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The music of the Shangana-Tsonga

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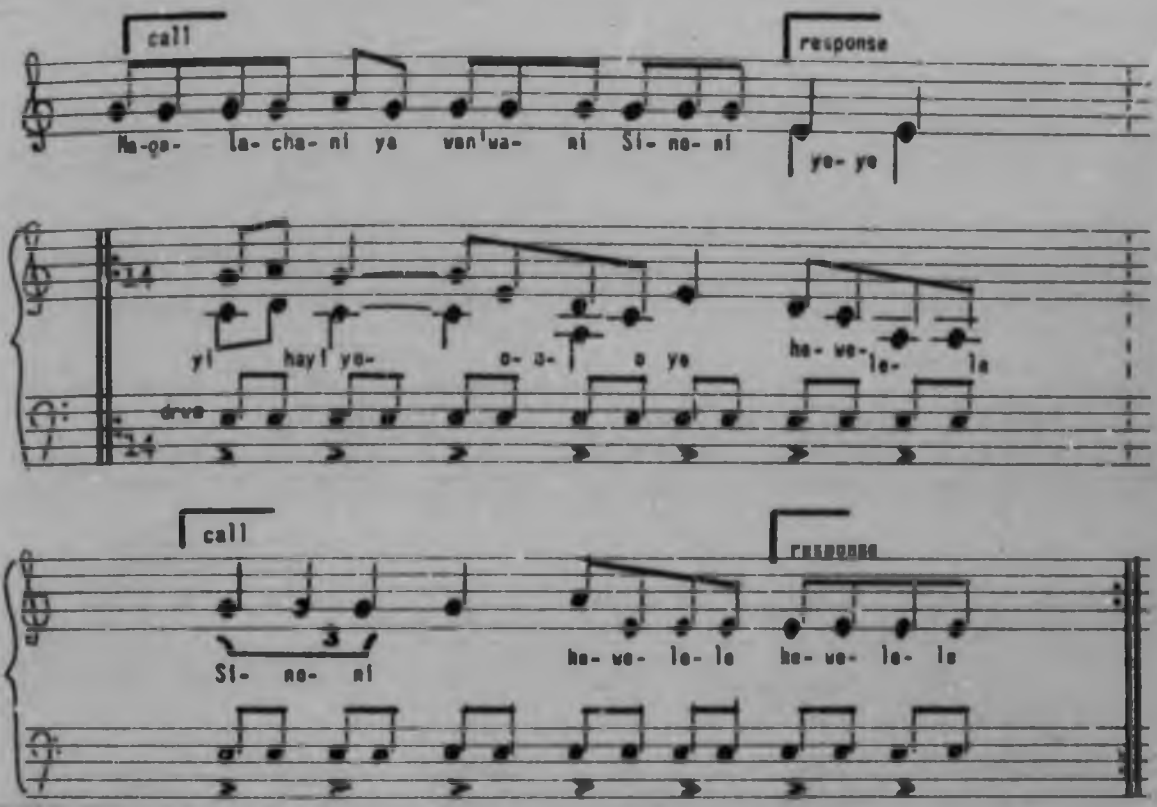
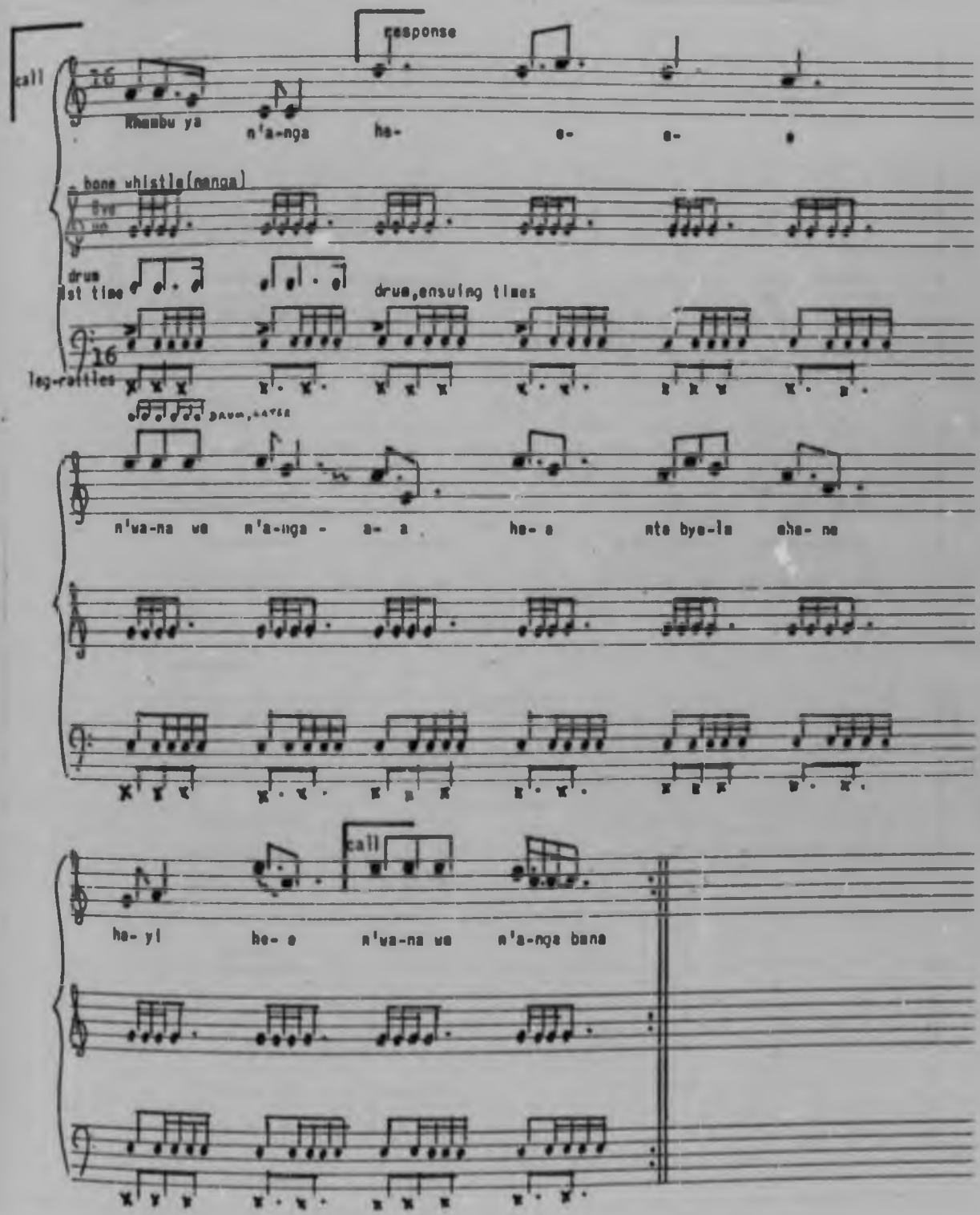
Khomba Song Transcription 29. Magalachani Ya Van'wani
(You The Deceivers Of Others)

♩ = 169
Cycle: 14 ♩
Transpos.: min 2nd up

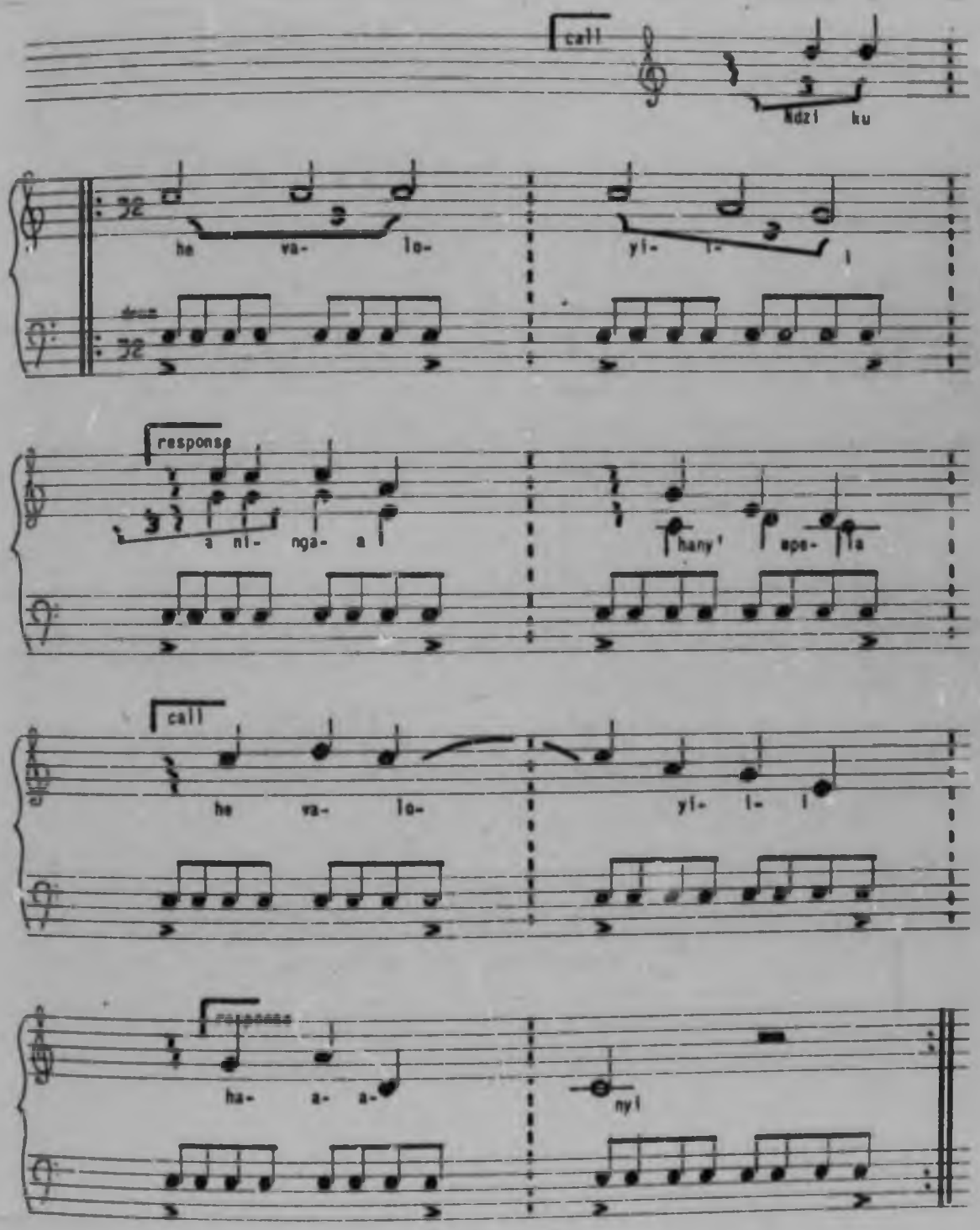


Khomba Song Transcription 30. Rhambu Ra N'anga
(Bones Of The Doctor)

♩. = 93
Cycle: 16 ♩.
Transpos.: min 6th up



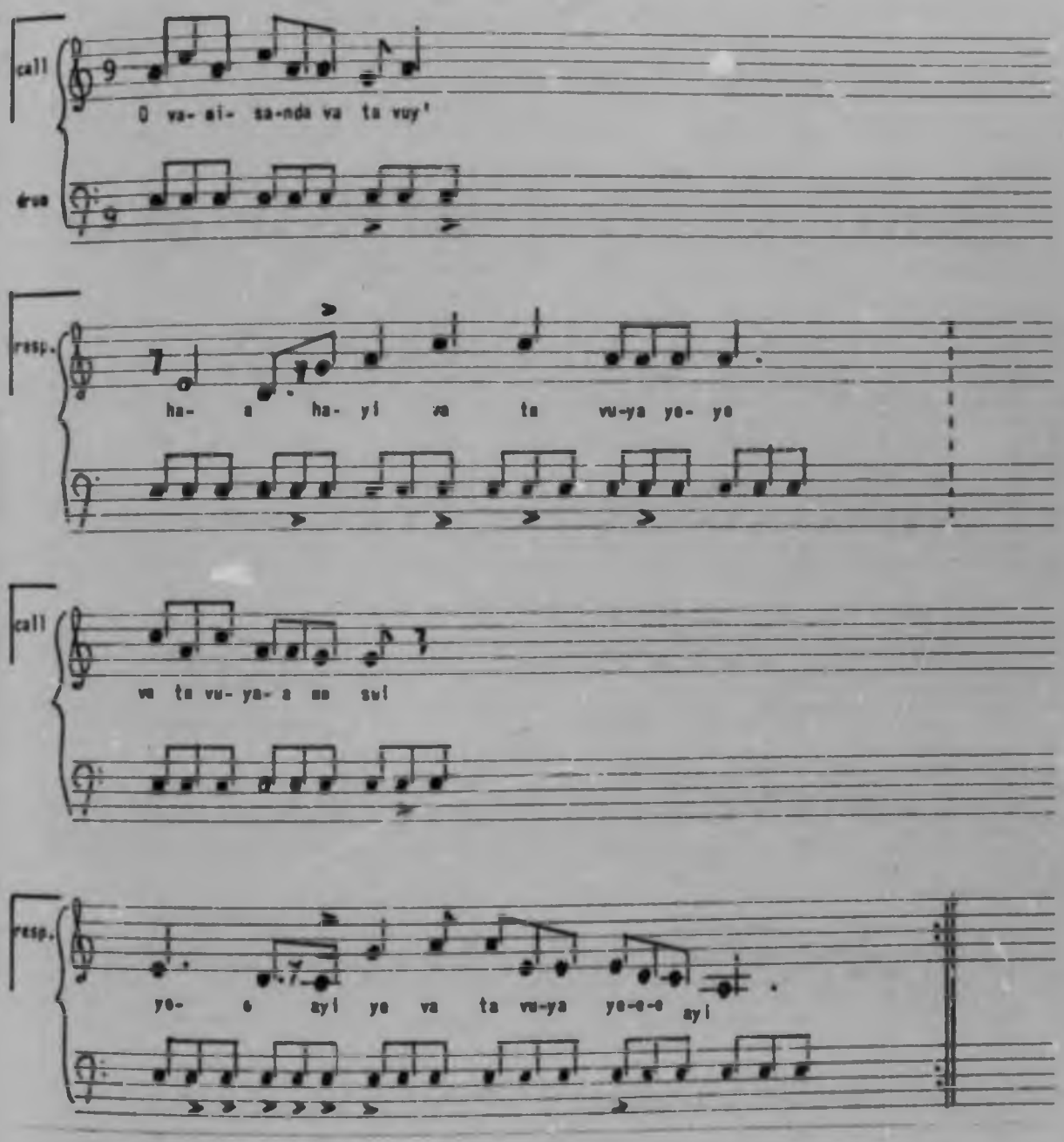
Khomba Song Transcription 31. Hlamba Mahlweni Yi Ku Caca
(Wash Your Eyes Clean)
♩ = 232
Cycle: 32 ♩
Transpos.: min 6th up



Khomba Song Transcription 32. Vamisanda Va Ta Vuy'
(The Chief is Coming Back)

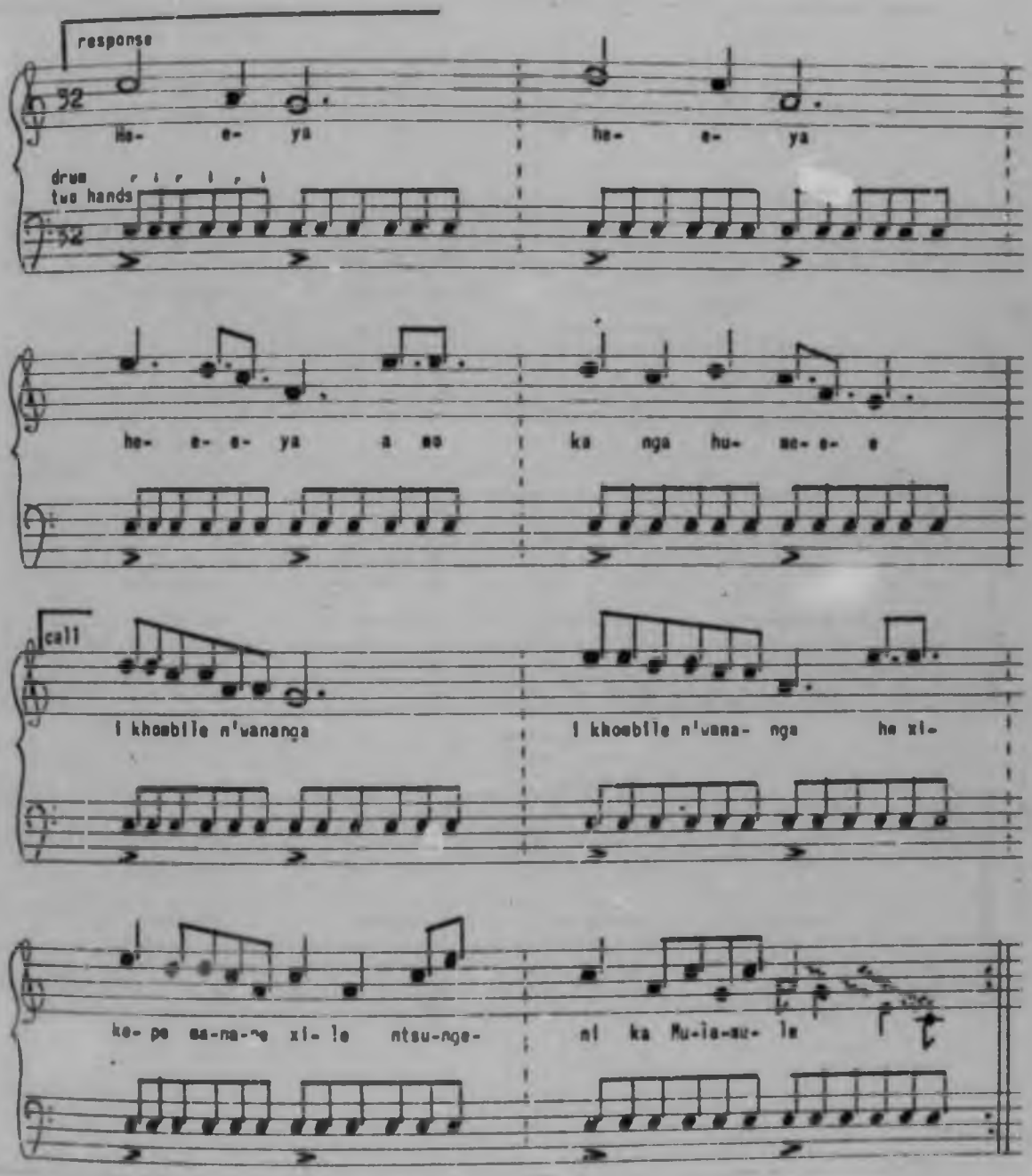
♩. = 120
Cycle: 9 ♩.

Transpos.: min 6th up



Khomba Song Transcription 33. I Khombile N'wananga
(She Is Mature, My Child)

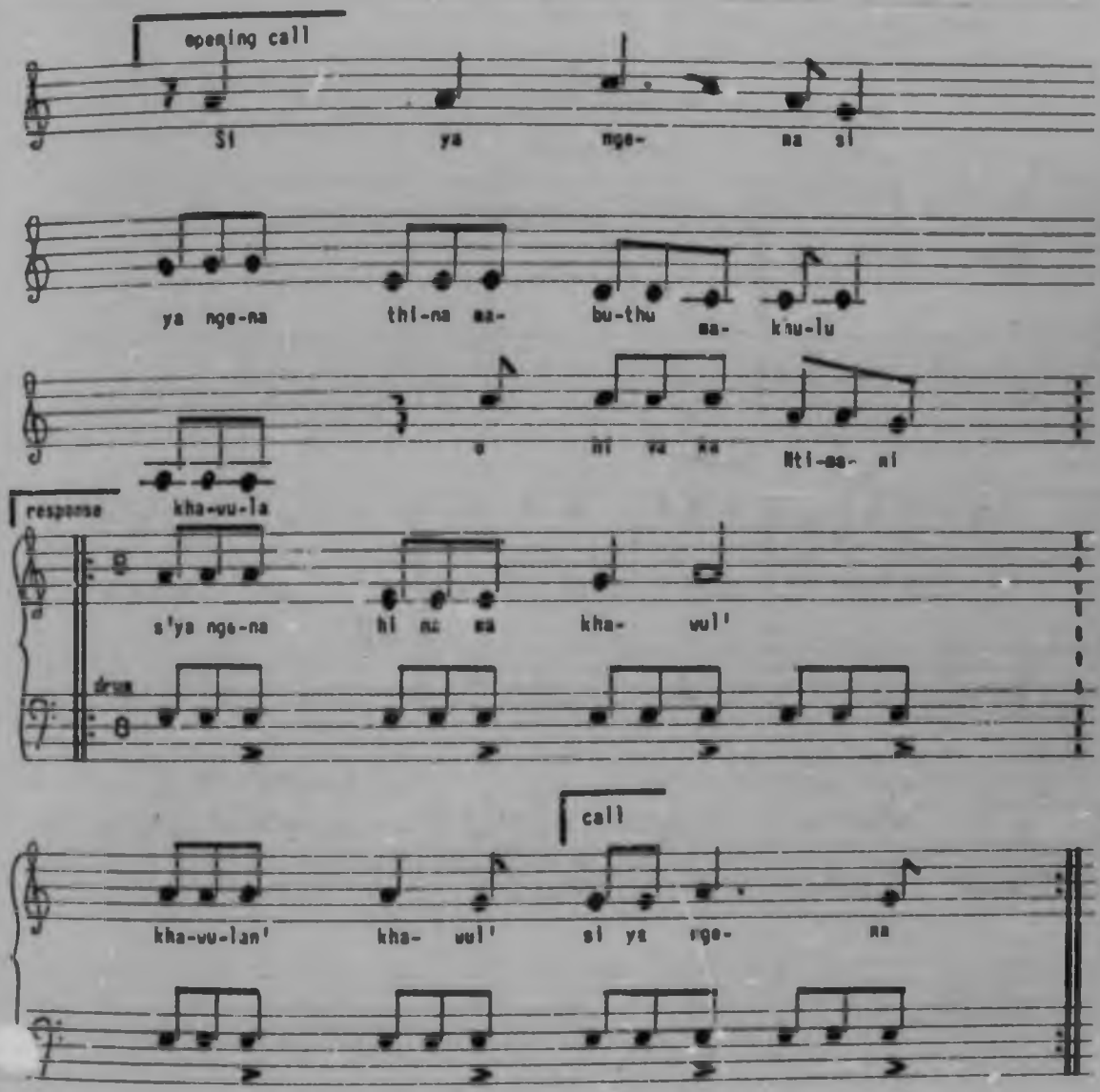
♩. = 116
Cycle: 32 ♩.
Transpos.: min 6th up



Khomba Song Transcription 34. Wa Huma N'wana
(Go Home, Child)

♩. = 118
Cycle: 8 ♩.

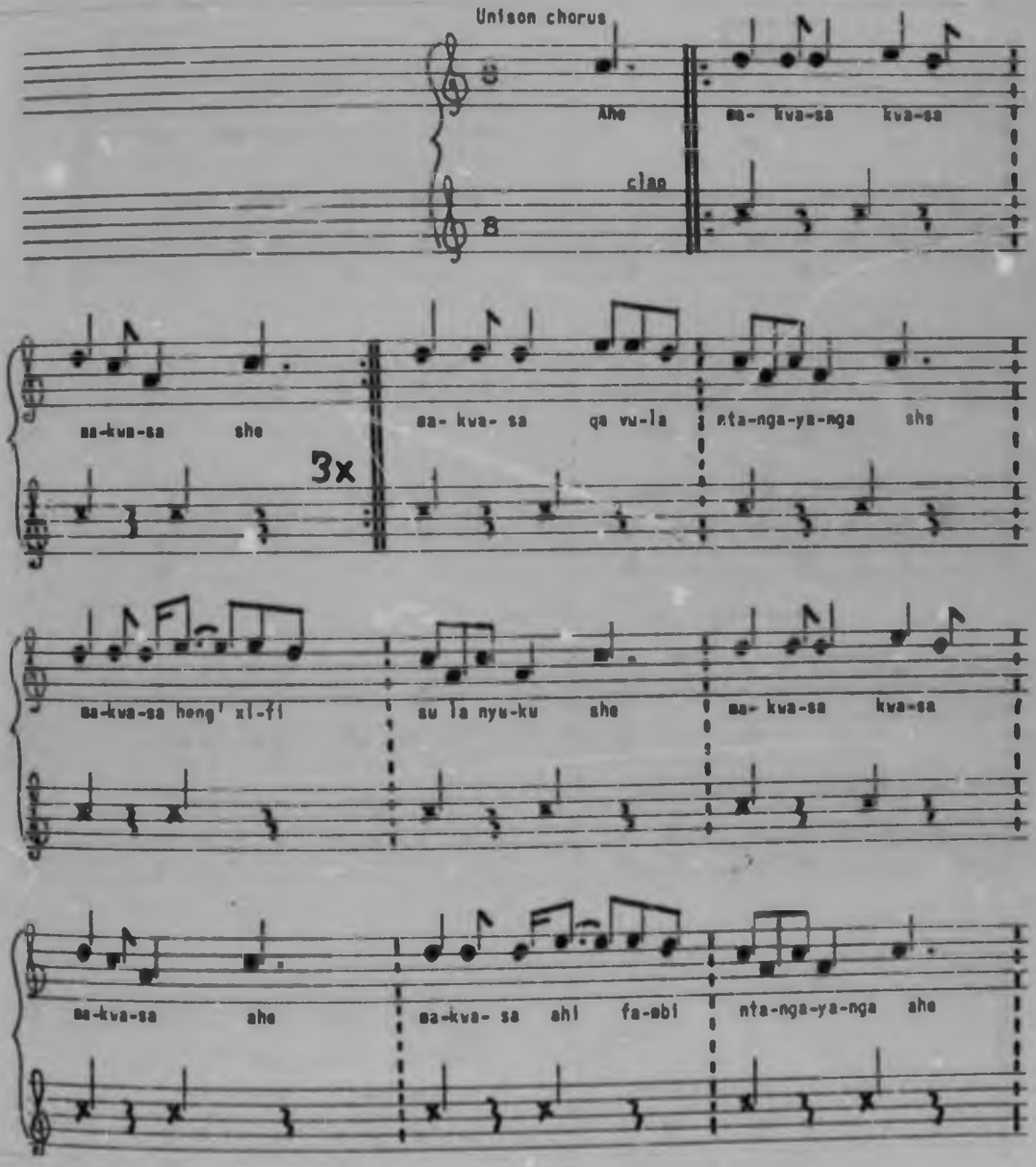
Transpos.: dim 5th up



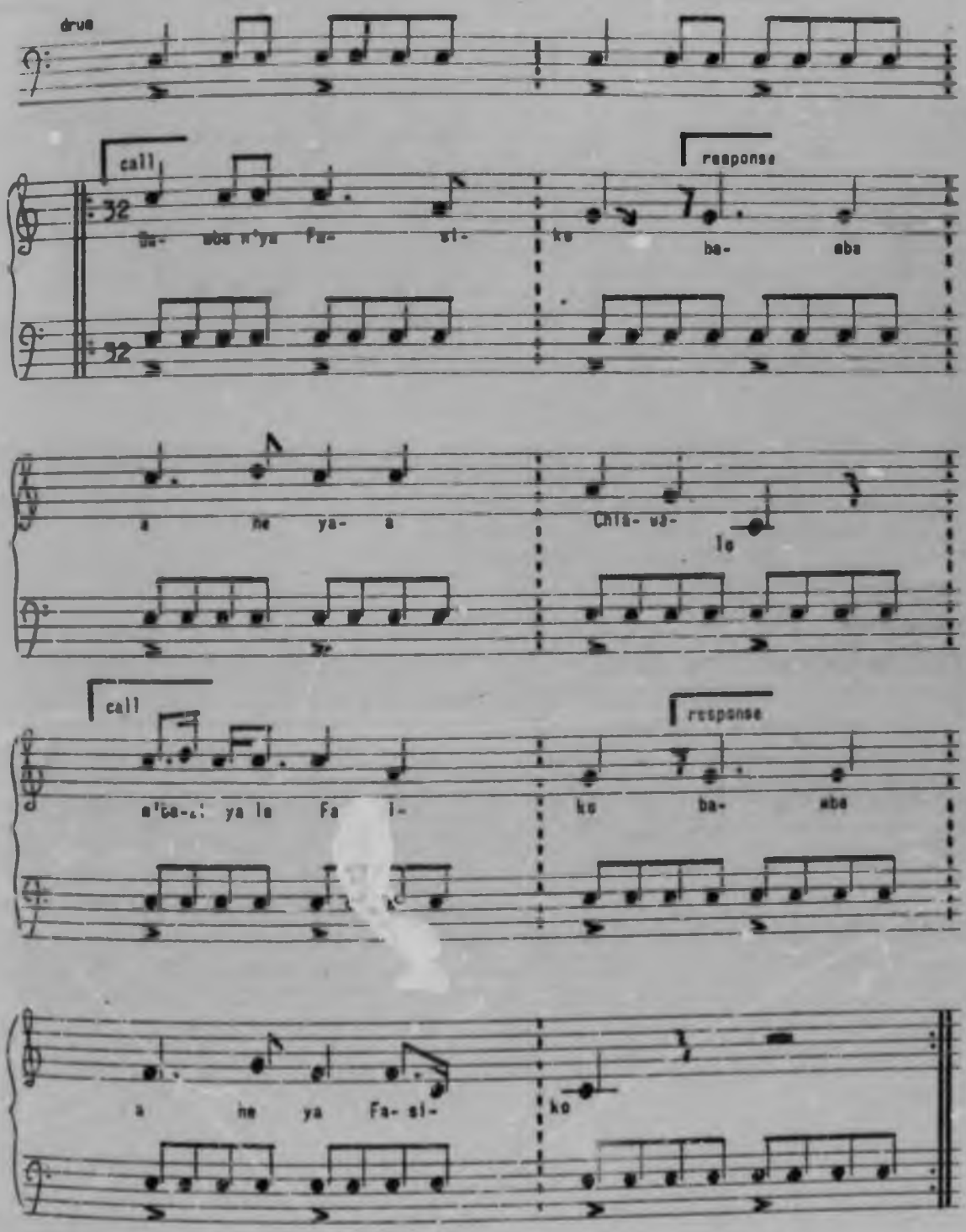
Khomba Song Transcription 35. Ahi Famba Le Kaya
(Let's Go Home)

