANOTHER. YOU MUST REACH OUT FOR IT AND CLAIM IT. MUSIC IS AN IMPORTANT PART OF THIS HERITAGE AND A SOURCE OF ENJOYMENT THAT CONTRIBUTES TO A SATISFYING WAY OF LIFE. WHAT DOES MUSIC MEAN TO YOU? WHAT EFFECT WILL IT HAVE ON YOUR WAY OF LIFE? THAT DEPENDS ON THE TIME AND EFFORT YOU SPEND IN MAKING THE MUSIC IN OUR HERITAGE YOUR OWN SERPOSS, E. H. (1969: INTRODUCTORY PAGE).

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SUMMARY

Botswana, formerly known as the Bechuanaland Protectorate, is a country with diverse tribal and religious cultures. *Bakalanga* are one of the tribes found in Botswana and also in Western Zimbabwe. The Western part of the Zimbabwean *Bukalanga* region was included in the then Bechuanaland Protectorate when its border with Zimbabwe was fixed.

To date, Botswana's traditional music has been passed from generation to generation, entirely orally. The main contribution of this study is collecting, documenting and preserving *Bakalanga* traditional music-making.

After abolishing official usage of the *Ikalanga* language, at independence in 1966, in the early 1990's the Botswana government re-discovered that a nation without culture is a lost nation. Funds were then set aside to be used annually for the development of culture. In using these funds to revive their culture and traditional music, *Bakalanga* of North Eastern Botswana declared 21 May to be their annual cultural day. Photographs and video footage of these annual cultural festivals were taken by the researcher to help illustrate certain aspects of *Ikalanga* music and dance in this thesis.

Several factors influencing *Ikalanga* traditional music were taken into consideration: the historical background of *Bakalanga*, their relationship with other tribes such as the *Amandebele*, their education, their language in relation to other languages and the missionary influence. *Ikalanga* traditional music instruments are described. The *Mwali* religion, which forms the basis of *wosana* music, linking *Bakalanga* of

Botswana and those of Zimbabwe through the Njelele sacred place joint annual ceremonies, is discussed at length.

Different *Ikalanga* traditional music types are addressed as follows:

- Rain Making/Praying music;
Wosana and *Mayile*

- Traditional Music for Happy Occasions and Entertainment;
Ndazula, *Mukomoto*, *Woso*, *Iperu*, *Tshikitsha*, *Bhoro* and
Ncuzu/Maskhukhu

- Traditional Music for Healing Purposes;
Mazenge (Shumba), *Sangoma* and *Mantshomane*.

All the above music types are practised within *Bukalanga* communities publicly, with the exception of *mazenge*, which is regarded as sacred and private. *Bhoro* is also extinct in Zimbabwe. The notation of *Ikalanga* traditional basic musical themes is provided, except for *mazenge* and *ncuzu* which were not found anywhere during this research.



KEY WORDS

Botswana, Zimbabwe, Njelele, *Mwali*, *Bakalanga*,
Music types, Traditional instruments, *Wosana*,
Gumbu, Religion

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