♪ = 152
Cycle: 8 ♩

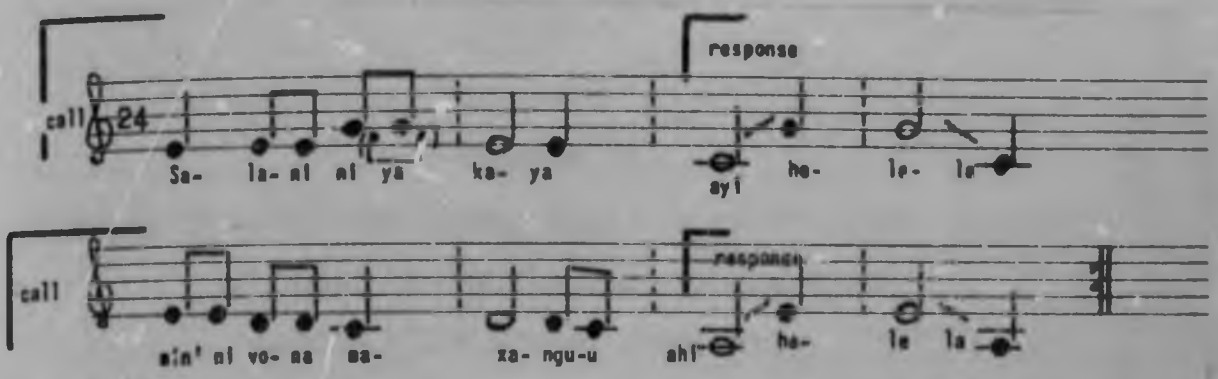
Note the 3+3+2 quaver-grouping, for this also occurs in the tshigome song of the Venda vhusha initiation school.
Transpos.: maj 3rd up



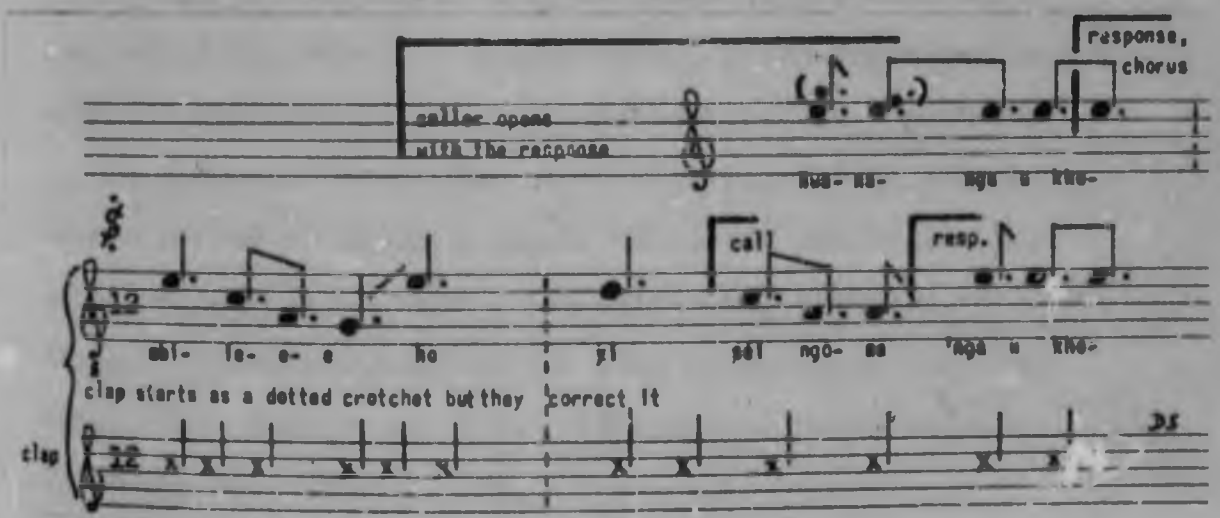
Khomba Song Transcription 36. bamba Ni Chiawelo
(I'm Goin[illegible] To Chiawelo)
♩ = 288
Cycle: 32 ♩
Transpos.: dim 5th up



Khomba Song Transcription 37. Salani Ni Ya Kaya
♩ = 150 (Goodbye, I'm Going Home)
Cycle: 24 ♩ Transpos.: min 2nd down



Khomba Song Transcription 38. N'wananga U Khombile
♩ = 100 (My Daughter Is Mature)
Cycle: 12 ♩ Note the bimetric formula of
8-against-12 and 16-against-12.
Transpos.: min 2nd up



CHAPTER VI

SONGS OF THE SHANGANA-TSONGA BOYS' DRUMMING SCHOOL (XIGUBU), AND SONGS OF THE SHANGANA-TSONGA BOYS' CIRCUMCISION SCHOOL (MURHUNDZU)

Xigubu is a year-round boys' drumming school that takes its name from the double-membraned drums used for instruction, but more than this it is the name applied by the Tsonga to a specific body of songs sung within the context of the school. Xigubu sessions are organized in each village by a muqambhi (music instructor) appointed by the Headman, and occupy every afternoon until sunset over a period of about a month. They are mainly for boys of pre-circumcision school age (girls may attend), who live at home during the session but turn up daily in the area outside the drum storage hut. The school features the following activities:

(i) drum manufacture;
(ii) drum instruction;
(iii) the learning of didactic ideophones;
(iv) the learning of drum-and-voice conversations (ku vulavurisa xigubu);
(v) the learning of a special body of songs.

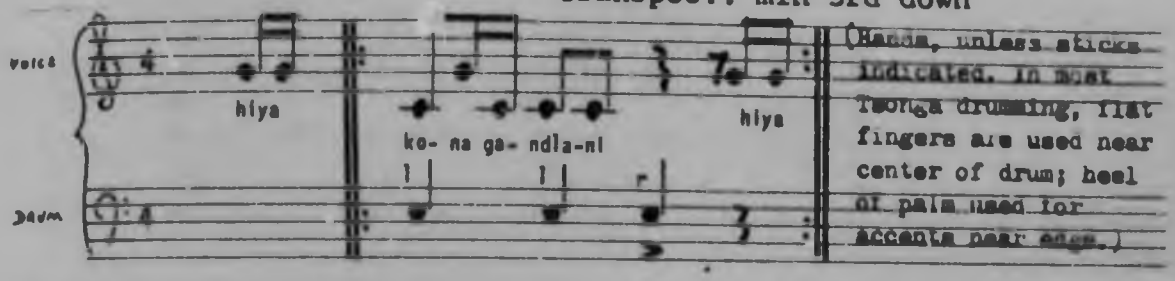
Manufacturing Xigubu Drums

The present Tsonga ndzumba, mancomane, and ngoma drums are treasured heirlooms, rarely renewed, but xigubu drums are commonplace, being manufactured in all villages for everyday use at beer-drinks and in the xigubu school. A goatskin (dzovo ra mbuti) is left soaking in water overnight and in the morning is stretched out over one end of a bottomless, cylindrical, scrap-metal canister, with stones suspended from the skin-edges. That night the skin is temporarily secured, the canister is inverted, and the process is repeated with a second skin, after which the skins are looped together with lengths of thong (ntambu). Xigubu drums come in all sizes, the shells consisting of emptied jam tins, industrial detergent containers, paraffin drums, and oil canisters (originally, xigubu drums were of wood).

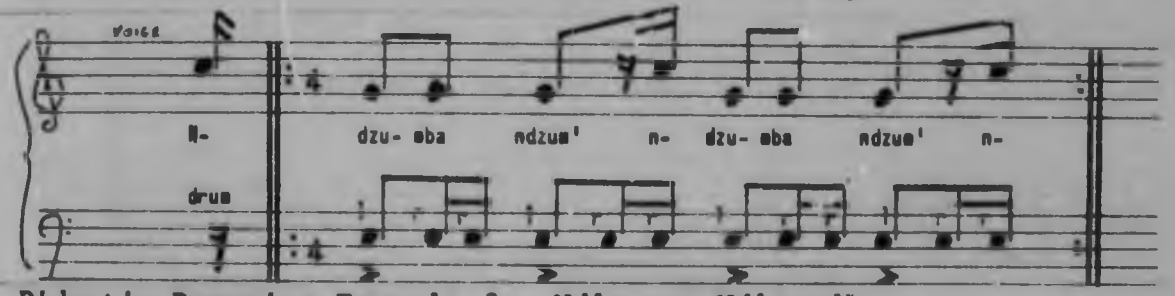
Drum Instruction

During the first week, in return for a small payment of beer, each student (mudyondzi) receives instruction from the muqambhi in drum repair, in drumskin-tightening by the application of a firebrand, in the use of drumsticks (swibangoma), in hand-drumming, and in left hand/right stick drumming. The following eight didactic drumming formulae are learned during the second week, in the order given.

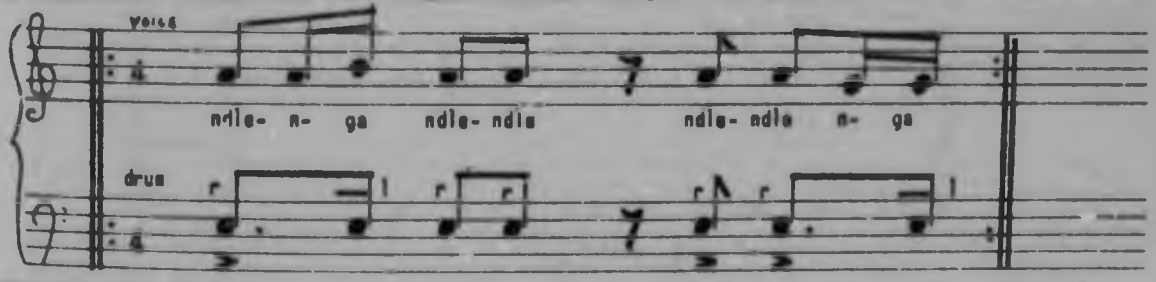
Didactic Drumming Formula 1. Hiya Kona Gandlani
♩ = 92 (We Are Getting There, At
Cycle: 4 ♩ The Cramped Place)
Transpos.: min 3rd down



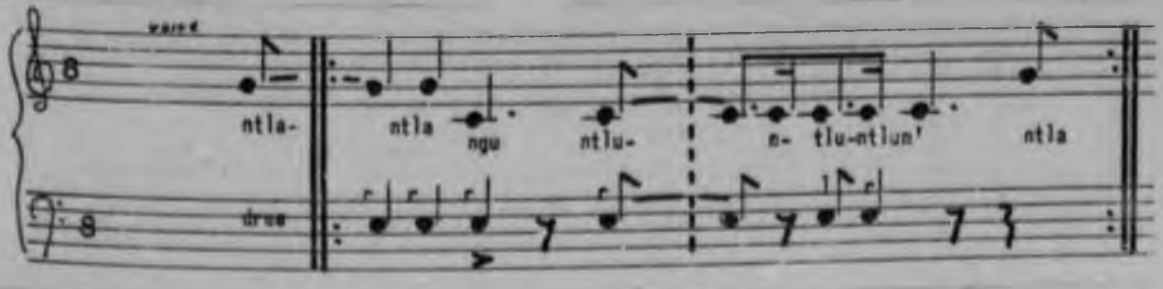
Didactic Drumming Formula 2. Ndumba-ndzum'
♩ = 139 (The Big Drum)
Cycle: 4 ♩ Transpos.: 5th up



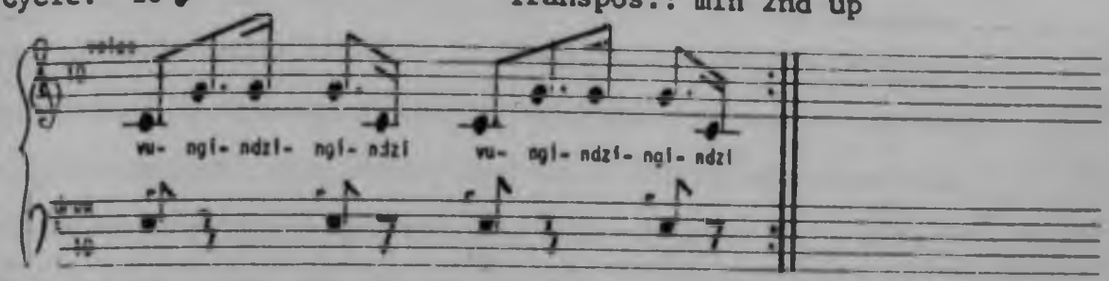
Didactic Drumming Formula 3. Ndle-nga Ndle-ndle
♩ = 130 (Onomatopoeicism of drum tone)
Cycle: 4 ♩ Transpos.: 4th up



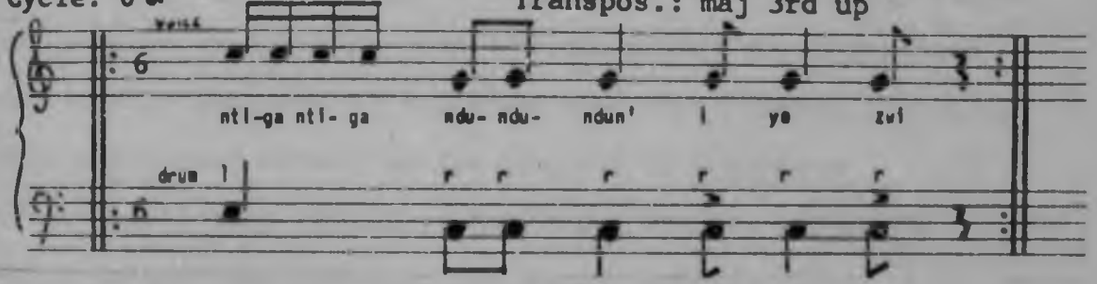
Didactic Drumming Formula 4. Ntla-ntla-ngu Ntlu-ntlu-ntlun'
♩ = 208 (Onomatopoeicism of drum tone)
Cycle: 8 ♩ Transpos.: min 3rd down



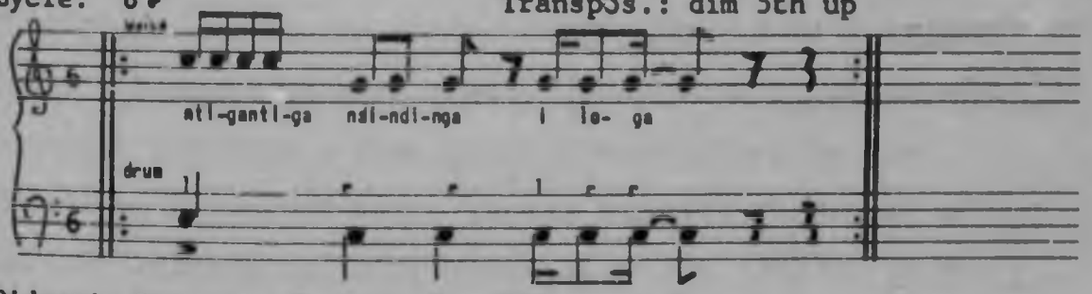
Didactic Drumming Formula 5. Vi-ngi-ndzi-ngi-ndzi
(Onomatopoeicism of drum tone)
♪ = 260
Cycle: 10 ♪
Transpos.: min 2nd up



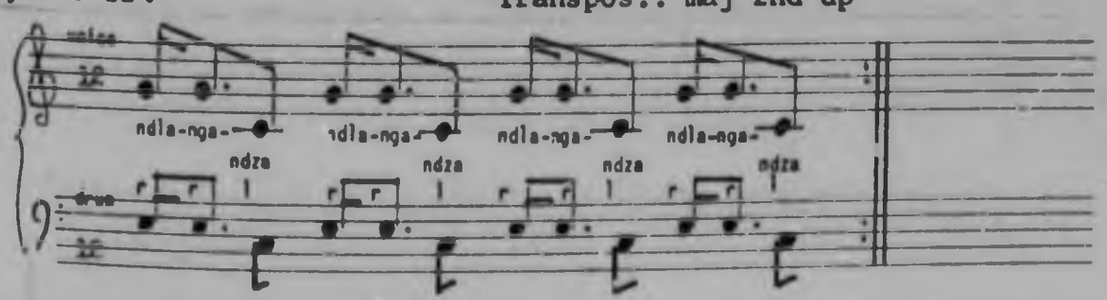
Didactic Drumming Formula 6. Ntiga-ntiga Ndu-ndu-ndun'
I Yo Zwi (The Darkness)
♩ = 123
Cycle: 6 ♩
Transpos.: maj 3rd up



Didactic Drumming Formula 7. Ntiga-ntiga I Lo Ga!
(Just Come!)
♩ = 122
Cycle: 6 ♩
Transpos.: dim 5th up



Didactic Drumming Formula 8. Ndla-nga-ndza
(Onomatopoeicism of drum tone)
♪ = 240
Cycle: 12 ♪
Transpos.: maj 2nd up



Note that the first five of the above didactic drumming formulae are played on the drum at an unvarying pitch-level, while the final three are played at varying pitch-level. When an exercise requires the use of one hand only throughout, the other hand is silently depressed and released to obtain high and low tone respectively, this action tightening and slackening the drumskin. When both hands are in constant use throughout an exercise, high tone is obtained by striking near the drumskin's perimeter, and low tone is obtained by striking near the drumskin's centre. Sticks are used mainly in the playing of mancomane ('exorcism') drum rhythms, though the special mancomane drums are not available in the xigubu school.

The wide variety of onomatopoeic syllables used is an indication of the discrete tones emitted by individual drums -- Tsonga boys will rummage through the xigubu storage-hut until they find a drum which is appropriate for the formula to be learned next. In one instance of the use of didactic drumming formulae among the Lala of Zambia, it was reported that "the drum insists on saying pa-ku, i.e., high-low. He had to go to find a little drum with a thin drum-skin to get the right sounds ...."[1]

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1. Jones, A.M., The Icila Dance Old Style, Longmans Ltd., Capetown, for the African Music Society, Roodepoort, 1952, p. 19.

Note that the number of didactic drumming syllables in Formulae 1, 3, 4, 5, 6, and 8 above is not equalled by that of the accompanying drum-tones. A similar instance in Lala formula usage has been commented on thus: "... it is rather strange that in this case his nonsense-syllables only cover 4 out of 6 quavers, but that is how it is."[2]

Drum-and-voice Conversations (Ku Vulavurisa Xigubu)

A particularly interesting feature of xigubu music is the use of call-and-response form between voice and drum (this occurs also in khomba puberty school). There are four known examples of these xigubu drum conversations, and they are learnt during the second week in the order given below.

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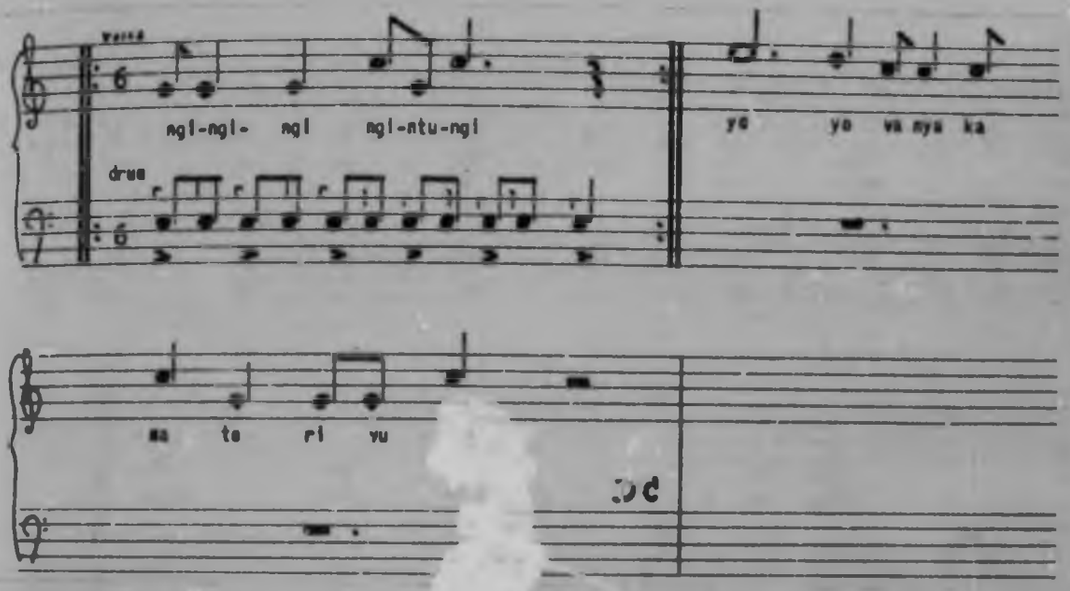
2. Ibid., p. 21.

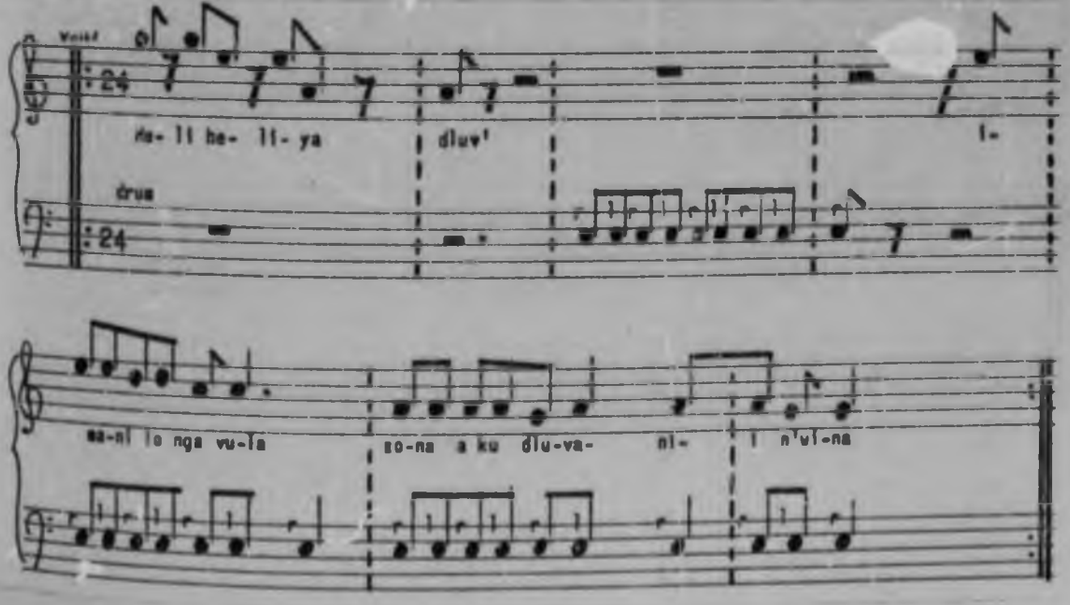
Xigubu Voice-and-drum Conversation 1. Yo Yo Va Nva Ka Ma Te Ri Vu Bye (The Empty Talk)

♩ = 160
Cycle: 6 ♩
Transpos.: min 3rd down



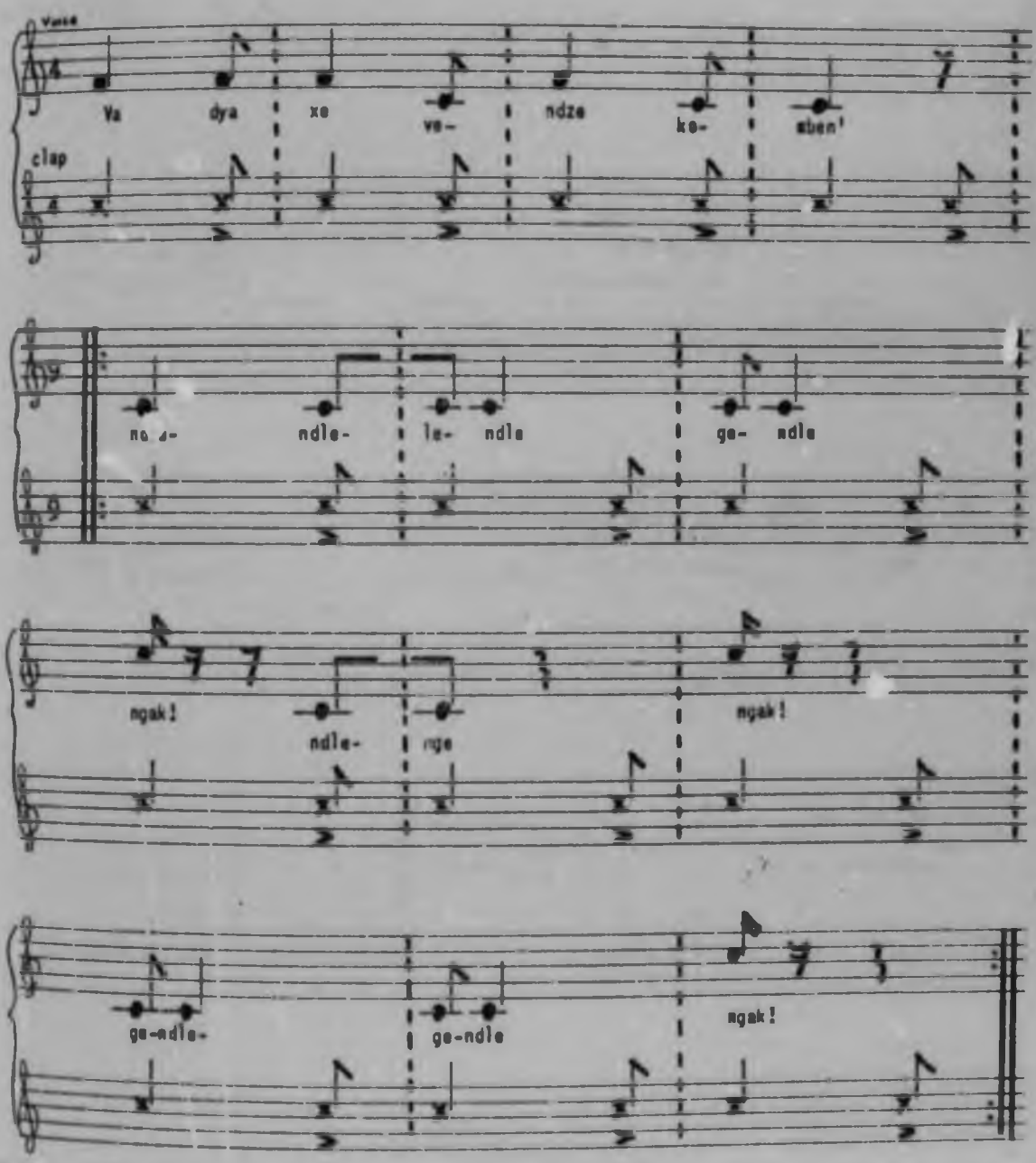
Xigubu Voice-and-drum Conversation 2. Heli Heliya Dluv' Imini Lo Nga Vula Sona A Ku Dluvani I N'wina (They All Say The Jumping Is Finished)

♩ = 352
Cycle: 24 ♩
Transpos.: maj 3rd down



Xigubu Voice-and-drum Conversation 3. Va Dya Xe Vendze Komben' (The Missing Tooth)

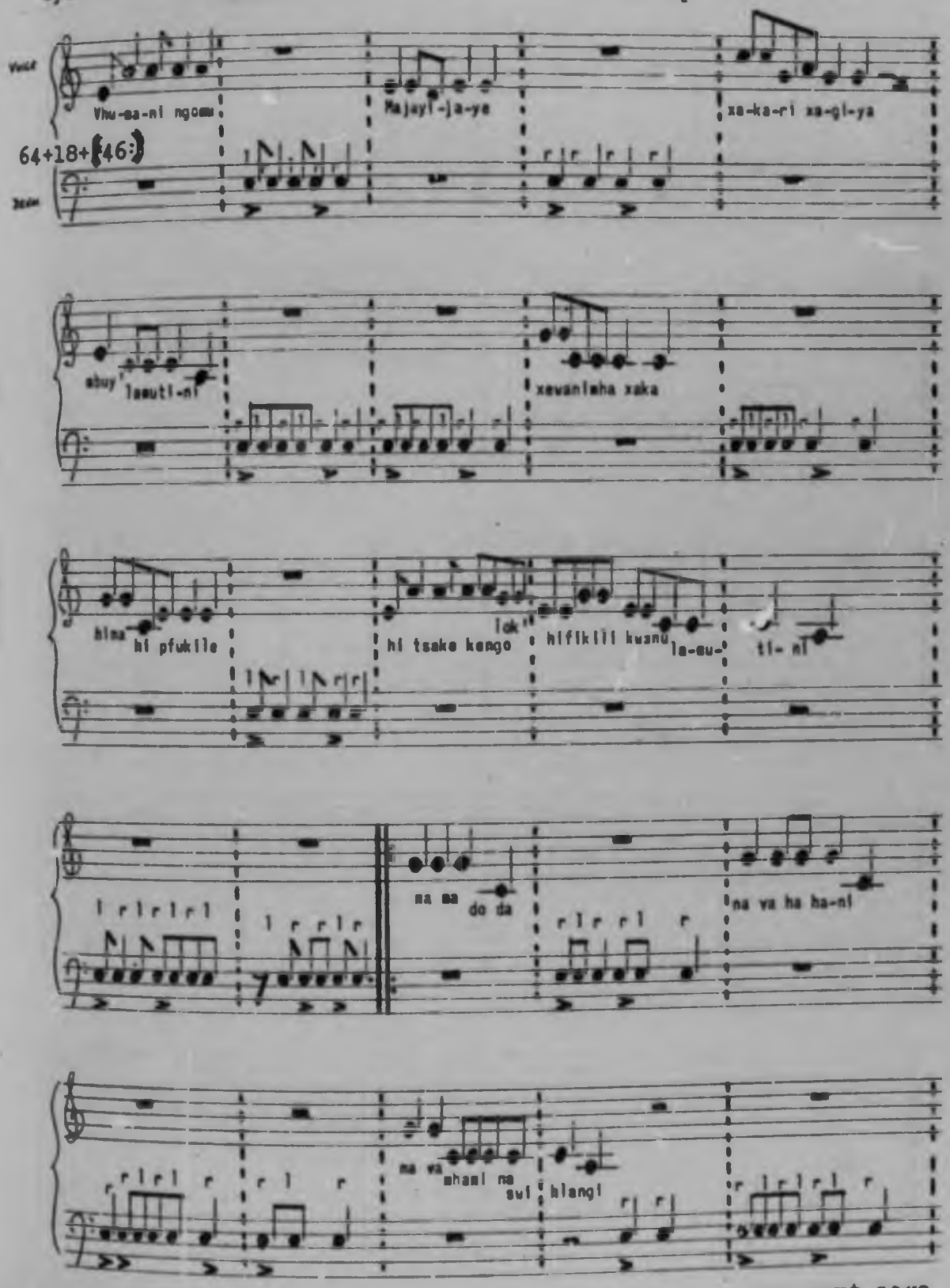
♪ = 350
Cycle: 9 ♩.
Transpos.: maj 2nd up



Xigubu Voice-and-drum Conversation 4. Vhumani ngoma Majayijaye

♪ = 304 (Answer The Drum, Majayijaye)

Cycle: 64 ♩ + 18 ♩ + 46 ♩ Transpos.: 5th up



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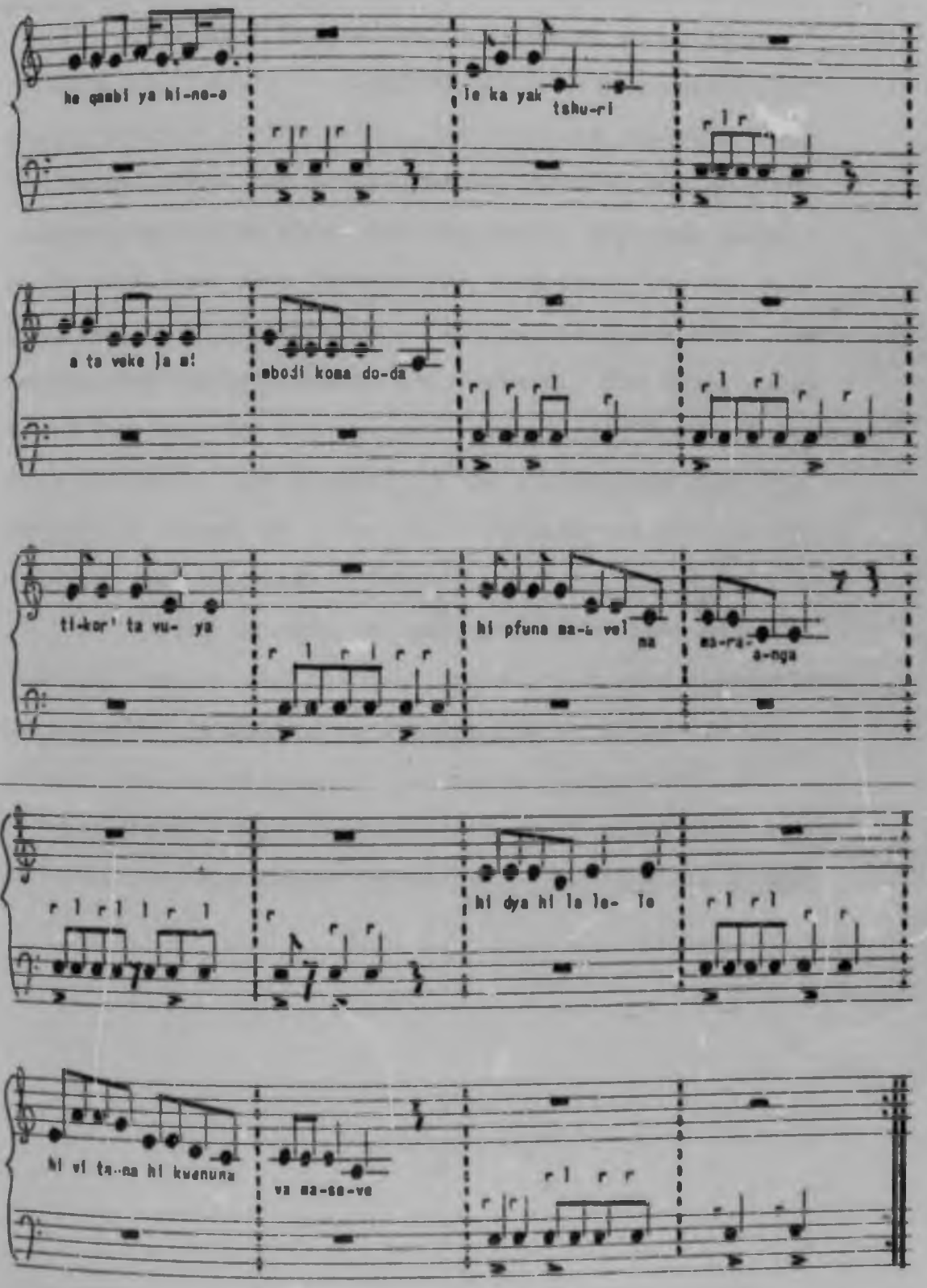
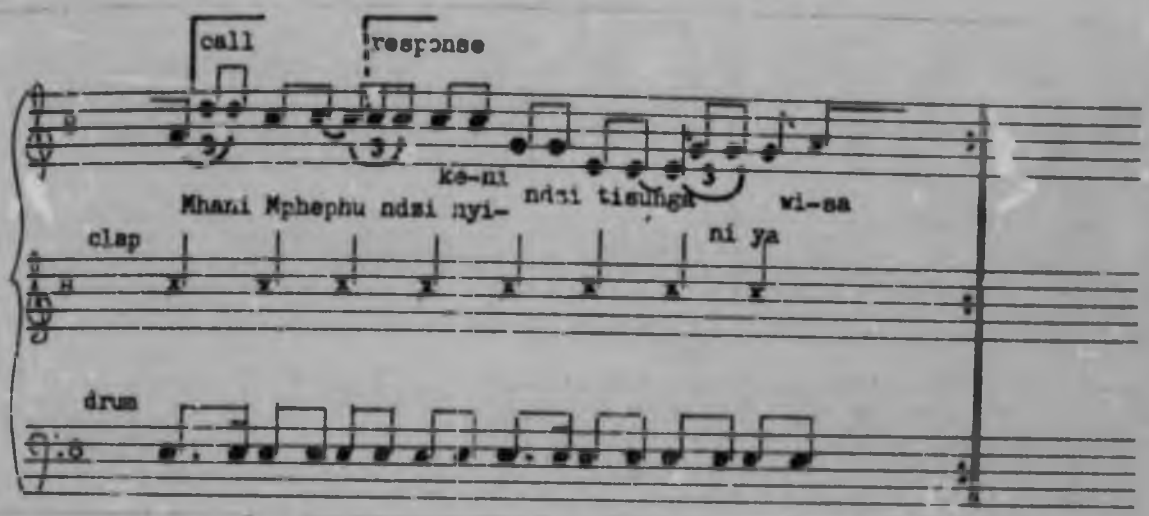
(Transcription continued from previous page)



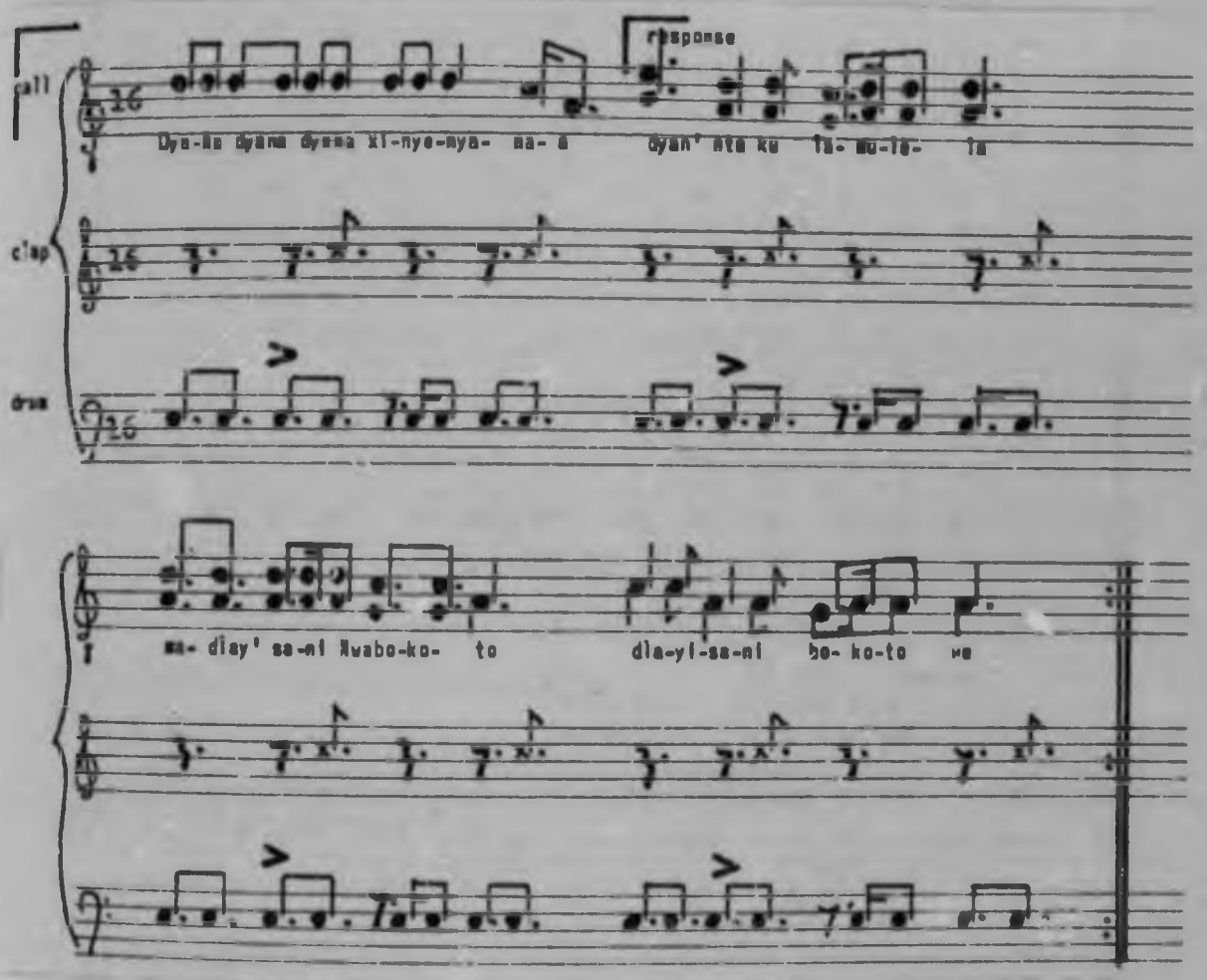
Note that hand-clapping replaces drumming in Conversation 3 above -- clapping features prominently in xigubu rhythmic instruction. The students encircle their instructor, chant the newly-learned formula, and clap the accompanying rhythm while swaying bodily back and forth. As the shoulders sway forward the chin rises and the head tilts back. As the shoulders sway backward the chin lowers and the head cocks sideways and forward. The hands swing to the fore and the bent elbows rhythmically brush the trunk while the heels lift slightly. The actual hand-clap (ku phokota) is struck in a semi-outstretched position as the shoulders sway forward.

Having learned and performed the eight didactic drumming formulae and the four voice-and-drum conversations, the mudyondzi graduates as a mabangoma -- fully-fledged drummer, and is entitled to accompany xigubu boys' drumming school songs (including the following) during performance of the dances known as ku wamikapa and xifase.

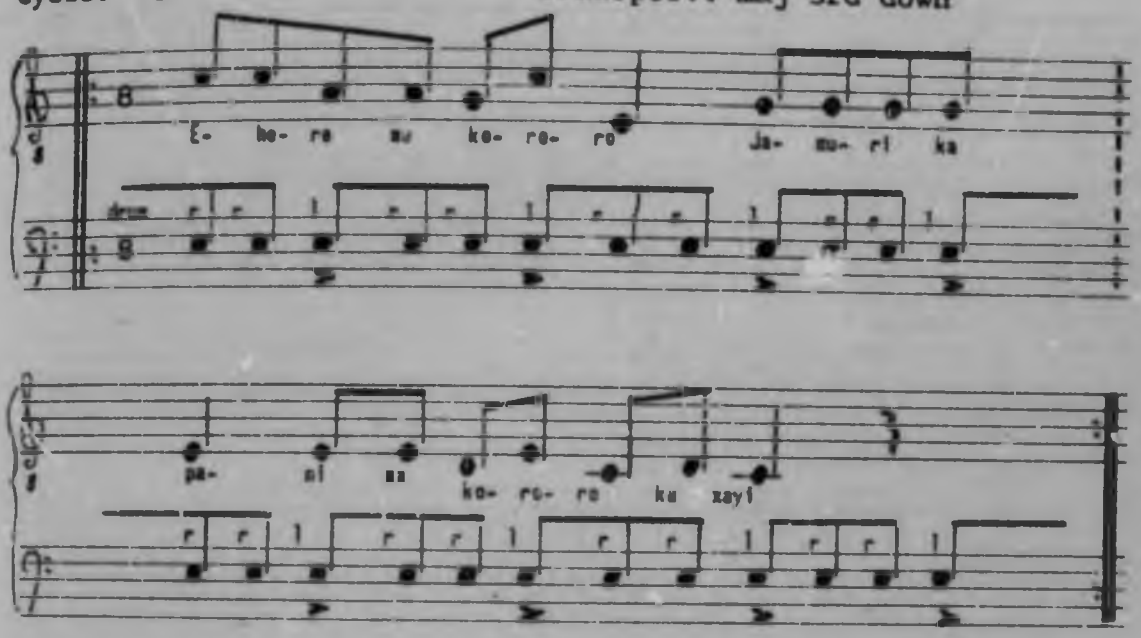
Xigubu Song Transcription 1. Ndzi Nyikeni Ndzi Tisunga
♩ = 140 (Give Me A Rope To Hang Myself)
Cycle: 8 ♩ Transpos.: maj 3rd up



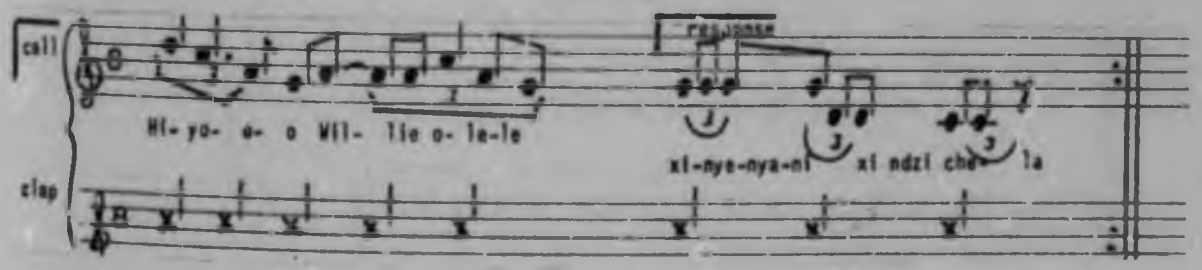
Xigubu Song Transcription 2. Dyana! Xinvenyanya
♩. = 146 (Eat! Trouble-making Bird)
Cycle: 16 ♩. Transpos.: maj 3rd up



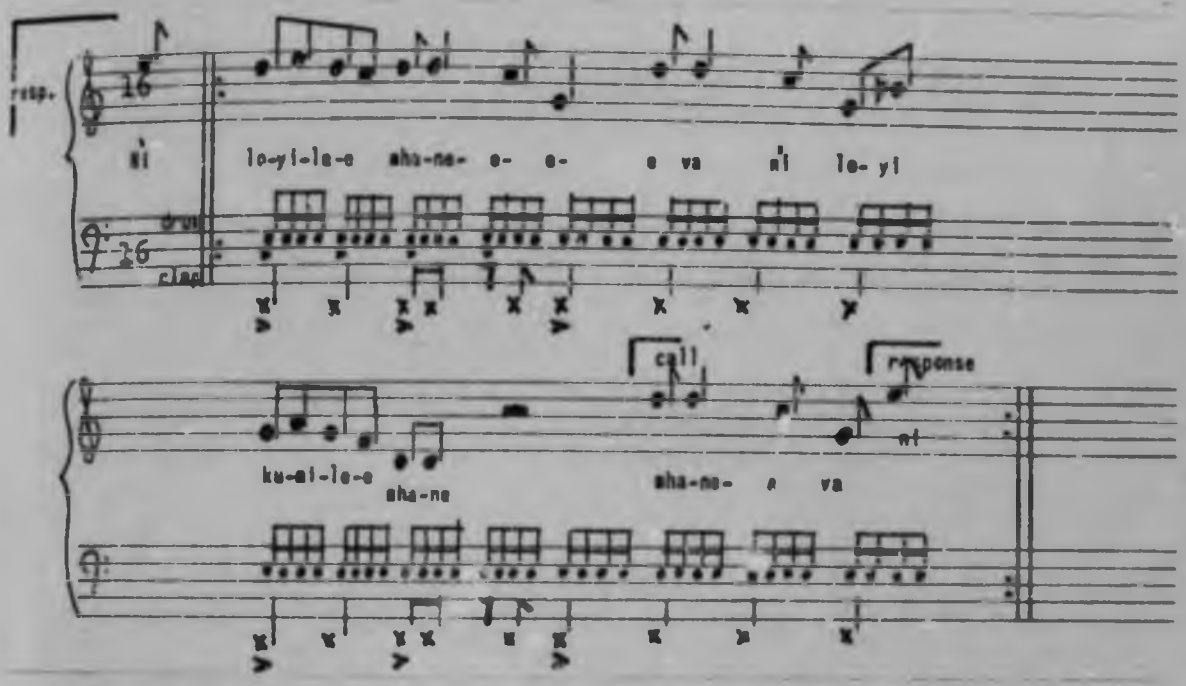
Xigubu Song Transcription 3. Ehere Ma Kororo Jamuri Ka Pani
(It Has Been Found, Jamuri)
♪ = 268
Cycle: 8 ♩
Transpos.: maj 3rd down



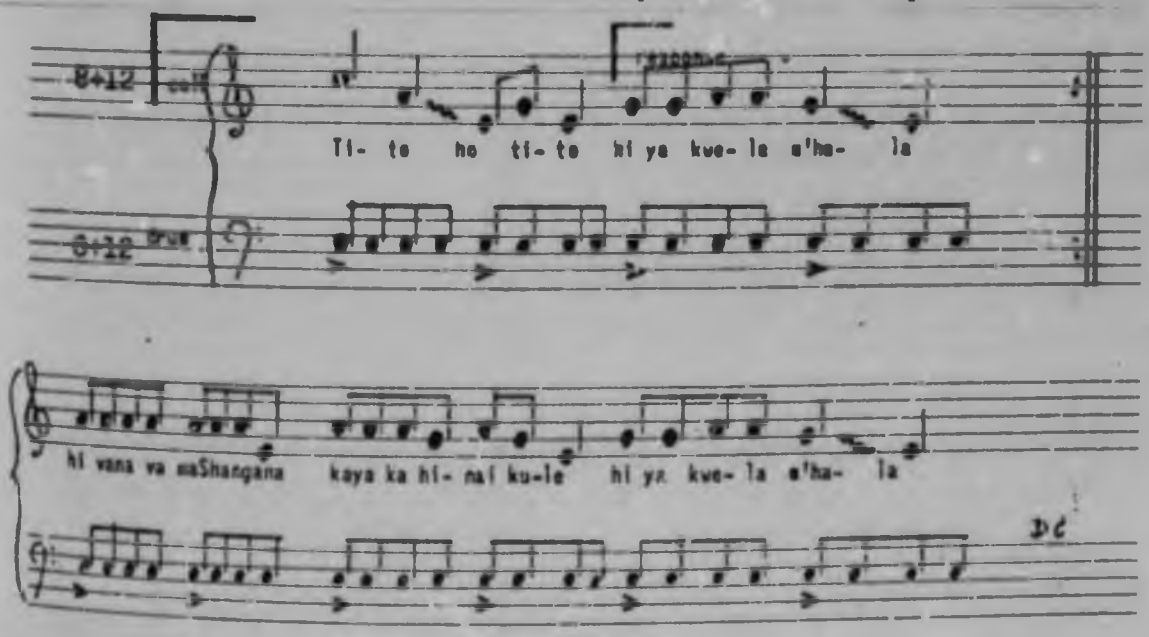
Xigubu Song Transcription 4. Xinyenyani Xi Ndzi Chela
(The Bird Brings Bad Luck)
♪ = 119
Cycle: 8 ♩
Transpos.: min 2nd up



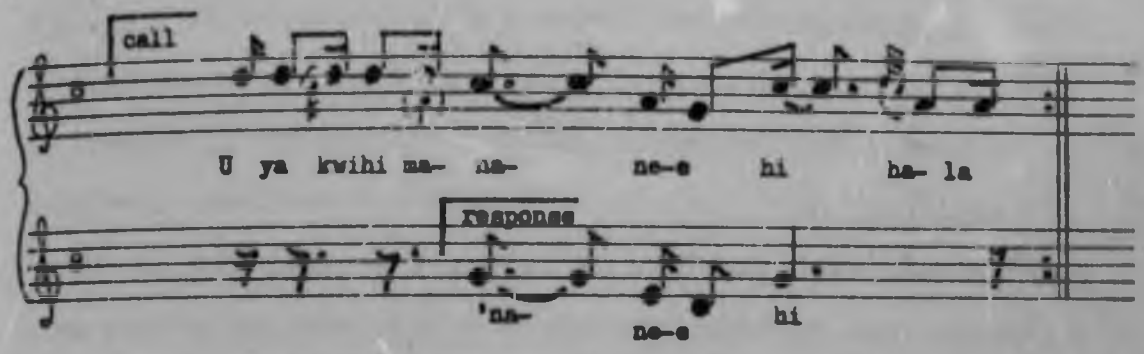
Xigubu Song Transcription 5. Va Ni Lovi Kumile
♩ = 120 (They Have Bewitched Me)
Cycle: 16 ♩ Transpos.: maj 2nd up



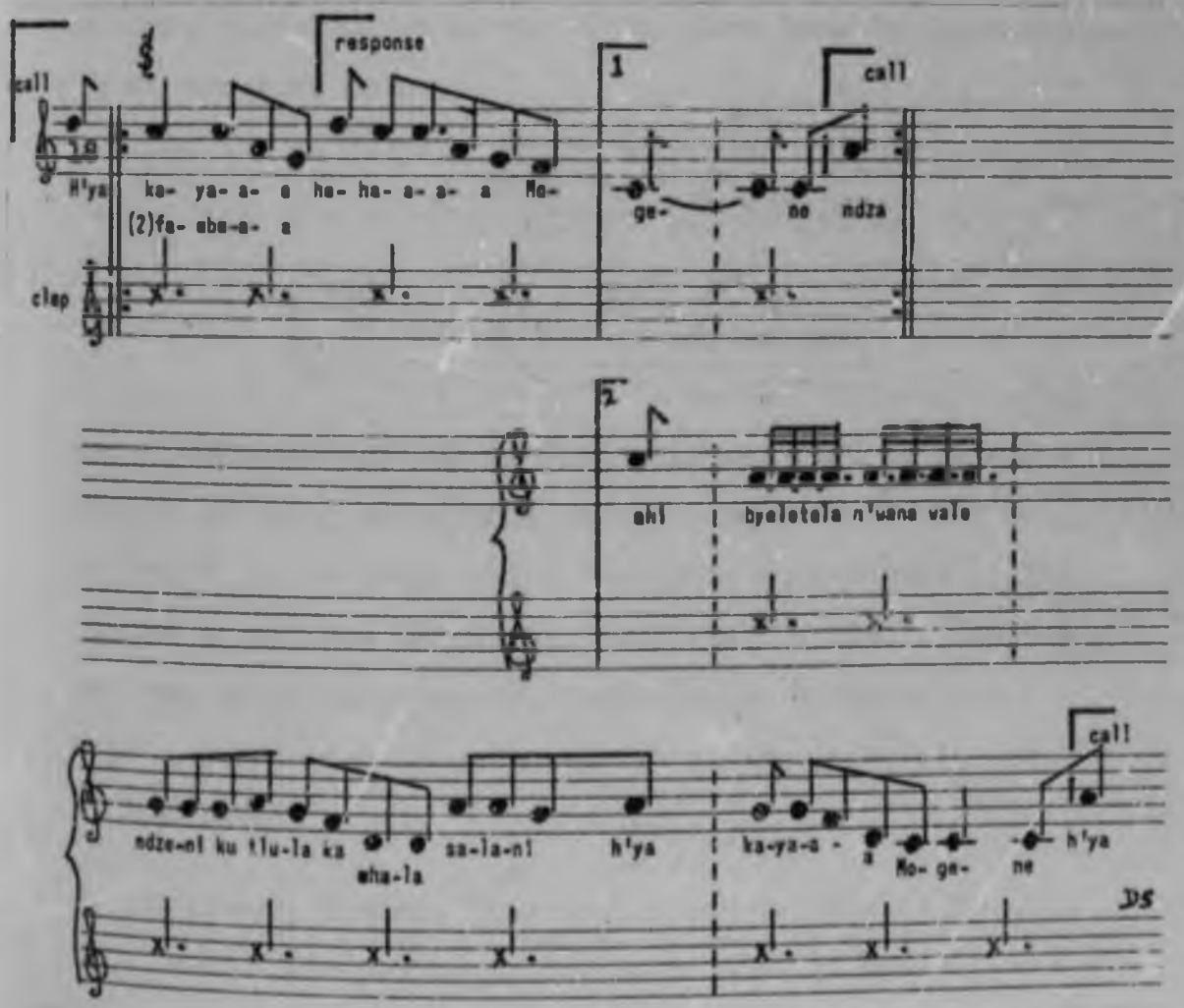
Xigubu Song Transcription 6. Hi Ya Kwela Mahala
♩ = 148 (Ride Free)
Cycle: 8 ♩ + 12 ♩ Transpos.: min 2nd up



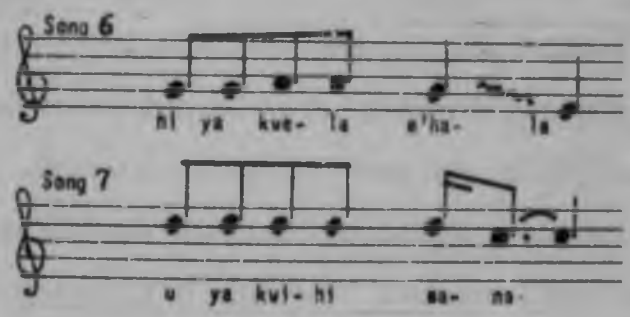
Xigubu Song Transcription 7. U Ya Kwihi Manane
(Ride Without Fare, Mother)
♪ = 160 Transpos.: maj 6th up
Cycle: 8 ♪.



Xigubu Song Transcription 8. Ku Tlula Ka Mhala
(The Jumping of the Antelope)
♪ = 228 Transpos.: 4th up
Cycle: 18 ♩.



Songs 1 and 2 above use the polyrhythm 12 ♪ against 8 ♪. ; Song 3 uses duplet-grouped quavers against triplet-grouped quavers; and Song 4 uses both crotchets and quavers in triplet-groupings against duplet-grouped crotchets. Song 5 is used for teaching drum students the mandhlozi rhythm of mancomane ('exorcism'), and Song 6 teaches a basic drum rhythm for the xilala dance performed at beer-drinks. Song 7 is an alternative version of Song 6 (introducing parallel 4ths in the response), and the melodic relationship of these different versions of the same tune is demonstrated in the excerpts below.



The melodic descent AGE of Song 6 is regarded by xigubu singers as being synonymous with the melodic descent DCA of Song 7, these tones being 'harmonic equivalents'. The present writer has heard this song sung by the neighbouring Pedi and it is mentioned by Huskisson as being sung at Legalie's location under the title of Khwela Mahala (A Free Ride).[3]

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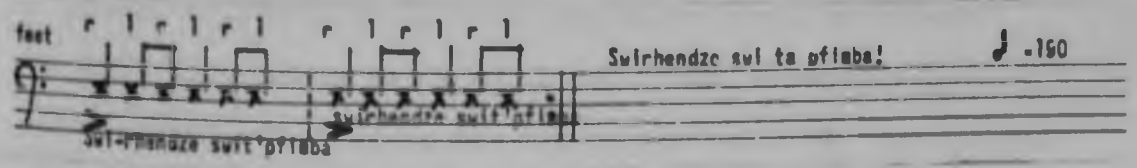
3. Huskisson, Yvonne, "The Social and Ceremonial Music of the Pedi" (A Ph.D. Thesis, University of the Witwatersrand, Johannesburg), November 1958, p. xxxiii.

Xigubu Song 8 provides an example of the musical time-sense developed by the Tsonga under the auspices of their musical institutions -- a recurring metrical length of 5 ♩. + 6 ♩. + 7 ♩. (totalling 18 ♩.) is clapped in triple-time and sung in duple-time.

Xigubu songs accompany two dances in which girls may join -- ku wamikapa and xifase. The first is peculiar to the xigubu school, around whose drums the dance is centred. A circle of about twenty boys and girls is formed and dancing couples take turns occupying that part of the circle not taken up by the xigubu drums. Xifase is danced on moonlit evenings when one xigubu school sends a team to compete with that of a neighbouring xigubu school, and members of opposing lines of singing, clapping youngsters energetically dance out in turn to brush a chosen partner with the hand, starting a chain of partner-changing. Children are taught the basic xifase step by being made to repeat the phrase swrhendze swi ta pfimba! (your heels will get sore!) while transferring weight from foot to foot, thus:



Summary of the Musical Characteristics of Xigubu Songs

A musical analysis of the performances of 24 different xigubu songs revealed the following:

(i) all exhibit preference for the intervals of the descending major 2nd, descending minor 3rd, and ascending major 2nd;

(ii) all utilize exclusively pentatonic melodic patterns;

(iii) all observe an overall pathogenic descent from an initial peak;

(iv) all utilize a rhythmic accompaniment, which may consist of handclapping, drumming, or both;

(v) 21 possess either an 8-unit or a 16-unit overall cycle;

(vi) all utilize call and response;

(vii) 14 utilize polyrhythmic principles, either between voice and rhythm or between two of the accompanying rhythms.

SONGS OF THE TSONGA BOYS' CIRCUMCISION SCHOOL (MURHUNDZU)

The murhundzu circumcision school is organized every four or five years by a visiting Pedi doctor known as the n'anga or muxeki (from the verb ku xeka, 'to cut with a knife'), who is licensed by the Chief in return for a fee and collects small cash payments from the novices (vadavi, also known as va ka hogo). The school is occasionally referred to as the ngoma, meaning 'ceremonial drum', but because of the prevailing secrecy drums are

never found or used within the area of the murhundzu circumcision lodge.

The lodge is constructed during the winter months of May to July, after the appearance of Ngongomela. Ngongomela is the morning star Venus, who heralds the day and leads the novices 'from darkness to light'.[4]

On the day prior to formal murhundzu opening the novices assemble on the xitsendzele (area in front of the Chief's hut), where they are shaved and made to 'drink goat's milk' -- i.e., beaten with sticks cut from the shrub mbuti, a word that also means 'goat'. Then, often several hundred strong and singing the non-secret hogo[5] marching song (Murhundzu Song Transcription 1), the novices march to a secluded camp where they undergo circumcision in order of rank (the Chief's nephew being first), sleep in the lawu (a specially-constructed bare hut which will later be burnt), learn the minawu (or mulayo -- laws -- novices learn 'foreign' pronunciations of the word), sing the tingoma -- didactic and symbolic formulae (pentatonic), and sing the tinsimu ta murhundzu -- songs employing Tsonga language (heptatonic), in that order.

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4. Most of the information in this chapter was obtained from n'angas Fernando Novela of Moamba (Mozambique), Mabasa Chauke of Mavambe's location (N. Transvaal), and Mahlavahlavani of Mutsetweni's location (N. Transvaal), and confirmed by initiate-informants.
5. Venda novices sing hogo on the final day (Blacking, John, "Musical Expeditions of the Venda", African Music, Vol. III, No. 1, 1962, p. 76).

The tinsimu ta murhundzu date from the pre-migration period[6] and, together with the xidzimba 'exorcism' songs and some of the music played on the xizambi friction-bow, reflect 'foreign' musical influence. Possible sources are the Rhodesian Shona and their southerly off-shoot the Ndau of Mozambique (the Ndau have had much historic contact with the Tsonga[7]).

Songs of the circumcision school are learned and sung under the supervision of the madhlala ('shepherd'-instructors circumcized previously). Seated around a blackened fireplace known as the 'elephant', the novices flick fibre whips made from the thembethembe plant, and eat xivonelo, breast-shaped porridge portions bearing a 'teat', passed into the lodge by unseen women.

After their wounds have healed, and they have undergone a purification ceremony (ku alula) in order that they may be seen, the novices are no longer regarded as xuvurhu (the 'state of uncleanliness' of an uncircumcized male). They exchange their xondlo (pubic covering made from a skin) for a gondole (grass cape), acquire a new name (ku dya vito -- 'to rename'), and squat facing the 'life-giving' light of the east rather than the 'deathlike' darkness of

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6. In 1560 Silveira wrote that "E dos Botongas proprio que e circumcisao (a special feature of the Botongas is circumcision)" (Paiva e Pona, A., Dos primeiros trabalhos dos Portuguezes no Monomotapa, Imprensa Nacional, Lisboa, 1892, p. 44).
7. Beuchat, P.D., "Notes On Some Folklore Forms In Tsonga and Ronga", African Studies, Vol. XVII, No. 4, 1958, p. 187.

the west. Friends carrying drums, and members of the extended family carrying new clothing, do ku vuyisa ('to ceremoniously greet back') at the outskirts of the village and watch the dance called mayiwayiwane[8] (Murhundzu Song Transcription 3), during which the graduates "dance like chameleons"[9] (Murhundzu Song Transcription 4).

The songs of the circumcision school are recognized by the Tsonga as comprising two distinct categories: the tingoma -- didactic and symbolic formulae (pentatonic); and the tinsimu ta murhundzu -- songs employing Tsonga language (heptatonic).

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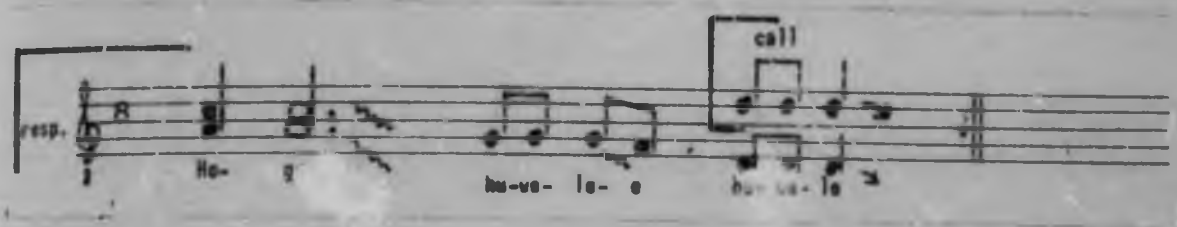
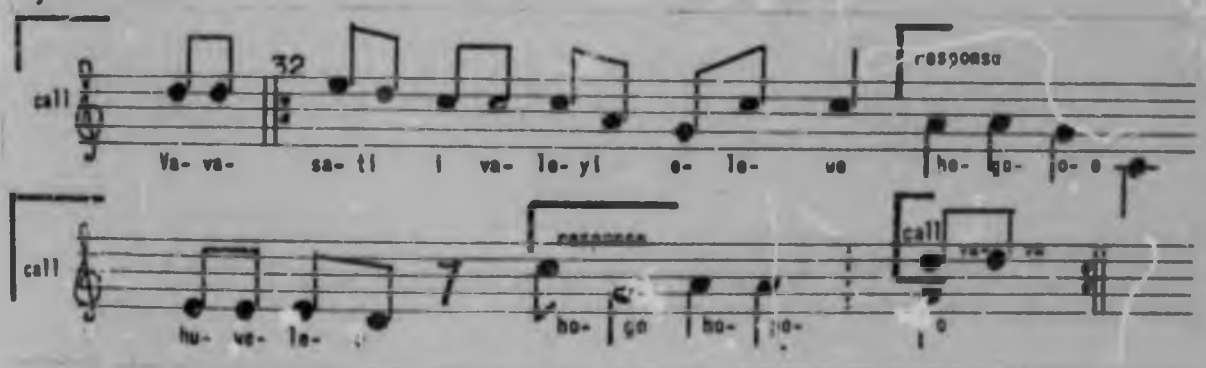
8. Junod, Henri, The Life of a South African Tribe, Vol. I, MacMillan & Co., London, 1927, p. 91.
9. Ibid., p. 93.

Tinoma Songs Of The Circumcision School

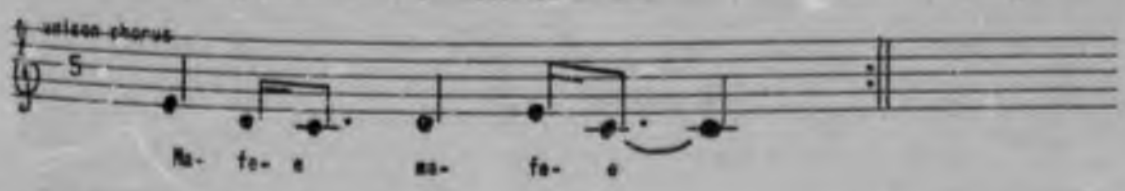
Tingoma Song Transcription 1. Hogo
♩ = 84
Cycle: 8 ♩
(code word of sexual meaning)
Transpos.: min 2nd up



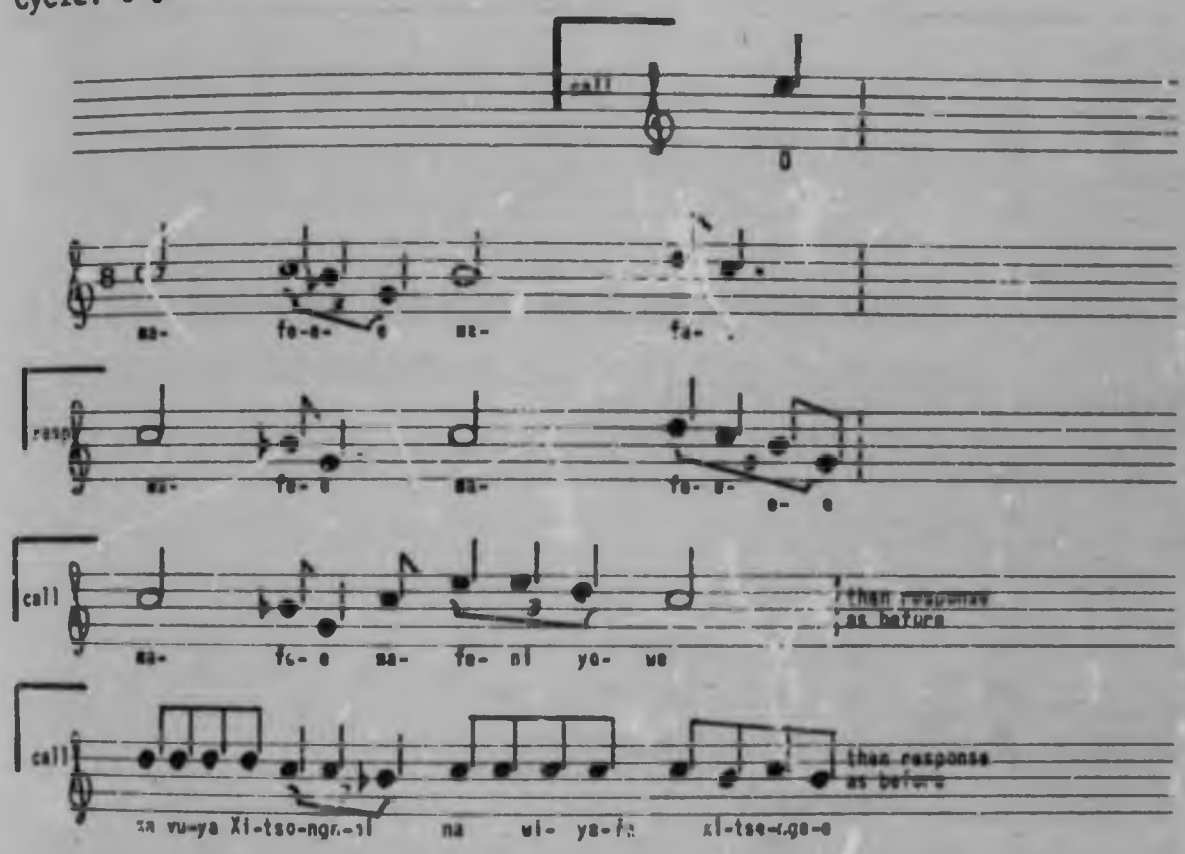
Tingoma Song Transcription 2. An Unusual Version of the Above
♪ = 232
Cycle: 32 ♪
Transpos.: min 7th up



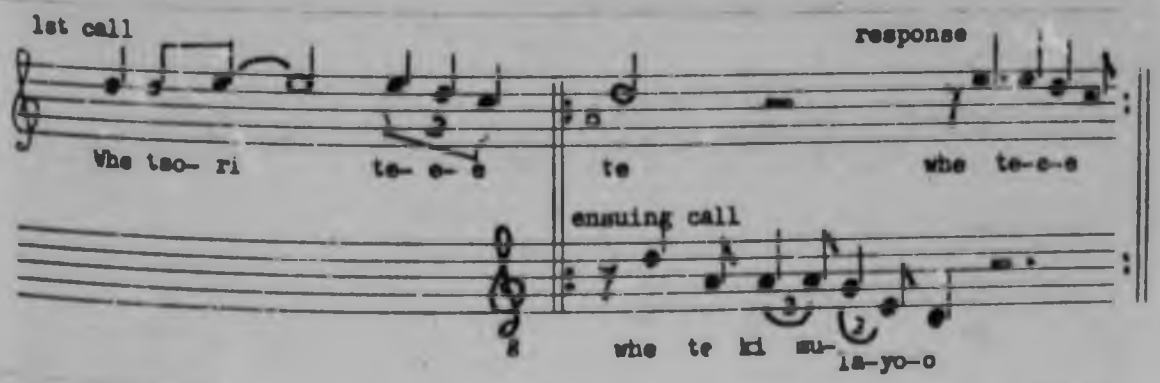
Tingoma Song Transcription 3. Mafe!
♩ = 60
Cycle: 5 ♩
(Mafe is the most important code-word of the Tsonga murhumelelo rite, and is possibly derived from mafi, 'mothers' milk' -- cf. the 'breast-and-teat'-shaped porridge portions.)
Transpos.: min 6th up



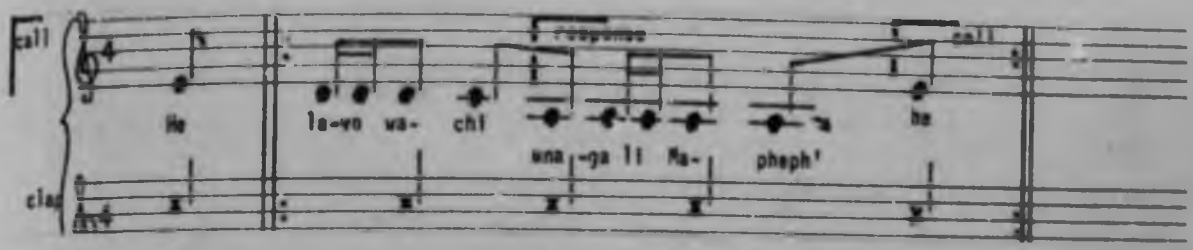
Tingoma Song Transcription 4. An Unu.ual Version of the Above
♩ = 128 Transpos.: maj 6th up
Cycle: 8 ♩



Tingoma Song Transcription 5. Whe Tsori Tete Whe Te Ki Mulayo
♩ = 114 (We Learn the Laws)
Cycle: 8 ♩ Transpos.: min 6th up

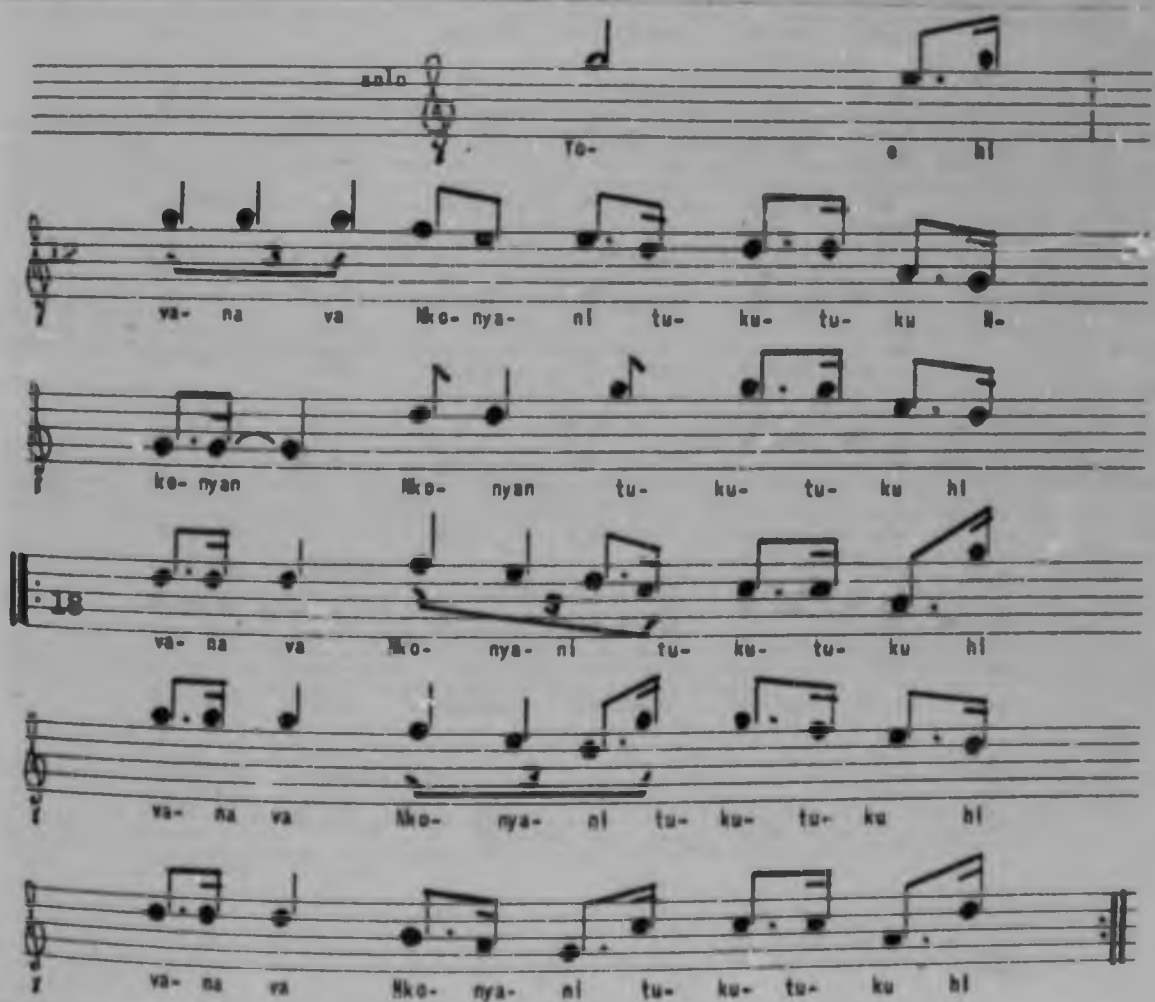


Tingoma Song Transcription 6. He Lavo Wachi
♩ = 100 (Box the Ears)
Cycle: 4 ♩ Transpos.: min 2nd down

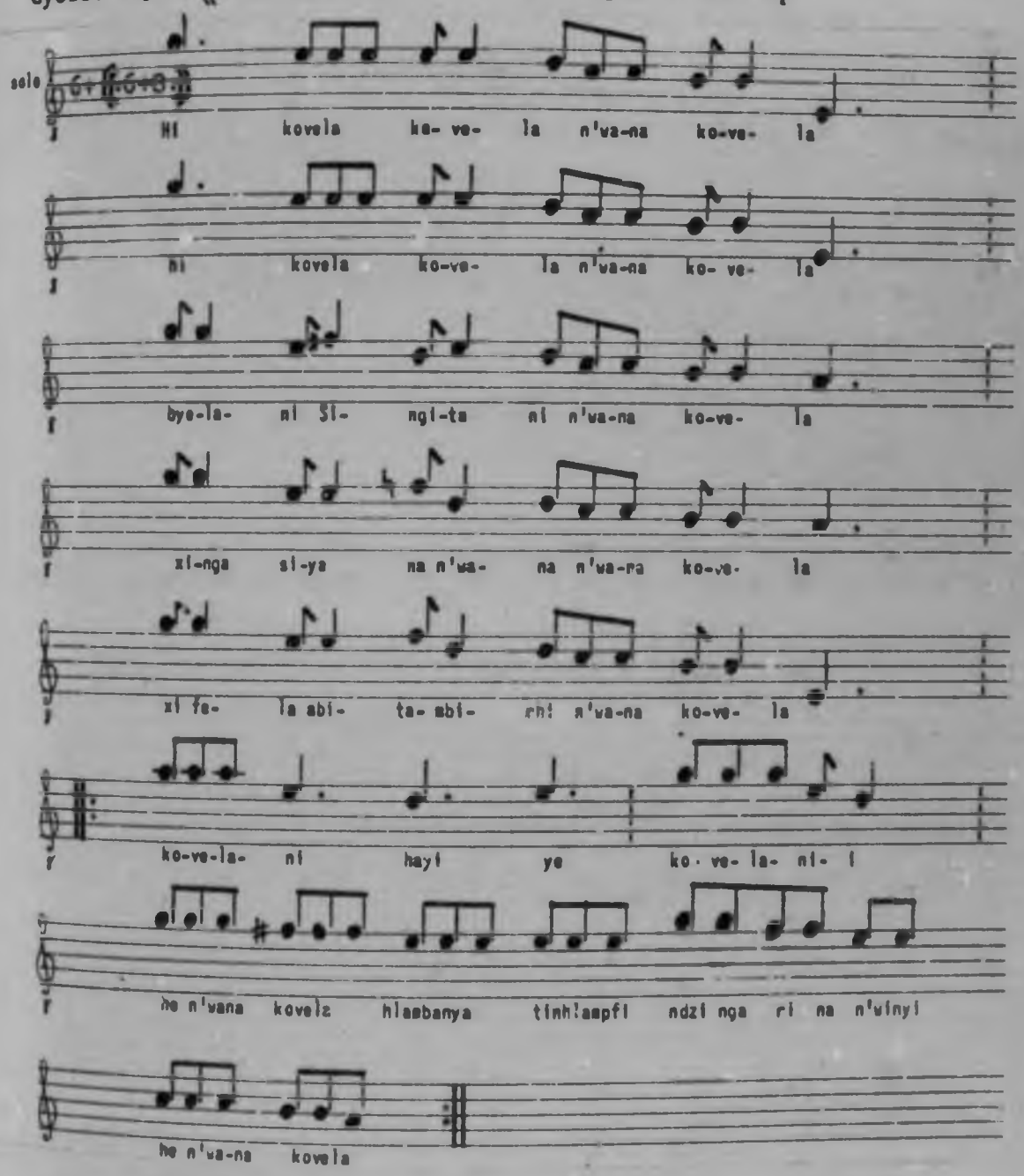


Tinsimu Ta Murhundzu Songs Of The Circumcision School

Murhundzu Song Transcription 1. Ho Hi Vana Va Nkonyani
♩ = 146 (We Are The Children of Wrinkles)
Cycle: 12 ♩ + 18 ♩ Transpos.: 5th up

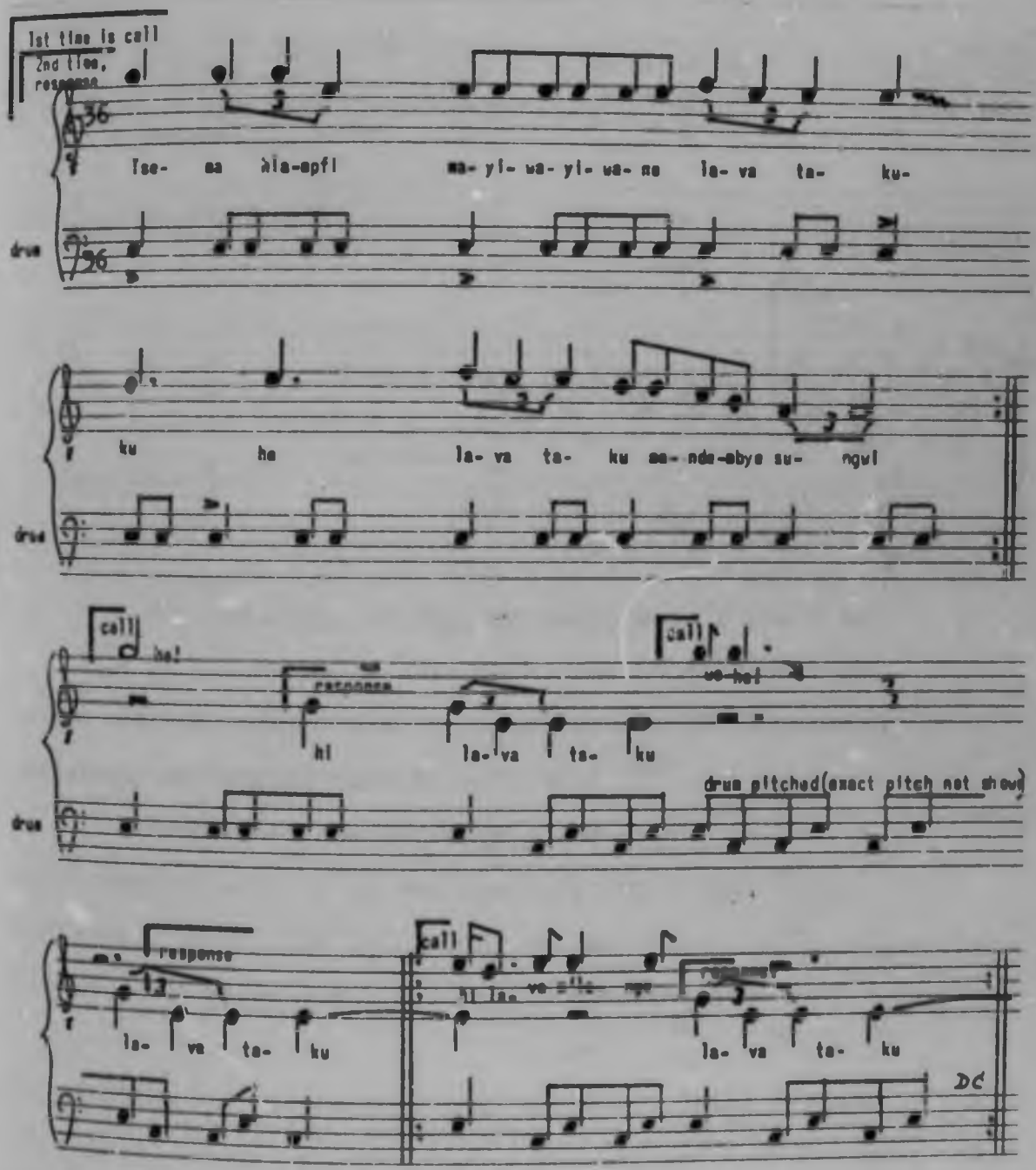


Murhumdzu Song Transcription 2. Xi Fela Mbita-mbirhi
(Dying For Two Pots)
♩. = 112
Cycle: 6 ♩. + 𝄆 6 ♩.+8 ♩. 𝄇
Transpos.: 5th up



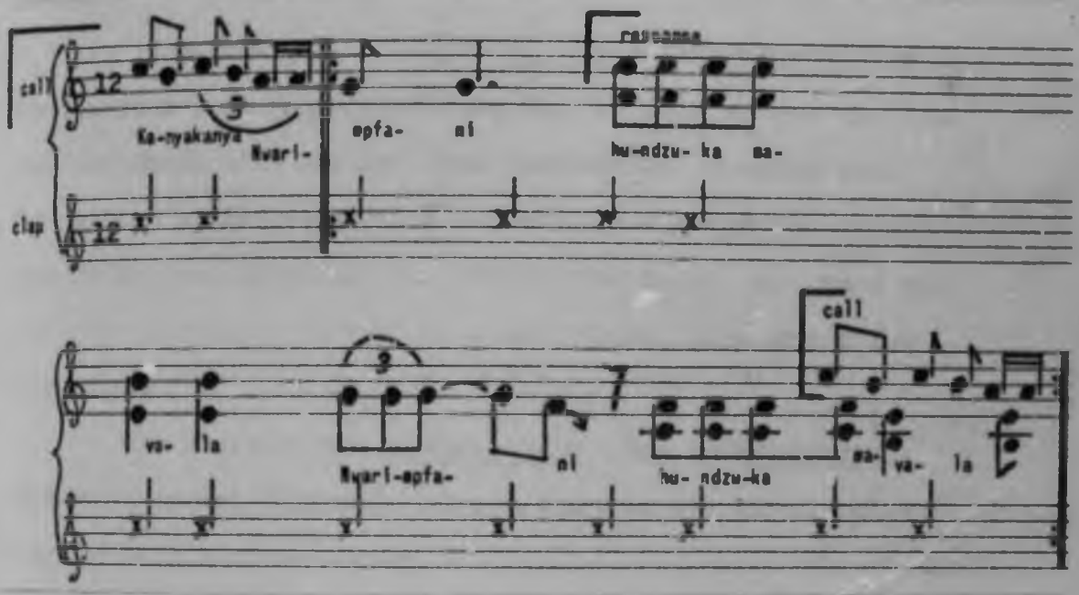
Mashundzu Song Transcription 3. Tsema Hlampfi Mayiwayiwane (Chop Branches, Circumcized Ones)

♩ = 161
Cycle: 36 ♩
Transpos.: min 3rd up



Hurhundzu Song Transcription 4. Kanya-kanya Nwa-Rimpfani! (Step, Step, Child-of-the-Chameleon!)

♩ = 160
Cycle: 12 ♩
Transpos.: min 2nd up



The word hogo in Tingoma Songs Nos. 1 and 2 is described by Cuénod as "a term much used in circumcision songs, obscene, often taken to mean copulation, shouted derisively at females seen by initiates."[10]

Concerning the words mafe and mafeni in Nos. 3 and 4 respectively, it is explained by Junod that "mafe must mean: we are the initiated, we are the men".[11] Roberts gives mafefu as a circumcision school password

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10. Cuénod, R., Tsonga-English Dictionary, Swiss Mission in South Africa, Johannesburg, 1967, p. 55.
11. Junod, Henri, op. cit., Vol. I, p. 89.

of the Northern Sotho,[12] and Junod gives khwerere Mayise mafefo as a circumcision school command of the Transvaal Tsonga.[13]

Concerning the phrase xi fela mbi:a-mbirhi ('dying for two pots') in Murhundzu Song No. 2, this refers to the possible death of a novice from pneumonia, in which case "the mother is informed of his death by a notch cut in the edge of the pot in which she brings the food. She must not cry. The corpse is buried in a wet place, in a grave dug with sticks."[14]

As regards the mayiwayiwane song in Murhundzu Song No. 3 above, its tape-recorded words are given below, together with a translation.

Tsema hlampfi, mayiwayiwane
Hi lava taku
Mandembye sungwi
Wa nga hlakahla
Hi lava milenge

Cut branches, Circumcized Ones
Here they come
From the Mandembye circumcision lodge
Shake off yourselves
The Ones-with-Feet

The terms tsema, 'to cut', and hlakahla, 'to shake off' or 'to awake', carry associations of separation from the old and transition to the new. 'The Ones-with-Feet' may

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12. Roberts, Noel, "The Baganana of Ma-Laboch", South African Journal of Science, No. 12, Johannesburg 1915/16, p. 571.
13. Junod, Henri, op. cit., Vol. I, p. 90.
14. Ibid., p. 85.

refer to the coming-out dances of the circumcision school, including the Chameleon dance.

The words of Murhundzu Song No. 4 are given below, together with a translation.

Kanya-kanya Nwa-Rimpfani!
Hundzuka mavala

Step, step, Child-of-the-Chameleon!
Change your colour

Kanya-kanya is an ideophone representing the type of step used in this dance, and the phrase 'change your colour' is derived from the following proverb:

Lumpfana hundzuka mavala

Friend, you have changed your colour
(obliquely meaning 'status')

The phrase 'change your colour' bears an analogy to the exchanging of white ochre covering for red ochre covering at the end of schooling, a chameleon-like procedure. A chameleon found within the lodge will have snuff flicked into its mouth, whereupon it will turn from green to orange, and finally to black, this ill-treatment being man's revenge upon the chameleon for having 'brought Death into the world'. The traditional account of how Death came runs thus: the first Chief sent the Chameleon with a message that said "men will die and rise again." The Lizard was sent with the message "men will die and rot." The Chameleon dawdled and allowed the Lizard to arrive first, which is why men die and rot.

The coming-out dance of the circumcision school is called ku nenga, which Cuénod translates as "to walk slowly, hesitatingly, as the chameleon."[15] Junod states that "the Chameleon procession is performed in the villages of the main headmen of the tribe during the few following days till, at last, the ochre of the initiated is removed and they return home definitely."[16]

The social significance, to the rural Tsonga, of the murhundzu circumcision school is illustrated by the fact that men who have not attended (or who have been circumcized in a mission hospital) are regarded as being equivalent to women and children. No self-respecting woman would marry such a person. The pressure exerted upon boys to attend is considerable, and the influence of the school correspondingly great. This influence is spread by the doctor-organizer as he travels from one area to another, and further spread by the graduates of each area as they marry and require their sons to fulfill attendance obligations.

Murhundzu graduates from widely-separated areas are generally familiar with the same set of didactic formulae and the same group of songs, and reciprocally use them to establish rapport and social status. For the graduate, this is an important function of the music of the circum-

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15. Cuénod, R., op. cit., p. 125.
16. Junod, Henri, op. cit., Vol. I, p. 94.

cision school, and one that assumes increasing significance the further away he resides or works from territory where he is known.

Secrecy of the songs is maintained under threat of death, and only with difficulty can the confidence of possible informants be gained. The reason is clear -- general divulgence of the songs would reduce the 'exclusiveness' of graduation and, consequently, the social significance of murhundzu.

The Tsonga Circumcision School In Mozambique

East of the Lebombo hills the circumcision school is known as the murundu, and, among other songs, at least two of the aforegoing songs are used. The author received versions of Hogo and Mayiwayiwane from initiate-informants, the melodies being approximately the same.

Example: the Hogo song found in Mozambique, along the Limpopo River

Unison: Amadala hogo
Vavasati i valoyi
Amadala hogo

Example: the Mayiwayiwane song found in Mozambique, along the Limpopo River

Call: Mayiwayiwane, hi lawa a tako
Na si murundu woswa
Response: Mayiwayiwane!

Call: The Circumcized Ones, here they come
Now the lodge is burned
Response: The Circumcized Ones!

Novices of the school show 'humility' (ku losa) by lying on the left side with feet together, knees half-drawn up, head down, eyes closed, fingers touching the palm but not clenched, and knuckles pressed to the forehead.[17] A 'secret' formula recited during ku losa goes as follows:

Novice: Ndaho ndawa xidada xa maxangu
'Shepherd'-instructors: Dzulane zwana xibandu

Novice: The seeds fall in misery
'Shepherd'-instructors: The fruit containing only seeds

After ku losa the school supervisor (inyanga) burns a quantity of black powder, the smoke of which he blows through a bone whistle into the mouth of each novice. This action is known as izembi. The boys are then beaten in turn by 'shepherd'-instructors, with switches called uswaze.

Following actual circumcision, novices don a pubic covering made of skin and known as the xidziba, and squat around a blackened area called xibasa xa bana -- 'fireplace of men', chanting formulae and singing songs daily, for the three-month duration of murundu.

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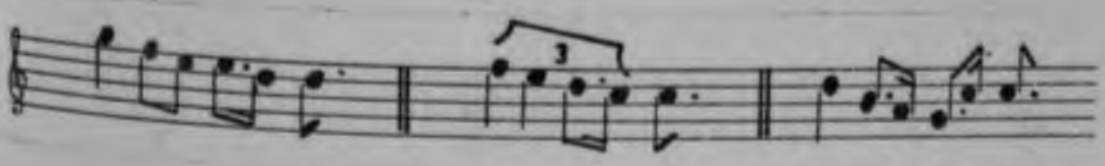
17. This action was demonstrated to the author by initiate-informant Fernando Ngoveni of Mapai.

Summary Of The Musical Characteristics Of Songs Of The Tsonga Boys' Circumcision School

Each of the pentatonic tingoma songs consists of a brief musical setting of a single repeated verbal idea. By avoidance of musical digression and elaboration, the didactic nature of the words is reinforced and their symbolism accentuated. For the same reason vocal range is limited so that tingoma songs often span only a 4th or 5th -- in 50% of instances they can be analytically reduced to the tritonic descent EDC. Tingoma are not so much sung as chanted, and vocal quality takes on the nature of a hoarse whisper. This is in contrast to the more open and exuberant type of delivery heard in the performance of murhundzu songs.

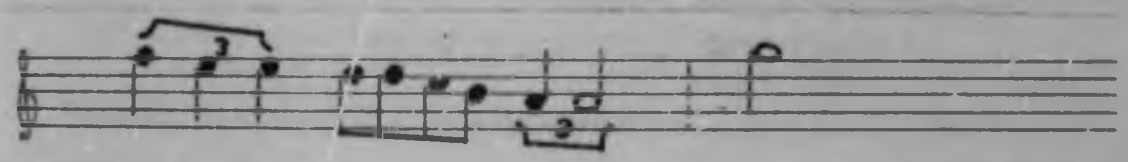
While the tingoma didactic and symbolic formulae consist mainly of short pentatonic chants, the Tsonga language tinsimu ta murhundzu are more substantial musical compositions exhibiting structural elaboration and based upon heptatonic melodic patterns. Murhundzu Song No. 1, for instance, consists of a 12♩ section followed by an 18♩ repeated section, and contains such single-step descents as the following:



Murhundzu Song No. 2 consists of a 6 ♩. section followed by a 6 ♩. + 8 ♩. section, and exhibits single-step descents such as the following:



Murhundzu Song No. 3 consists of a repeated 18 ♩ section followed by a 12 ♩ section, followed by a repeated 6 ♩ section. It contains such single-step descents as the following.



Murhundzu Song No. 4 contains such single-step descents as the following:



A musical analysis of the performances of 20 different songs of the circumcision school revealed the following:

(i) the tingoma didactic formulae show a preference for the intervals of the descending major 2nd, ascending major 2nd, and descending minor 3rd (tingoma utilize exclusively pentatonic melodic patterns);

(ii) the tinsimu ta murhundzu show a preference for the intervals of the descending major 2nd, descending minor 2nd, and descending minor 3rd (the tinsimu ta murhundzu utilize mainly heptatonic melodic patterns);

(iii) all observe an overall pathogenic descent from an initial peak;

(iv) 19 are performed without drum-accompaniment (the sole exception being a coming-out song);[18]

(v) 13 use uncommon meters (only 6 possessing a cycle of 8-units);

(vi) 14 utilize call and response.

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18. Coming-out songs of both the boys' and girls' initiation schools are musically related to songs of the beer-drink configuration, and may be accompanied by drums. The relationship is illustrated in Figure 24 of the Summary and Conclusions at the end of this thesis.

Appendix Giving The Words And Translation Of Some Songs Contained In This Chapter

Xigubu Voice-and-drum Conversation 4

Vhumani Ngoma, Majayijaye

Solo: Vhumani ngoma, Majayijaye
Xakarhi xa giya mbanya la mutini
Xewani maxaka, hina hi pfukili
Hi tsake ngopfu loko hi fikili hikwenu la mutini
Na madoda, na vahahani, na vamhani, na swihlangi
He qambhi ya hino
Le kaya ritshuri
A ta vekela mimbodi ka modoba
Tiko ri ta vuya hi pfuna mavele
Na marhanga hi dya hi lalelo
Hi vitana hikwenu na va maseve hi xilungu hi ku

(Afrikaans Language)
Moenie op die boom klim
Jy sall hard-op val dan
Kry jy seer dat jy swaai

Hi mi [illegible]la ritshuri
Hi mi cekela hi kukula hi ya hisa
Salani hayi ritshuri
Hayi mutini wa wena wa ku xonga
Hayi ritshuri hayi mutini wa wina wa ku xonga
He lembe ra nyan'waka majaha!

Answer With The Drum, Majayijaye

Solo: Answer with the drum, Majayijaye
He is busy dancing at the village
Greetings relatives, we are well
We are happy, that we have arrived at the village
The old man, our aunts, our mothers and children
You our song-writer
At home there is only dust
He will put headrings on the old men
The country will revive and we shall have maize.

And pumpkins, we shall eat and
sleep well
We are calling all (our in-laws included)
in the whites' language
Don't climb up the tree
You will fall down hard
And cry when you're hurt
We are raising dust to make your mouths dirty
We take it from you, sweep, burn the dirt
Goodbye, oh this dust
Not in your clean beautiful village
There should be no dust in your
beautiful village
Oh this year, young men!

Xigubu Song 1

Ndzi Nyikeni Ntambu Ndzi Tisunga

Call: Mhani Mphephu
Response: Ndzi nyikeni ntambu ndzi tisunga
Call: Ndzi ya wisa / Ndzi na xirilo /
A hi mukeni

Give Me A Rope To Hang Myself

Call: Mother Mphephu
Response: Give me a rope to hang myself
Call: That I may find rest /
Listen to my cry /
Hear my call /

Xigubu Scng 2

Dyana, Xinyenyana!

Call: Dyana, dyana, dyana, xinyenyana!
Response: Dyana nta ku lamulela
N'wa-Madlayisani bokota
Call: Dyana, dyana, dyana, a hi
yeni ka Lavasi! /

Eat, Bird!

Call: Eat, eat, eat, bird!
Response: Eat, I will rescue you
Trouble-making Bulbul bird
Call: Eat, eat, eat, let's go
to Lavasi!/

Xigubu Song 3 (and the translations of many songs in this and other chapters) omitted because the title and its given translation sufficiently explain the subject matter.

Xigubu Song 4

Xinyenyani Xi Ndzi Chela Khombo

Call: Hi yo! Willie olele!
Response: Xinyenyani xi ndzi chela khombo
Call: Hi yo! Khombo ndzi nga na rona khombo
mirini / Hi yo! Mina ndzi ta muka /
Hi yo! Tata wa Vike /

The Bird Brings Bad Luck

Call: Hi yo! Willie olele!
Response: The bird brings bad luck
Call: The one misfortune I have in me /
The one in my body / Father of Victor /

Xigubu Song 6

Hi Ya Kwela Mahala

Call: Tito, ho tito!
Response: Hi ya kwela mahala
Call: Kwela, kwela, Jamara
Response: Hi ya kwela mahala
Hi vana va Machangana
Kaya ka hina i kule
Hi ya kwela mahala

Ride Free (without fare)

Call: Tito, ho tito!
Response: Ride free
Call: Ride, ride, Jamara
Response: Ride free
We are the Shangaan children
Our home is too far
Ride free

Xigubu Song 8

Ku Tlula Ka Mhala

Call: Hi ya kaya-a-a-a
Response: He-ha! heha! Mogene
Call: Ndza famba
Response: He-ha! heha! Mogene
A hi byeletela n'wana wa le ndzeni
Ku tlula ka mhala
Salani hi ya kaya-a-a-a-a! Mogene
Call: Ndza famba
Response: He-ha! heha! Mogene

The Jumping of the Antelope

Call: We're going home
Response: Hey! Ha! To Mogene
Call: I'm going
Response: Hey! Ha! To Mogene
We were telling the child
The one who is jumping inside
About the leaping of the antelope
Call: I'm going
Response: Hey! Ha! To Mogene

This song is generally sung during the month of N'wedzamhala (December), a month whose name means 'time-of-the-baby-antelopes'. N'wedzamhala is the season when the South African impala, famed for its leaping ability, brings forth its young. Basing its subject-matter on an analogy between foetus-'jumping' and antelope-jumping, the song instructs that a mother's ways are a child's example. It is derived from the following Tsonga proverb:

Ku tlula ka mhala
Ku letela n'wana wa le ndzeni

The jumping of the antelope
Teaches the young she bears inside

In one reported instance of Tsonga 'witchcraft' an attempt was made to put a live antelope in place of the human foetus.[19]

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19. Junod, Henri, The Life of a South African Tribe, Vol. I, Macmillan, London, 1927, p. 188.

CHAPTER VII

BEER-SONGS (TINSIMU NTA LE BYALWENI) OF THE SHANGANA-TSONGA, INCLUDING RELATED MUSICS WORK-SONGS (TINSIMU TA DZAVA) AND MUCHONGOLO DANCING

Beer, brewed in bulk from maize and from the marula fruit of the nkanyi tree (Sclerocarya caffra Sond.), is an important negotiable commodity among the Tsonga, and a considerable proportion of the economy is founded upon its transfer. It serves as remuneration for labour, tributary tokens to rulers, and, because of its high percentage of sediment and low alcoholic content, a nourishing 'food' with which to entertain guests during the various ceremonies marking the life cycle.

The communal consumption of beer, and consequently the performance of its attendant musical activities, is governed somewhat by the horticultural year, for beer is brewed mainly May--September when the maize crop has been newly harvested. This season is called ritlhavula -- 'first fruit', and beer brewed from the first maize is called xikandzamalembe -- 'it sharpens hoes'.

Considerable formality is observed at a Tsonga

beer-drink, and seeing that the principle actors are likely to feature prominently in the music, a brief description of their role will be given. After the guests have been invited (ku widza, 'to invite formally'), the host, known as the n'wengi, pours beer into several vessels. This is known as ku tsangulela. The first draught of beer (called xiungu) is drunk by himself to show that it is not poisoned, this act being known as ku susa vuloyi, 'to dispel witchcraft'. The second draught of beer (called xiwidzo) is taken by the wife of the host to the village headman as a sign of respect. The third draught of beer (called xihlutwa) is offered to the senior elder present. If it should be a woman there may at first be some dispute over the question of seniority, and it is usually settled by referring to the year of her khomba initiation.

The relative seating positions, on the xitsendzele (village plaza), of the old men, the young men, the old women, and the young women affects the emergence of certain musical forms. The old men sit in the shade on the raised mud platform surrounding a Tsonga hut, and tend to join in the response, all singing the lower part. The young men stand in the sun near the old men, shouting derisive remarks at the young women and occasionally dancing vigorously. The old women spread goatskins and sit on the ground along a low mud wall, swaying and clapping. The young

women with infants tied to their backs do not sit, but jog to-and-fro along the yard, taking turns as cantor, singing the upper parts of the response, and ululating by flapping the lips with the fingers.

Of forty-eight Shangana-Tsonga beer-drinks attended between December, 1968 and October, 1970 by the present writer, thirty-nine exhibited approximately the above positioning.

The drummers (if any) are usually young or middle-aged women, seated on the low mud wall with the drums inclined toward them (Plate 46). Drums used at Tsonga beer-drinks may be one of the following types:

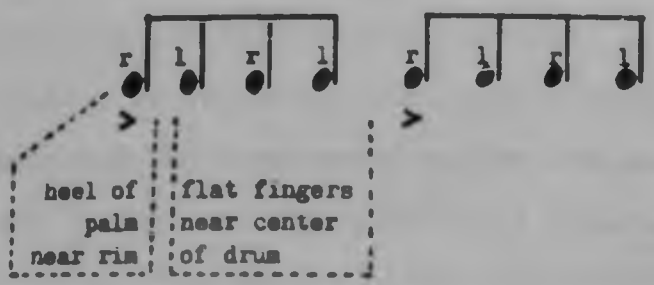
(i) the double-membraned, cylindrical xigubu (from which the boys' drumming school got its name);

(ii) the single-membraned, square-handled, pot-shaped ngoma of the neighbouring Venda (among the Tsonga it is often used in sets of three).

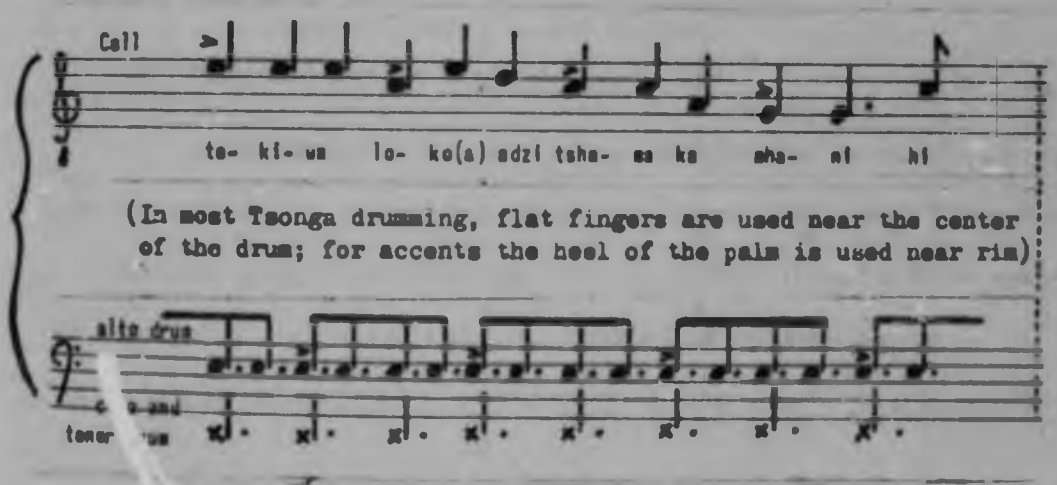
Drums not generally found at a Tsonga beer-drink are the single-membraned, goblet-shaped ndzumba (used mainly in the girls' puberty school), and the 'exorcism' tambourine ncomane. The latter drum may be brought out if 'exorcism' occurs within a beer-drink context.

The presence of drums is almost essential for dancing, and in Beer-song Transcriptions 4-8 the use of double-membraned xigubu drums is illustrated. Tsonga beer-drink drumming is intentionally less fatiguing than puberty school drumming or 'exorcism' drumming, and the rhythm typically consists of even quavers accented in groups of 4,

thus:



Given below is an example of how these groups of 4 may accompany the singing.



A part of one version of beer song Ku Lava Ku Tshiwa Loko A Ndzi Lo Tshama, showing pacing of vocal rhythm against alto drum rhythm.

A beer-drink dance comes to a close when either the participants or the beer-supply (or both) are exhausted. In any case, the closing signal is the ceremonial bringing-in of a small pot known as tekanitinhonga.

The Tsonga recognize a specific body of communal

vocal music as being suitable for performance at beer-drinks, and call it tinsimu nta le byalweni -- 'songs for beer'. The songs are accompanied primarily by hand-clapping, occasionally by drumming, and, partly because of the mixed sexes and the consequent variety of vocal range, feature much 'harmonization' (Beer-song Transcriptions 2-6)

The dances to be regularly observed at Tsonga beer-drinks are as follows:

(i) men's xichayachaya dance;
(ii) women's xilala dance;
(iii) men and women's rhambela phikezano ('competitive') team-dance;
(iv) men and women's muchongolo dance.

Muchongolo occurs also within the context of other Tsonga social institutions such as 'exorcism' and mine dances; it utilizes music exhibiting particularly distinctive melodic and rhythmic characteristics, and will therefore be discussed separately.

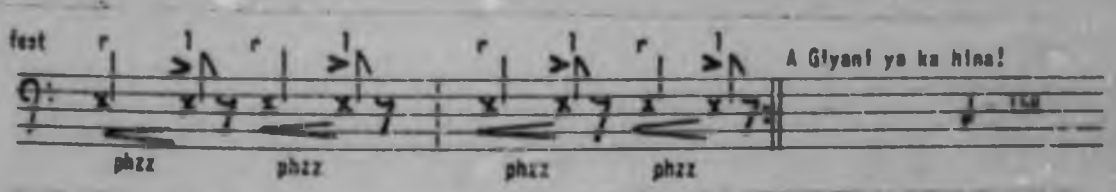
Men's Xichayachaya Dance

In one version of this dance a leader known as the ngayila ('the clever one') enters the circle performing trotting-like steps (ku giya), and he is followed by a second man known as the nsini ('the expert dancer'), who humourously jerks his shoulders up and down (ku kindlata)

in such a manner that their vertical movement coincides with the rise and fall of the 'leader'. A related but faster dance is the ngundzumu'ana, wherein four men enter the circle and surround the drum from whose tones the dance derives its onomatapoeic name. In both of these dances boys may enter the circle after their voices have broken (ku hundzuka).

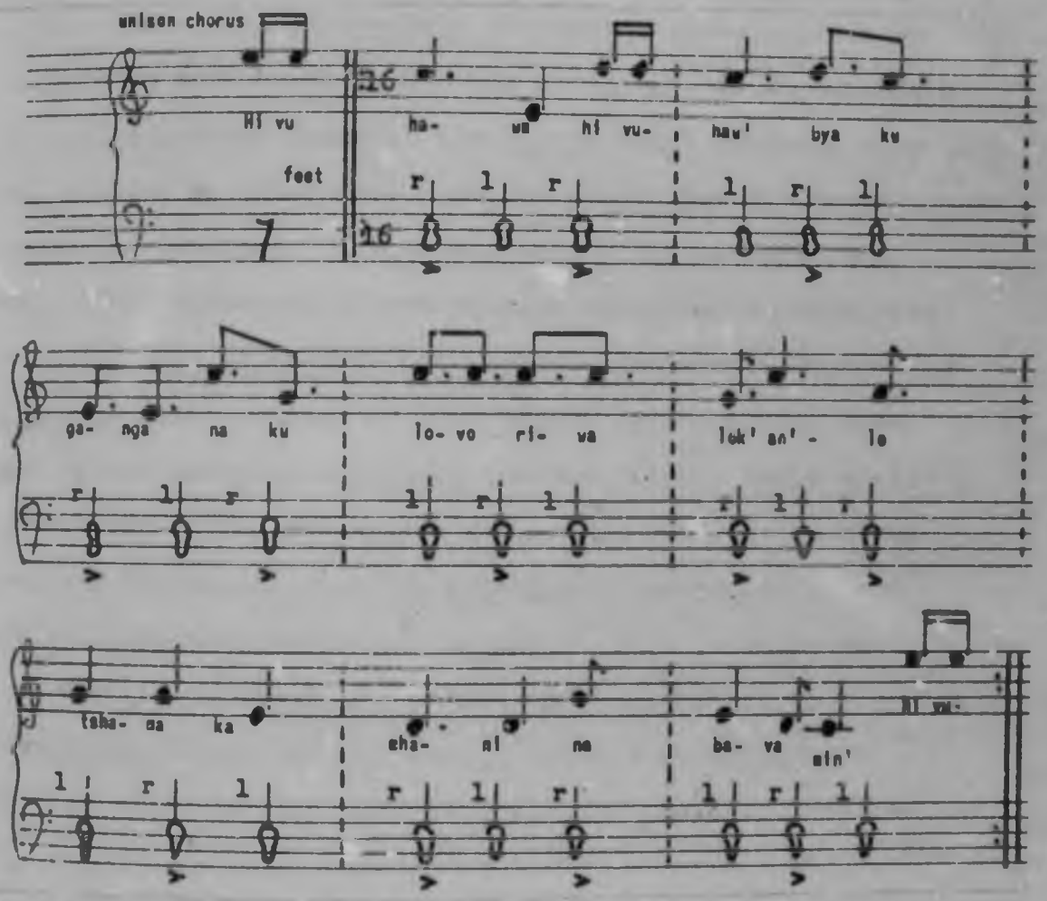
Women's Xilala Dance (see Plates 47 and 48)

In this dance the numerous and weighty bangles (see Plate 49), typically worn by Tsonga women play an important part. They produce the following 'sound' as the right leg buckles and the left foot is made to push backward along the ground:



Music for the xilala dance is often polyrhythmic, the pattern created by the dancer's feet crossing that created by the singers' voices. An example of this is shown in the following transcription.

Beer-song Transcription 1. Ku Lava Ku Tekiwa Loko A Ndzi Lo Tshama Ka Mhani, Hinkwaswo Leswi I Nge Ndzi Nga Swi Vonangi! (If Only I Had Stayed Home Without Marrying, I Would Not Be Experiencing All This Anguish!)
Transpos.: min 6th up



The women's xilala dance perhaps contributes toward perpetuation of the rhythmic nuances of Tsonga music -- infants strapped to the backs of the dancing women are

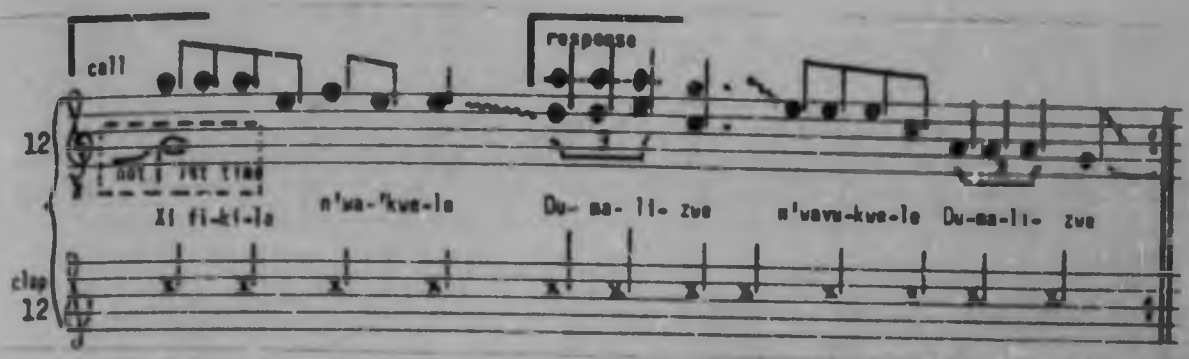
somewhat 'enveloped' from birth in rhythmic sound and movement.

Men and Women's Rhambela Phikezano Competitive Team-Dance

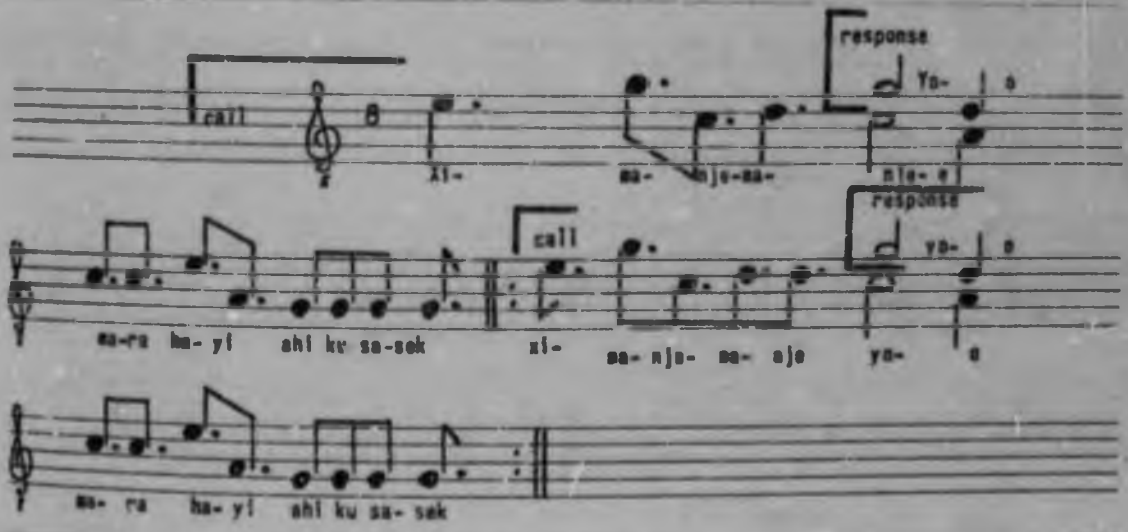
The custom of rhambela phikezano, wherein visiting adult teams perform at each other's village, is an outgrowth of similar customs found in the xigubu boys' drumming school, and provides an illustration of the continuity of Tsonga social institutions. The visits take place in April and May, though rehearsal of the special steps and accompanying songs (tinsimu to rhamba) may commence in March. A rhambela phikezano team consists of four expert male dancers, one girl dancer carrying a xiqopho (carved stick), and a small clown known as the phuphula ('the simple one'). The clown performs acrobatics known as tinxangu ('cleverness'), and his skill is measured by the amount of dust he stirs up. This dust is referred to by the team's supporters as tlhutlhuma ('froth of the beer'), because it symbolizes the beer portions that will be theirs if the dust 'froths high'.

The songs of the aforegoing three dances are regarded by the Tsonga as interchangeable. A selection is given below.

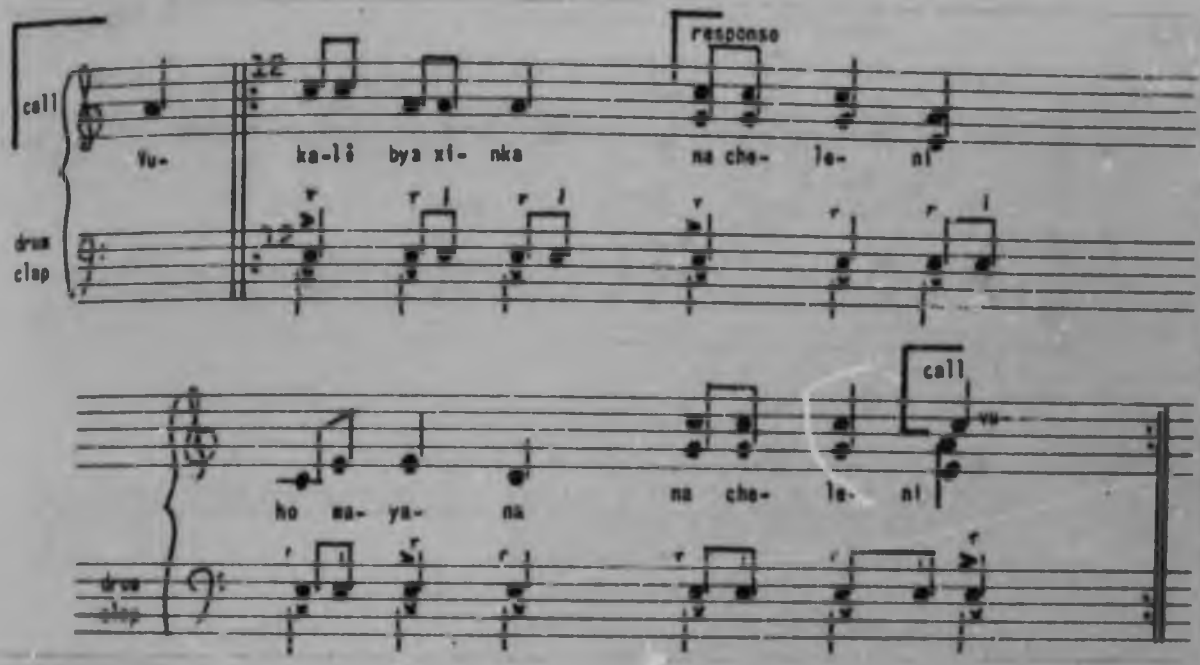
Beer-song Transcription 2. Xi Fikile N'wakwele!
♩ = 138 (The Complainer Arrives!)
Cycle: 12 ♩ Transpos.: nil



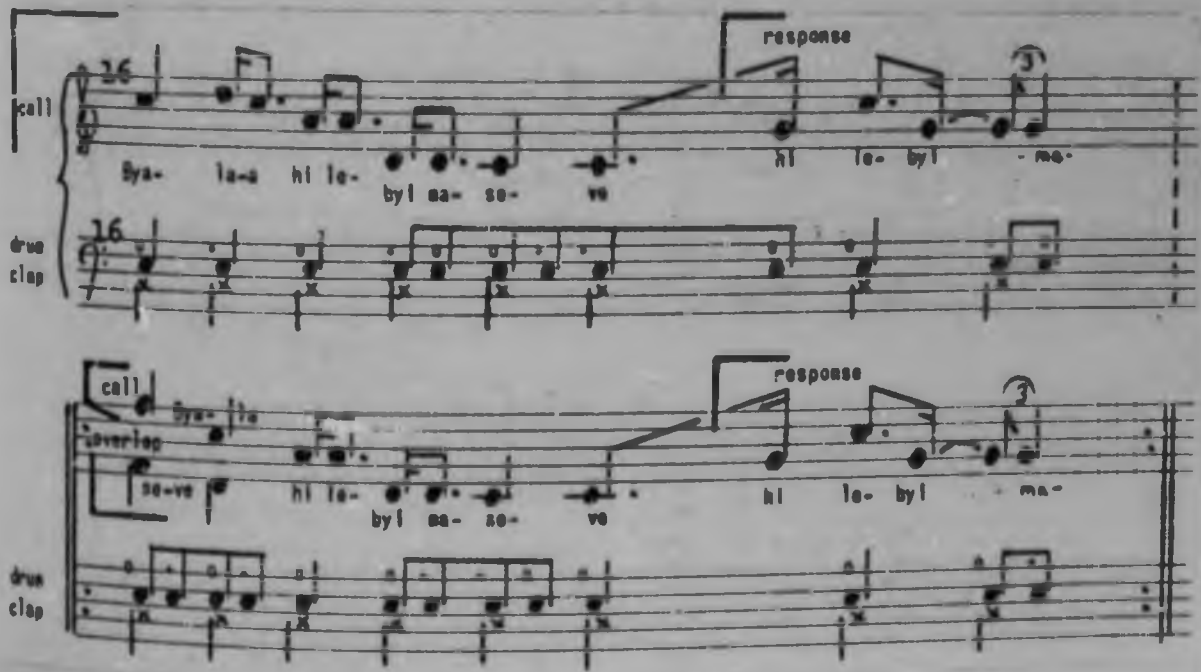
Beer-song Transcription 3. Ximanjemanje
♩. = 114 (These Modern Times)
Cycle: 8 ♩. Transpos.: min 2nd up



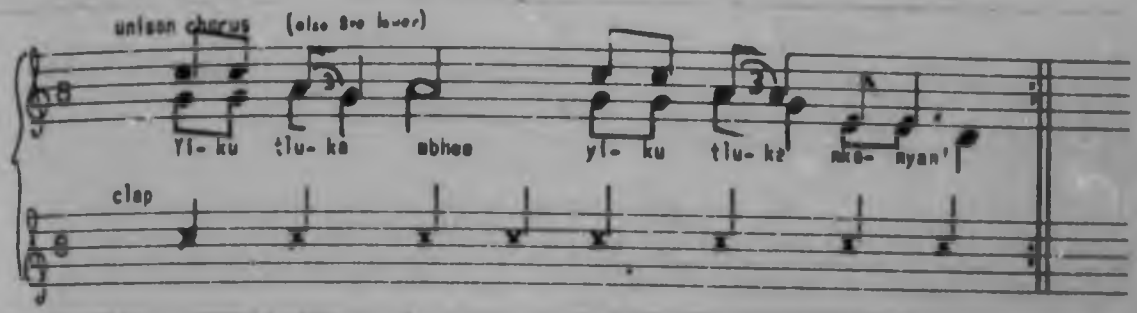
Beer-song Transcription 4. Vukali Bya Xinkwa Na Cheleni
(Longing For Bread And A Shilling)
♩ = 160
Cycle: 12 ♩
Transpos.: maj 2nd up



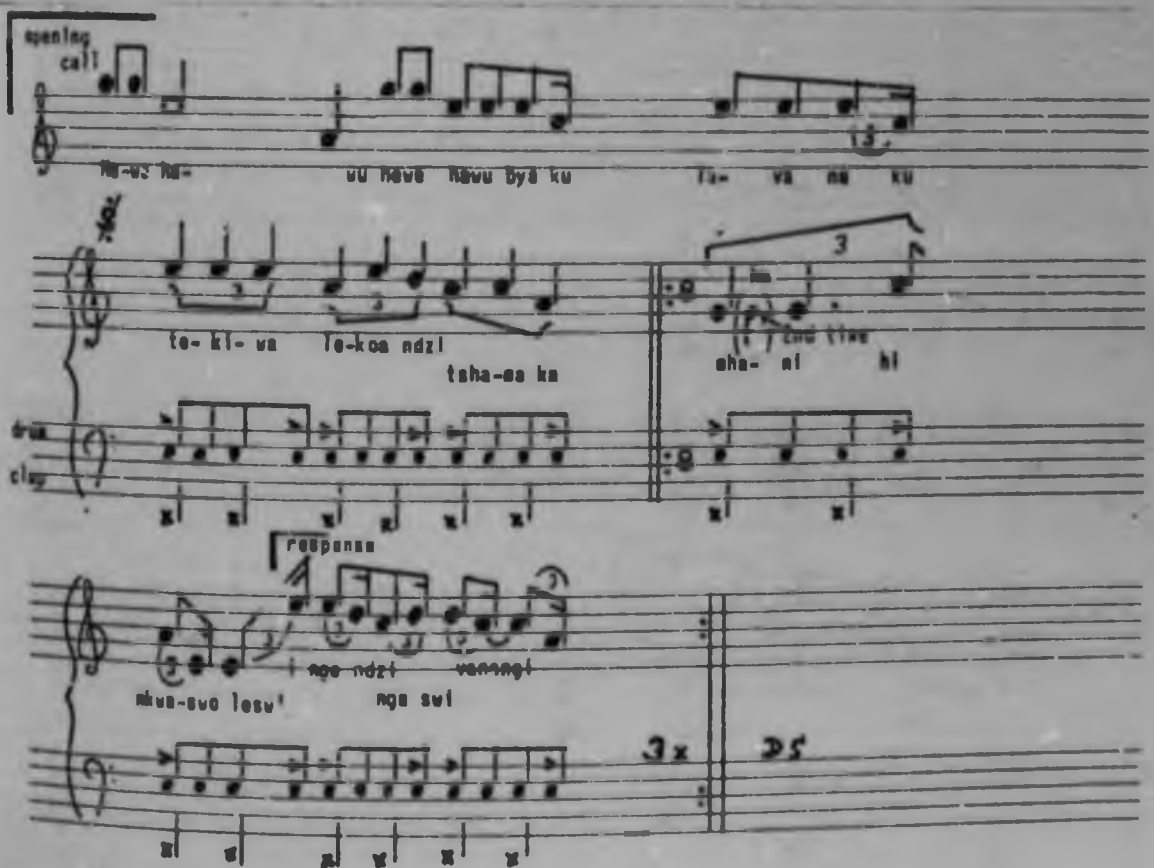
Beer-song Transcription 5. Byala Hi Lebyi Maseve!
(Here is Beer!)
♩ = 154
Cycle: 16 ♩
Transpos.: dim 5th up



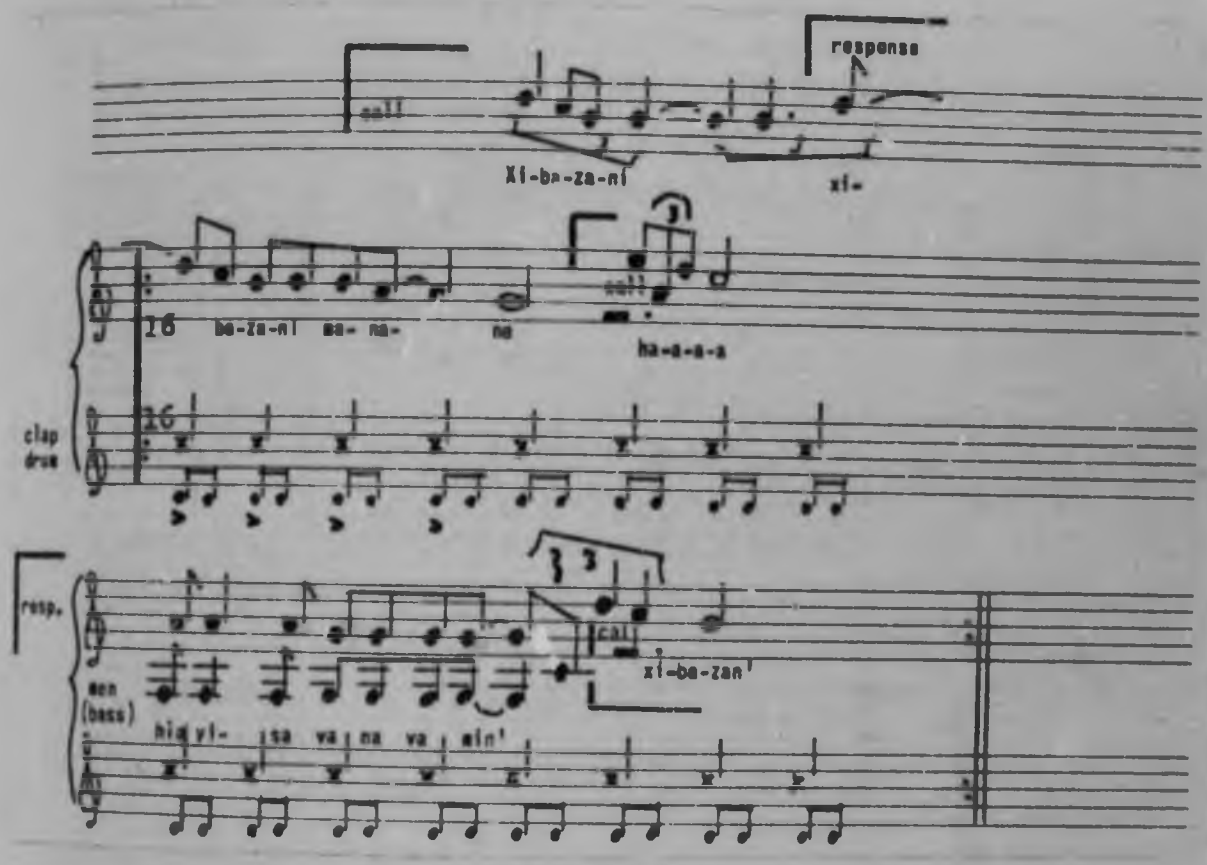
Beer-song Transcription 6. Yiku Tluka Mbhee (The Calf Jumps)
♩ = 112
Cycle: 8 ♩
Transpos.: dim 5th up



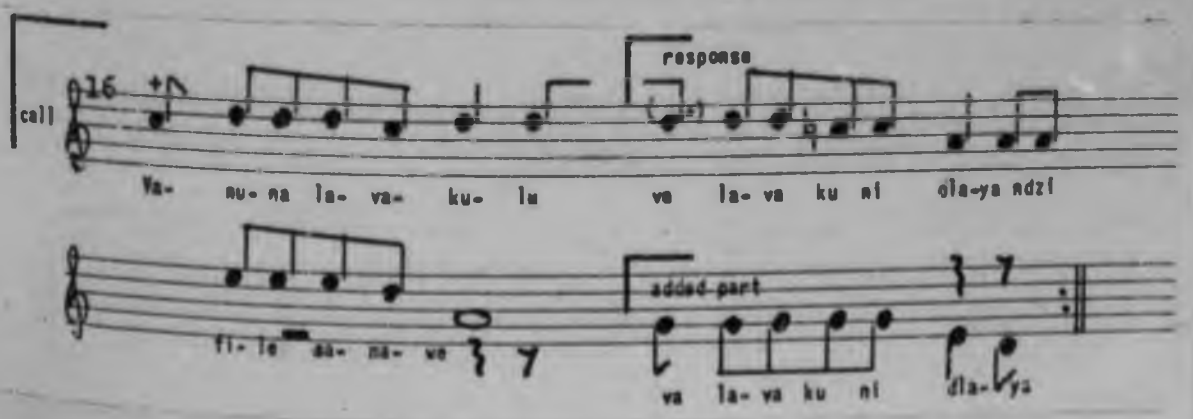
Beer-song Transcription 7. Ku Lava Ku Tekiwa Loko A Ndzi Lo Tshama (If Only I Had Not Married -- alternative version of No. 1)
♩ = 151
Cycle: 8 ♩
Transpos.: min 6th up



Beer-song Transcription 8. Xibazani Manane (The Small Bus, Mother)
♩ = 153
Cycle: 16 ♩
Transpos.: maj 3rd up



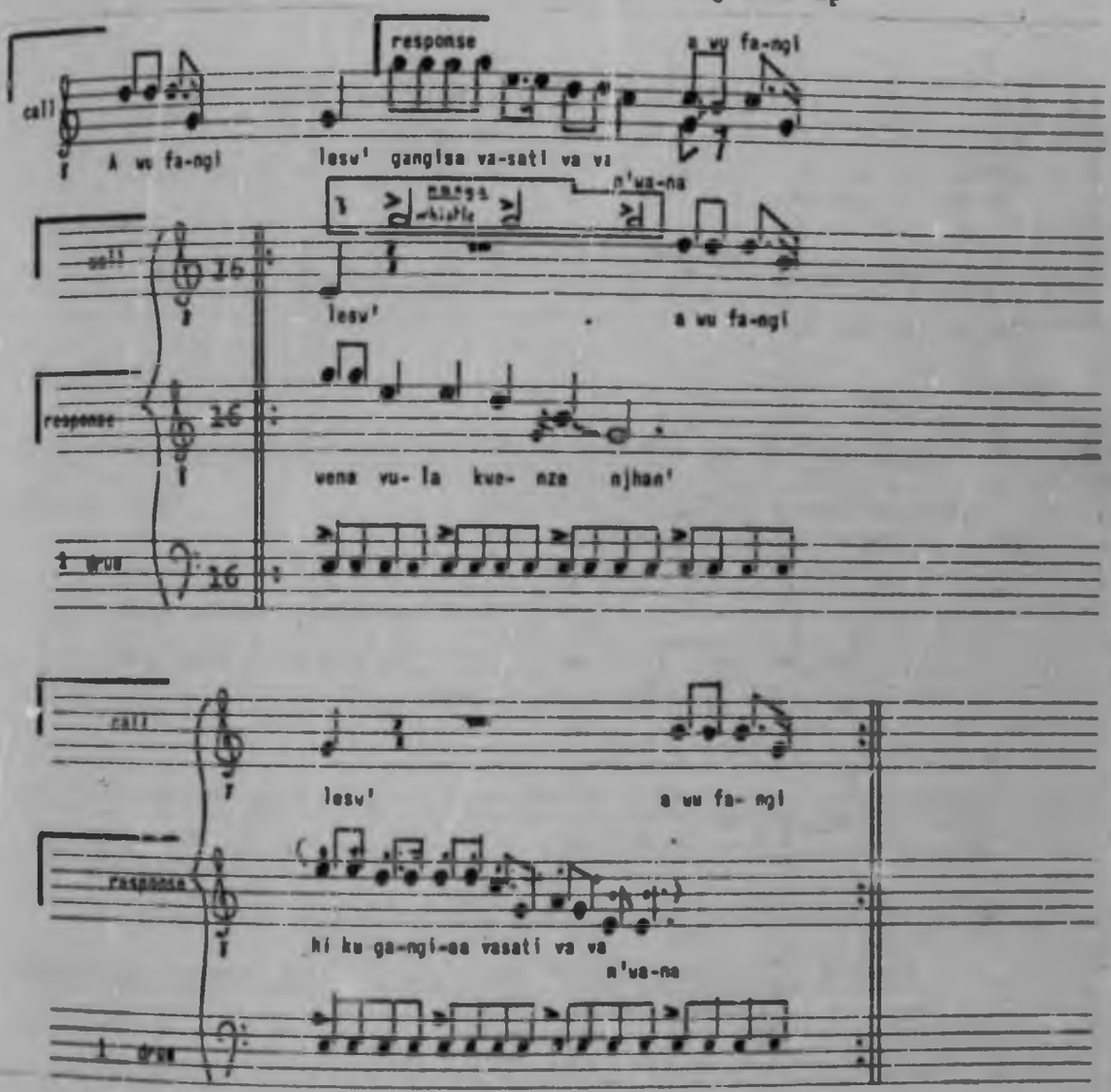
Beer-song Transcription 9. Vanuma Lavakulu Va Lava Ku Ni Dlaya (Giants Wish To Kill Me)
♩ = 152
Cycle: 16 ♩
Transpos.: maj 6th up



Beer-song Transcription 10. A Wu Fangi Leswi, Hi Ku Gangisa Vasati Va Van'wani! (Dead, Because of Seducing Other's Wives!)

♩ = 168
Cycle: 16 ♩

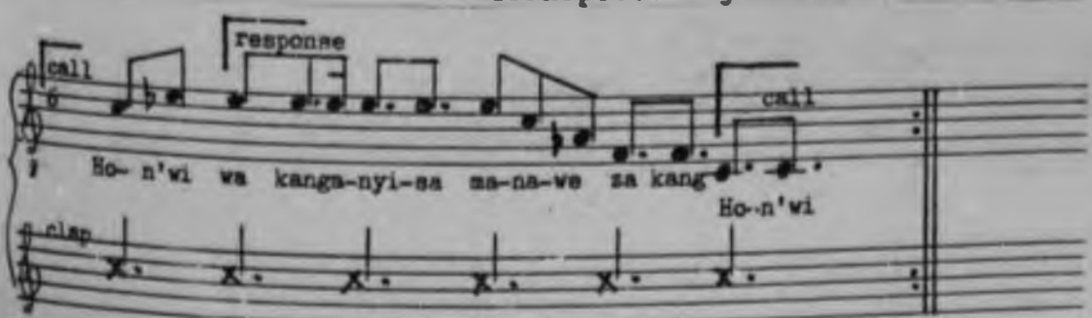
Transpos.: maj 2nd up



Beer-song Transcription 11. Hon'wi! Wa Kanganyisa (The Hyena Howls! You Deceive Me)

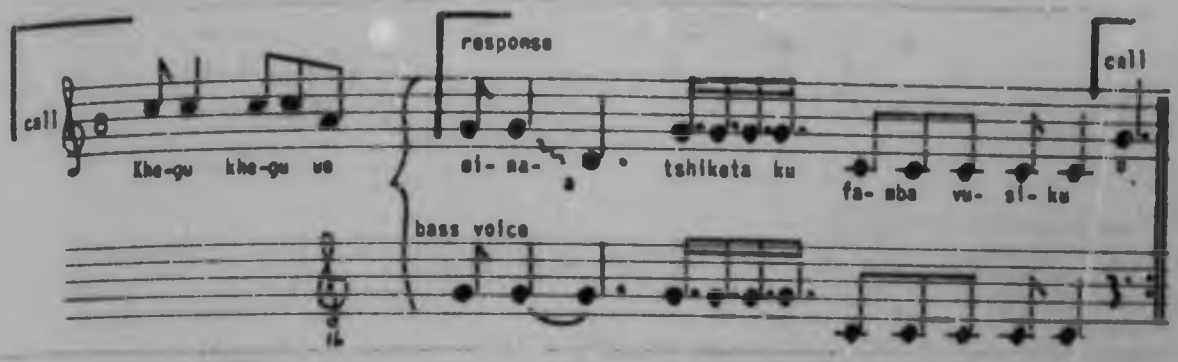
♩. = 109
Cycle: 6 ♩.

Transpos.: maj 2nd down



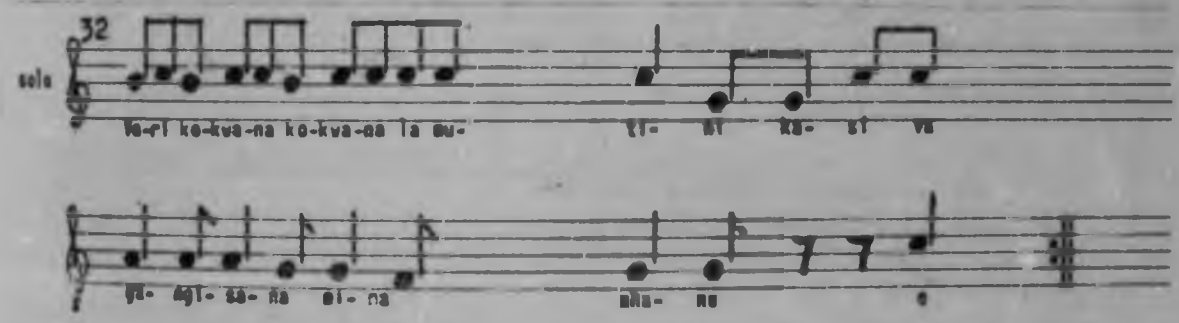
Beer-song Transcription 12. Khegu, Wa Mina Tshiketa Ku Famba Vusiku (Old Woman, Stop Walking In The Night)

♩ = 92
Cycle: 8 ♩.
Transpos.: min 6th up



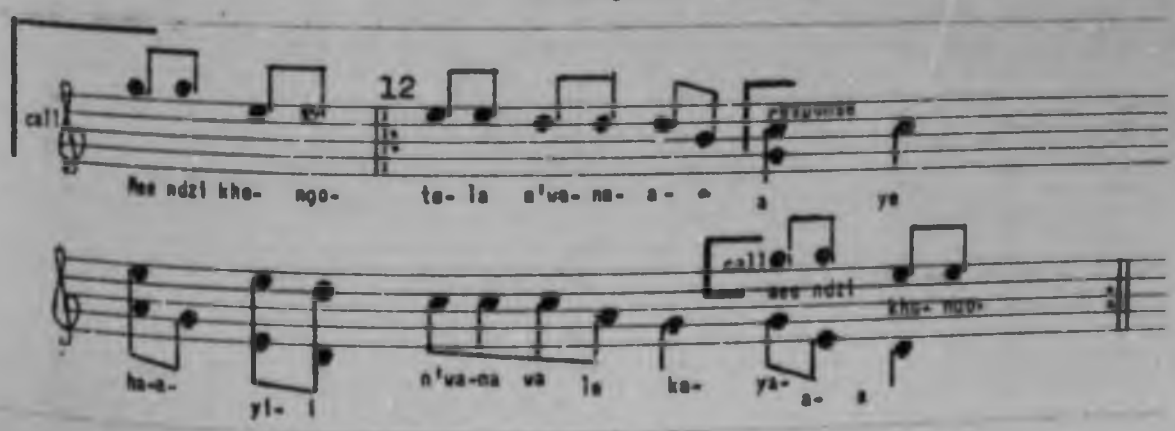
Beer-song Transcription 13. Vari Kokwana La Mutini Kasi Va Gangisana Mina (They Deceive, Calling Grandfather, But They Court Each Other)

♪ = 300
Cycle: 32 ♪
Transpos.: maj 2nd down



Beer-song Transcription 14. Mee Ndzi Khongotela N'wana (I Rock My Child)

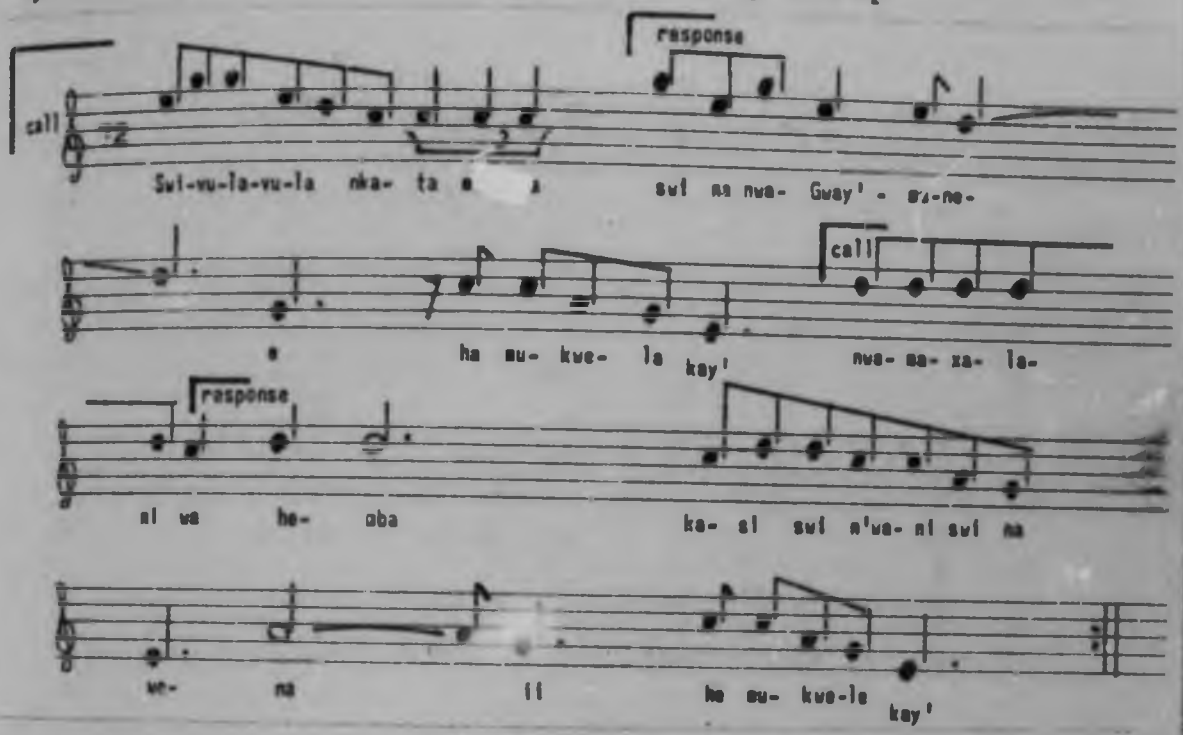
♩ = 139
Cycle: 12 ♩
Transpos.: 5th up



Beer-song Transcription 15. Swi Vulavula Nkata Mina
(Gossipping Wife Of Mine)

♩ = 168
Cycle: 72 ♪

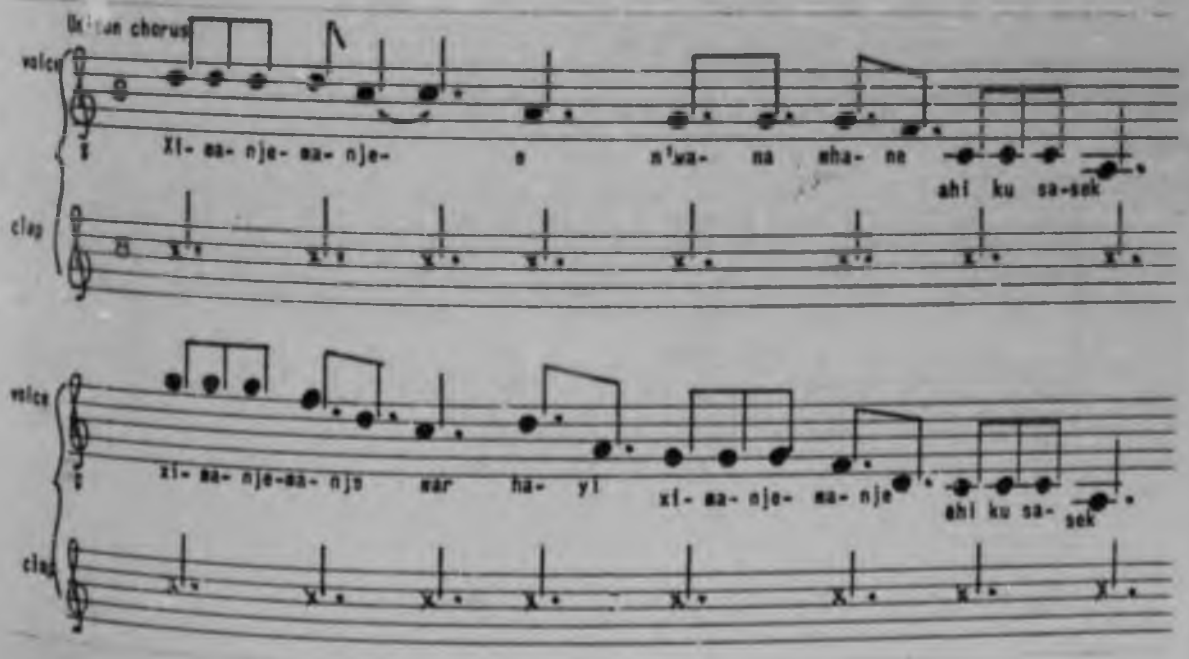
Transpos.: maj 6th up



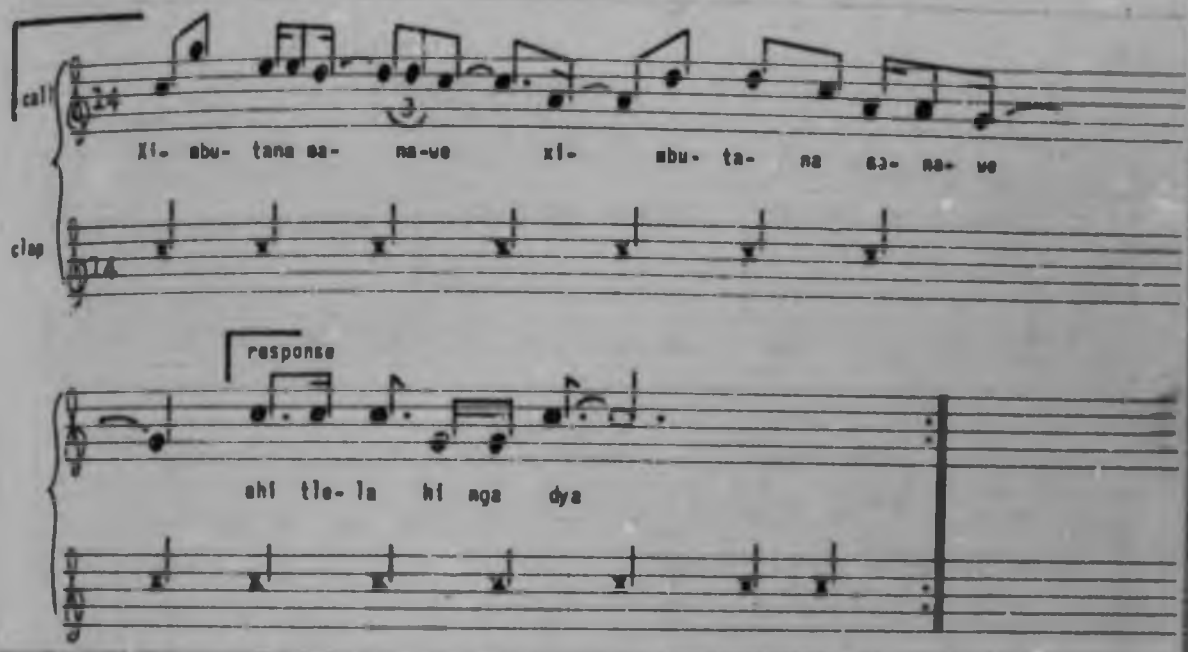
Beer-song Transcription 16. Ximaniemanie
(These Modern Times -- an alternative version of No. 3)

♩. = 93
Cycle: 8 ♩.

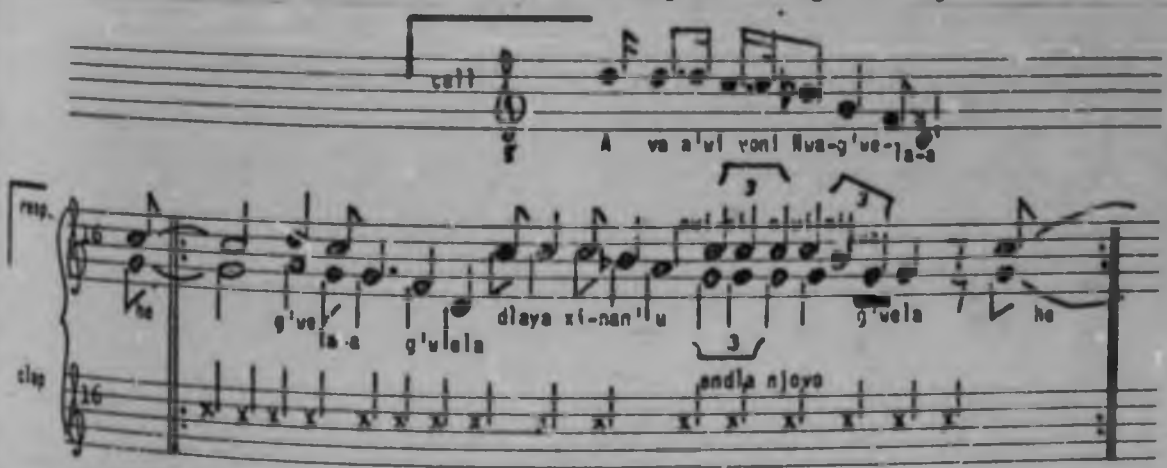
Transpos.: maj 3rd up



Beer-song Transcription 17. Ximbutana Ahi Tleha Hi Ngi Dyangi (Goat, We Sleep With Hunger)
♩ = 151
Cycle: 14 ♩
Transpos.: maj 6th up

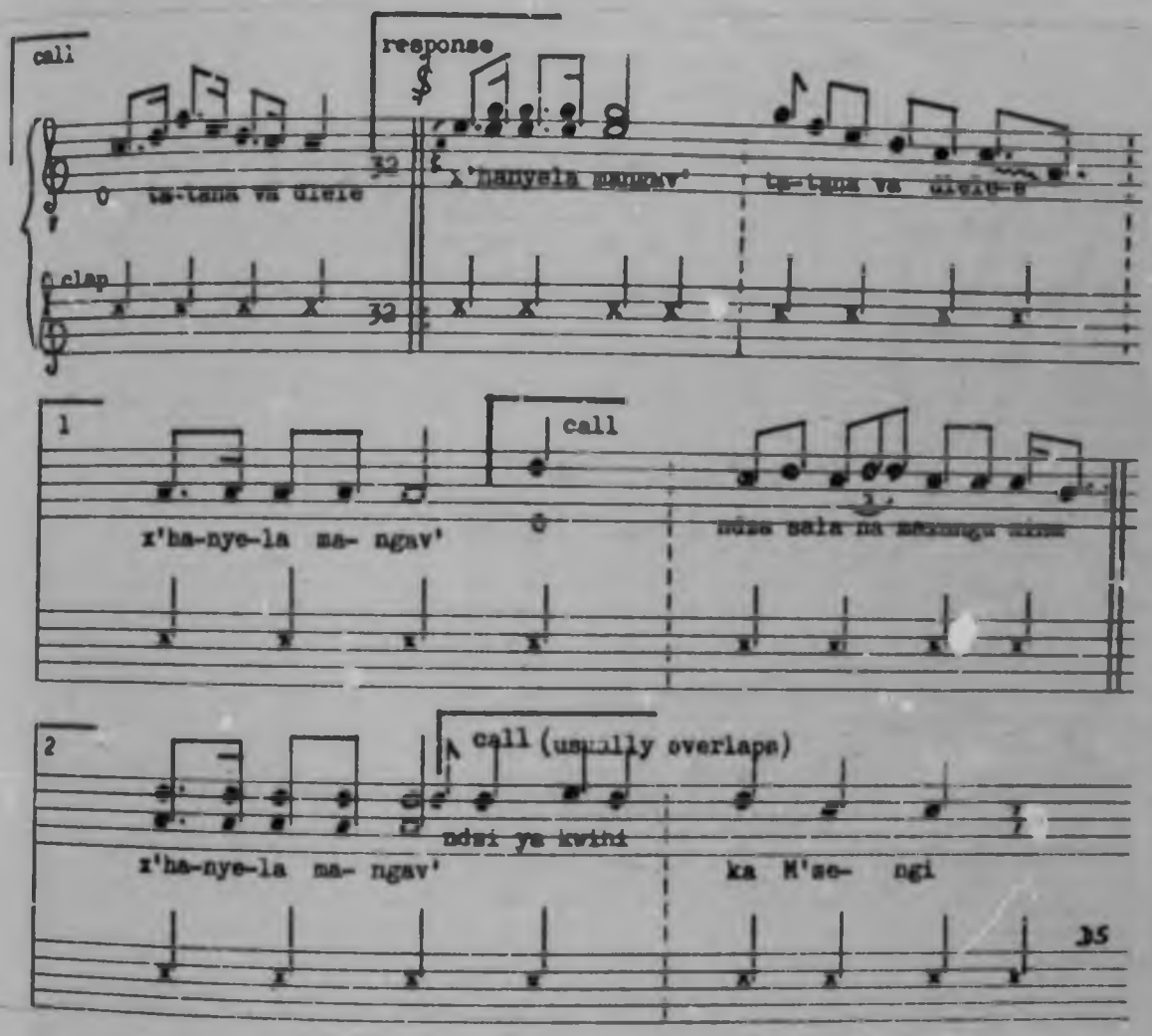


Beer-song Transcription 18. A Va N'wi Voni N'wa-Gwela (They Do Not See The Old Lone Buffalo)
♩ = 156
Cycle: 16 ♩
Transpos.: maj 3rd up



Beer-song Transcription 19. Tatana Va Dlele. Ndzi Te Sala
(Father Is Killed, I Remain Alone)

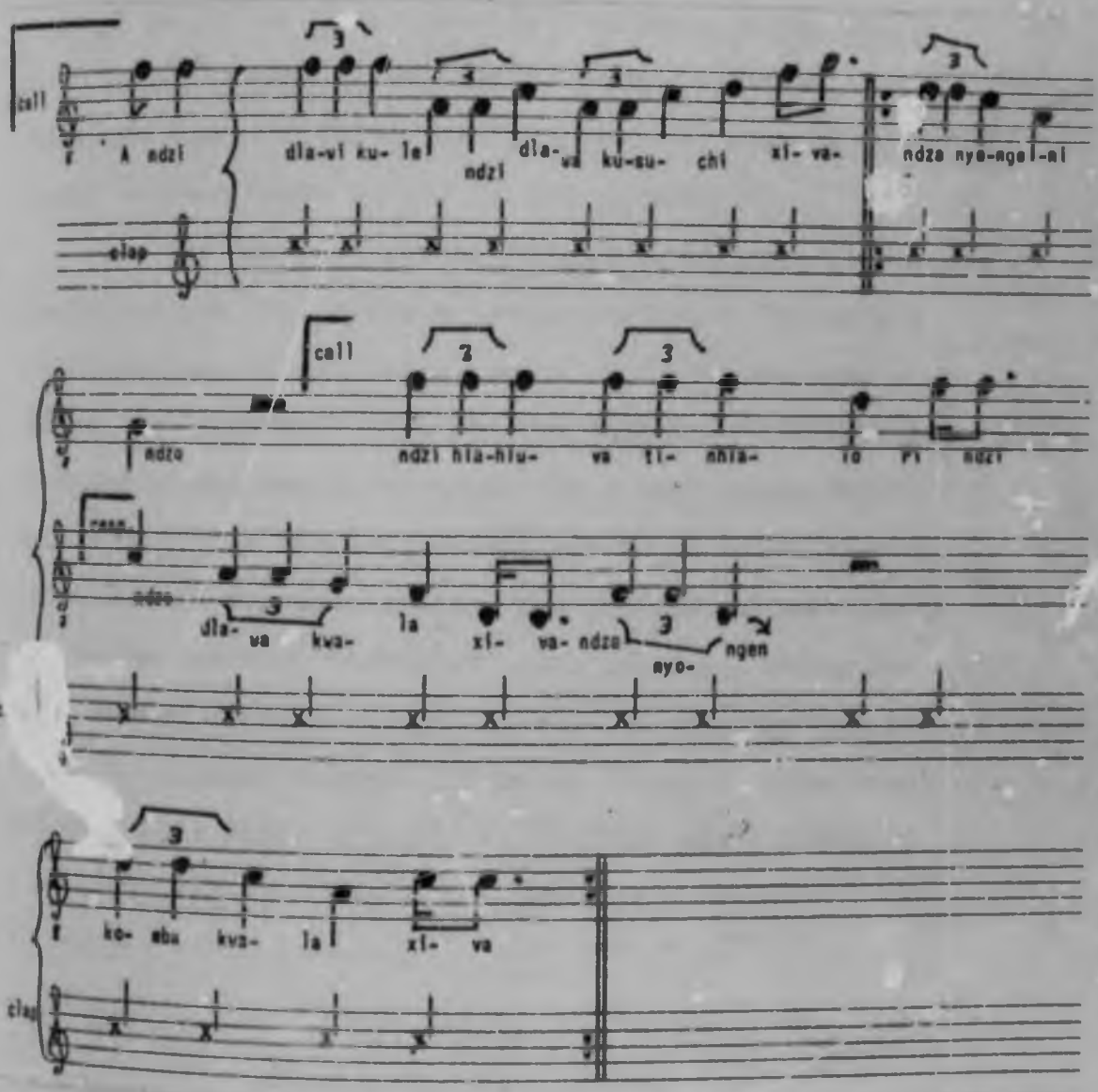
♩ = 144
Cycle: 32 ♩
Transpos.: nil



Beer-song Transcription 20.

♩= Cycle: 16 ♩

A Ndzi Dlawi Kule Ndzi Dlawa Kusichi Xivandza-Nzongeno. Ndzi Hlahlavu Rinhlolo Ri Ndzi Khomba Kwala (I'm Not Killed From Afar, But By Those Nearby. The Throwing-bones Speak)
Transpos.: min 2nd up



Note, in No. 10 above, that one of the performers provides a constituent of the desired overall rhythmic pattern by blowing on a small flute or whistle (nanga) made of bone.

Note in No. 17 above, the rather unusual metrical length of 14 ♩ Its 'denominator' -- 7 ♩ -- is more rare (a metrical length of 7 ♩ is used by the Venda in the thoro song of their vhusha rite,[1] and Sachs reports that many children's songs of India use "the typical, charming triputa rhythm of seven beats or 4+3 in the measure."[2])

The words of several of the aforegoing beer-songs provide insight into certain Tsonga customs. "If Only I Had Stayed Home Without Marrying, I Would Not Be Experiencing Such Anguish!" (No. 1), for instance, reflects the hardships traditionally undergone by a new Tsonga wife. She has no rights because she can gather no crops planted by herself the previous season, and she has no recourse because she has been 'obtained' with cattle. During her first week of marriage she fills all the waterpots of her husband's village, removes the ashes from all fireplaces, and smears the floor of every hut. This extra labour is known as ku korhoka. The new bride must also, of

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1. Blacking, John, "Venda Girls' Initiation Songs, Part I", African Studies, Vol. XXVIII, No. 1, 1969, p. 13.
2. Sachs, Curt, The Wellsprings of Music, Nijhoff, The Hague, 1962, p. 10.

necessity, cook at the fireplace of her mother-in-law, for she possesses no pots of her own.

Junod collected two Tsonga songs describing ku korhoka:

(a) Ba ta tshaha xihundju ni lihlelo
Ba ta kuma u tlokoli, ba tlokolisa
Ba ta kuma u kolopi, ba kopolisa
(orthography by Junod)

They will bring you the basket full of maize
When it is crushed they will make you re-crush it
When you've plastered the floor, you will do it again (translation by Junod) 3

(b) Ba yala na wo mbengana loko a boleka
li'Famba, u ya teka kwenu u buya wa ta sila
yala ni xudana, ba yala ni musana
Ba li'U ya teka kwenu u buya wa ta tlokola
(orthography by Junod)

They will not lend her a grindstone
They say "Get your own, then grind"
They will not lend her the pestle and mortar
They say "Get your own, then crush maize
(translation by Junod) 4

Beer-song 17,"Goat, We Sleep With Hunger", refers to the loss of certain crops due to flooding during heavy rains (March, 1969), but the Tsonga also sing or recite a form of 'thanksgiving' after good harvests -- the Appendix to this chapter includes a beer-recitation that serves this function.

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3. Junod, Henri, The Life of a South African Tribe, MacMillan, London, 1927, Vol. I, p. 198.
4. Ibid., p. 199.

Beer-song 18,"They Do Not See The Old Lone Buffalo", may refer to an ancient Ronga folktale in which a husband does not see the Buffalo-Helper of his wife -- a Wonder-Worker-of-the-Plains, who labours for her. When the husband eventually sees and kills the Buffalo-Helper, all the woman's relatives die also.[5]

If the song is allegorizing, the reference to a buffalo may represent a vestige of some totemic custom, although the Tsonga are today atotemic. Junod reports that 19th-century Tsonga regiments called Mamphondo ('those of the horn') "imitated buffalos",[6] and that the Tsonga "Nkuna tribe, whose totem is the buffalo ... borrowed this custom from the Sotho-Pedi".[7]

The most likely explanation of the song is that it refers to human bereavement.

Beer-song 19,"Father Is Killed, I Remain Alone", is a song whose idea is related to the following proverb:

Vana va sele rivaleni

Children are left in the lonely plain

As a forest creature or a mountain creature exposed on the open plain has no trees or crags as shelter, so does

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5. Radin, Paul, African Folktales and Sculpture, Random House, New York, 1964, p. 229.
6. Junod, Henri, op. cit., Vol. I, p. 469.
7. Ibid., Vol. II, p. 544.

a new widow face possible solitude with trepidation. Often she is taken over by the dead husband's brother, a custom known as ku hlanganisa.[8] Among the Tsonga, extended family relationships form a close-knit unit whose primary characteristic is interdependency. Junod collected a similar Tsonga song, as follows:

Tatana a ndzi siya
Na ndzi nga li na mumbeni!
Ndzi se psanga libaleni
Xa ndzi ta ya kwini mbuu!
(orthography by Junod)

My father has left me
And I had no other except him!
I remain alone on the earth
Where shall I go then? Alas!
(translation by Junod)[9]

Beer-song 20,"I'm Not Killed From Afar, But By Those Nearby, The Throwing-bones Speak," refers to divination by bone-throwing. A set of sixty-four animal bones is shaken within a skin pouch and then tipped onto an outspread goatskin to be 'read' (see Plate 50).

Bone-throwing is an ancient Tsonga custom, for a sixteenth century traveller noted that "the Botonga throw bones, believe in witches, and have many strange customs about the dead, like the one of leaving the hut of the dead."[10]

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8. Ramsay, T.D., "Tsonga Law In The Transvaal", An Essay, University of the Witwatersrand, Johannesburg, 1941.
9. Junod, Henri, op. cit., Vol. II, p. 189.
10. Paiva e Pona, A., Dos Primeiros Trabalhos dos Portuguezes no Monomotapa, Lisboa, Imprensa Nacional, 1892, p. 83, citing a letter from Silveira dated 1460.

Divination by bone-throwing frequently forms a part of the Tsonga beer-drink ceremonies, therefore an actual 'reading' is included in the Appendix to this chapter.

Summary of the Musical Characteristics of Beer-songs

A musical analysis of the performances of 60 beer-songs revealed the following:

(i) overall preference is shown for the intervals of the descending major 2nd, descending minor 3rd, and ascending 4th;
(ii) most of them use pentatonic melodic patterns;
(iii) all observe an overall pathogenic descent from an initial peak;
(iv) 40 utilize a rhythmic accompaniment of handclapping, or drums, or both;
(v) 31 possess a basic cycle of 8 or 16 units;
(vi) 53 utilize call and response.

Beer-songs are occasionally used as work-songs, given that the musical characteristics are suitable (i.e., well-defined call-and-response phrases of brief length, deliberate, loping rhythm in a symmetrical meter), and work-songs may occasionally be sung at beer-drinks. A brief discussion of work-songs is therefore relevent to this chapter.

WORK-SONGS (TINSIMU TA DZAVA)

Work-songs are recognized by the Tsonga as comprising that group of songs traditionally sung in the fields by work parties, and they call them tinsimu ta dzava (songs of the work party). This term also serves the Tsonga as a general term for all work-songs, including the following:

differences of social function, not of musical style:

- tinsimu ta kurima, songs for hoeing;
- tinsimu ta kuhlakula, songs for weeding;
- tinsimu ta kuthsovela, songs for reaping;
- tinsimu to kandza, songs for pounding;
- tinsimu ta tshiri, songs of the mortar;
- tinsimu ta kurhiya hlampfi, songs for netting fish;
- tinsimu ta tsheva, songs for spearing fish;
- etc.

The performance of work-songs varies according to the changing seasons of the year, and Nhlangulu ('time for the arrival of the rains' -- October) is the time that one hears songs for hoeing. Songs for weeding are heard from December to March, and songs for sinking hut centre-poles and transporting thatched roofs are heard in April, which is called Dzivanusoko -- 'time of the rainbow and the end of the rain'. May to September is a time when the newly-harvested maize is plentiful, and during the preparations for bulk beer-brewing one hears many pounding songs, in duet or ensemble.

Tsonga work-songs are designed so that their rhythmic stress clearly indicates to work-party parti-

cipants the points of 'action' and 'respite'. Their beat is slow, loping, and deliberate; their words, unlike those of most Tsonga songs, are generally related to the situation at hand. Most of these situations involve a group of adults of the same sex, gathered to dig a ditch, tend the crops, or pound and sift maize for porridge, beer, or storage.

In many Tsonga work-songs, the point of minimum vocal exertion coincides with the point of maximum physical exertion, as in the following example (= "Lift!").

Work-song Transcription 1. Ha Rhwala Mlamla Majapaka
(Lifting the Iron of the Japanese)

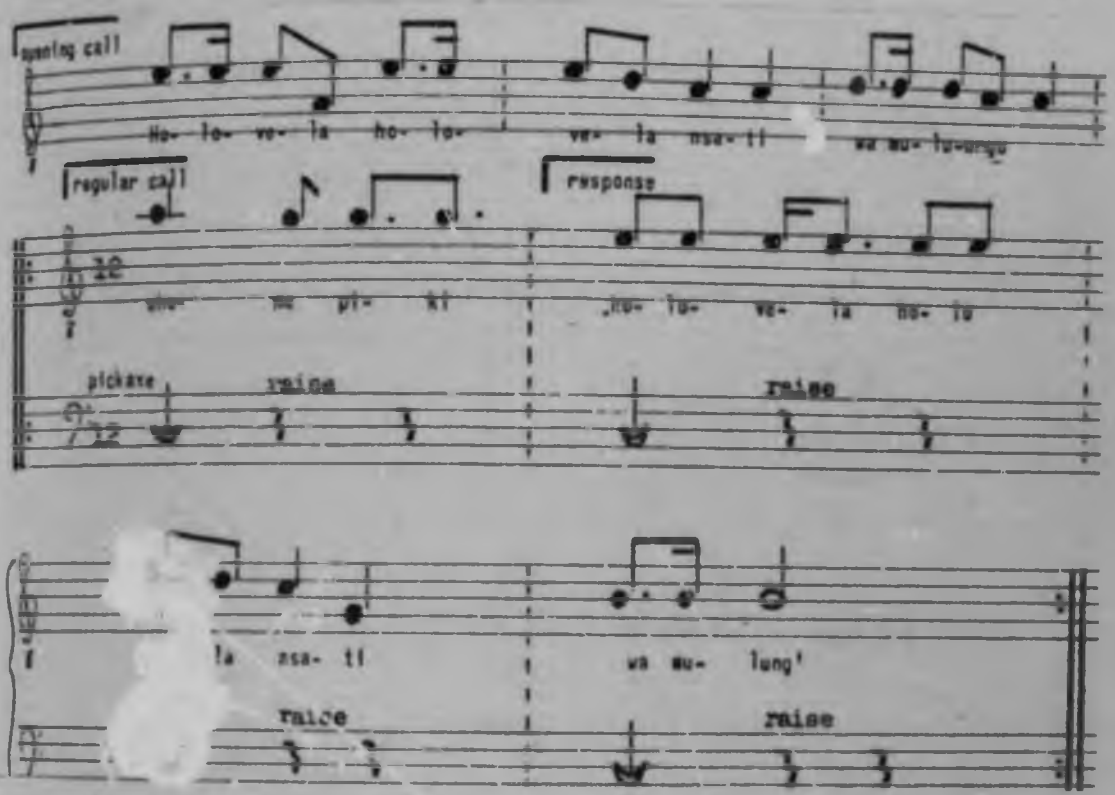
♩ = 100
Cycle: 8 ♩
Transpos.: maj 3rd up



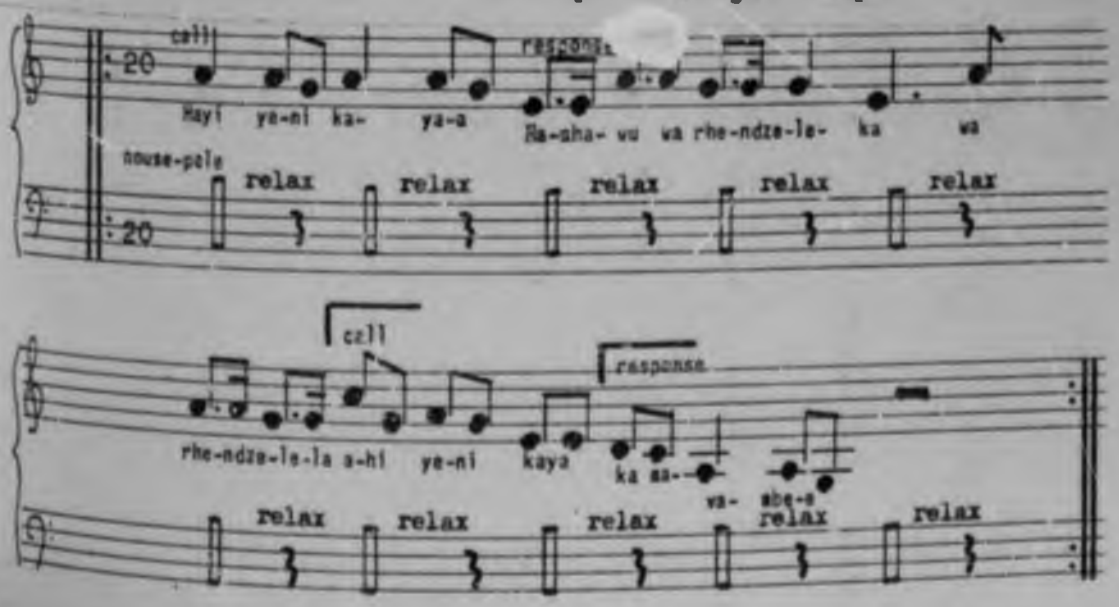
The foreman's call in the above song -- "ha rhwala" ('to lift') describes the action, and the labourers' response -- "mlamla MaJapaka" ('iron of the Japanese') -- describes material which was being lifted at the time of the construction of the Swaziland railway (Mozambique Tsonga are neighbours of the Swazi).

Work-song Transcriptions 2-5 show a road-digging song, a pole-sinking song, and two pounding songs, respectively.

Work-song Transcription 2. Shona Piki
(Dig With the Pick-axe)
♩ = 108
Cycle: 12 ♩
Transpos.: maj 2nd down



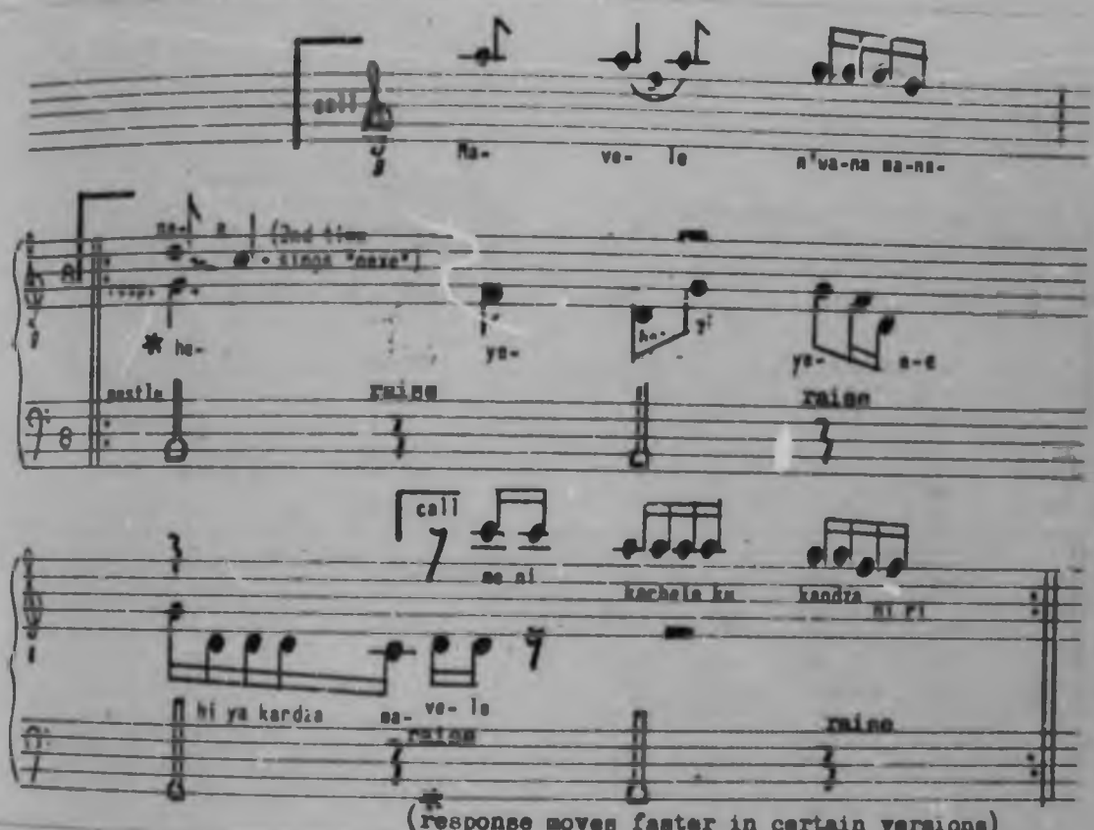
Work-song Transcription 3. Hi Yeni Kaya
(Let Us Go Home)
♩ = 104
Cycle: 20 ♩
Transpos.: maj 3rd up



Work-song Transcription 4. Hi Ya Kandza Mavele!
(We Crush Maize!)

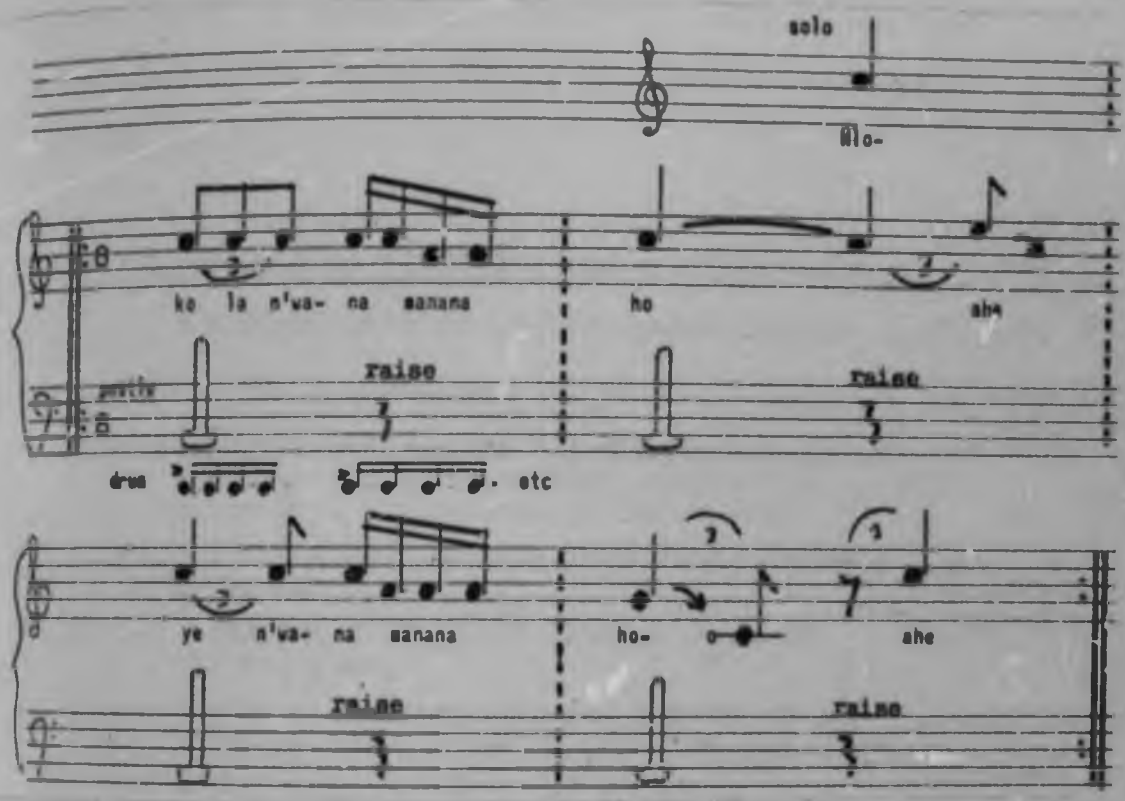
♩. = 92
Cycle: 8 ♩

Transpos.: maj 2nd up



* (response moves faster in certain versions)

Work-song Transcription 5. Tlhokolo, N'wana Manani
(Stamp, My Mother's Child)
♩. = 116
Cycle: 8
Transpos.: 5th up



The rhythmic pattern which a work-song observes is generally related to the task at hand, and the subject-matter is generally related to the immediate situation, thus dzava songs are less abstract than other forms of Tsonga communal vocal music.

The collective nature of work-songs is reinforced by the fact that, besides singing in concert, the participants are acting in concert, and when the purpose -

served by a Tsonga dzava work-party is of a tributary character, such as clearing land for the Headman or Chief (this is known as mpambulo), concerted word and act rise in testimony of fealty to the ruler within whose domain they till the soil.

Summary of the Musical Characteristics of Work-songs

A musical analysis of the performances of 15 work-songs revealed the following:

(i) all show a preference for the intervals of the descending major 2nd, descending minor 3rd, and ascending major 2nd;
(ii) all utilize exclusively pentatonic melodic patterns;
(iii) all observe pathogenic descent from an initial peak;
(iv) all show a tendency for the rhythm to be paced by some point of physical exertion;
(v) 9 employ a basic cycle of 8 units;
(vi) 11 utilize call and response;
(vii) 10 make direct verbal reference to the task being performed.

MEN AND WOMEN'S MUCHONGOLO DANCE (see Plates 51 and 52)

The term muchongolo derives from the verb ku chongolo, 'to stamp', and it is the name of a slow, dramatic pointing-and-stamping dance whose songs are known as mumyimisa -- 'the pointings'. Two men or two women (vakepe-ngoma -- 'keepers of the drum') enter the circle

with loping strides known as mungenisa ('putting inside') and, singing loudly in turn, commence violent baton-waving, pointing toward the sky and toward the audience. These gestures derive from similar movements used to drive birds from crops, and for this reason the action is called ku swaya, 'to chase off'. A fast section (mubiasa) then ensues, and this is followed by a concluding pointing action (mutlhokosa) in which the singer-dancer selects a new soloist. The retiring soloist frequently stands at the side continuing various antics known as ku huma, 'to break out'.

The present popularity of the dance is such that an article entitled Swigubu Na Michongolo (Drums and Muchongolo Dances) appearing in the May, 1969 issue of Nhluvuko ('Progress') drew numerous letters expressing the following opinions:

(i) ... education is worthier than ancient dances ...;

(ii) ... bad characters linger at dances ...;

(iii) ... the Zulu and Pedi have customs, so we must retain ours ...;

(iv) ... don't blame your ancestors that you are not Europeans ...;

(v) ... our struggle is great, and dancing does not win the diploma ...;

(vi) ... civilization is not intended to destroy our traditions ...;

(vii) ... we passed first-class even while exhibiting dancing ...;

(viii) ... muchongolo must not be eaten by the white ants ....

Muchongolo was described in 1910 by Daniel da Cruz as "maxongolu, ou danca de homens de todas as idades" (a dance for men of all ages).[11] A photograph provided by da Cruz shows one dancer brandishing a switch and leaping from the ground, while a second dancer faces the opposite direction, grimacing and stamping. Cuénod describes the dance as one in which young men "raise the knees high remaining in one place."[12] The Nhluvuko ('Progress') article presents a photograph showing two women in beaded skirts dancing and three women playing double-membraned xigubu drums. Curiously enough, Junod does not mention the dance.

Movements described in the air by the baton (nhonga) are an important matrix in muchongolo music -- the singing and dancing of the group defers to its occasionally-varied rhythmic indications. A chain of successive solo dancers can be 'named' by the nhonga, as can a supposed 'witch' in those muchongolo dances occurring at mancomane. Between the baton-wielder and the drummer there must of necessity exist a good deal of musical empathy, for the xigubu drum's two membranes are carefully tuned apart in order to convey choreographic directions. Muchongolo

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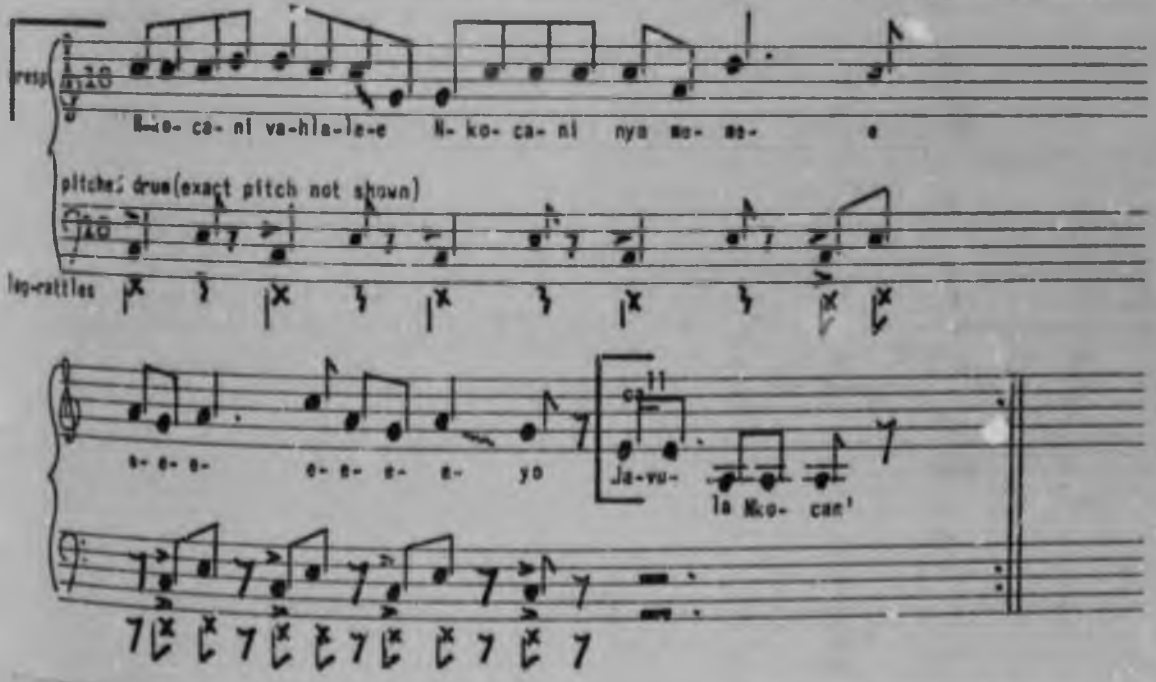
11. da Cruz, Daniel, Em Terras de Gaza, Gazeta das Aldeias, Porto, 1910, p. 177.
12. Cuénod, R., Tsonga-English Dictionary, Swiss Mission in South Africa, Johannesburg, 1967.

specialist Fanyias Chavango of Moamba (Mozambique) employs three carved ndzumbana drums of various tunings, plus two mafowa hand-rattles for his rhythmic accompaniment.

The Pedi have a muchongolo pipe dance, and the Tswa have a muchongolo tumbling dance. These dances, however, differ considerably from the Tsonga muchongolo dance. A selection of Tsonga muchongolo songs is given below.

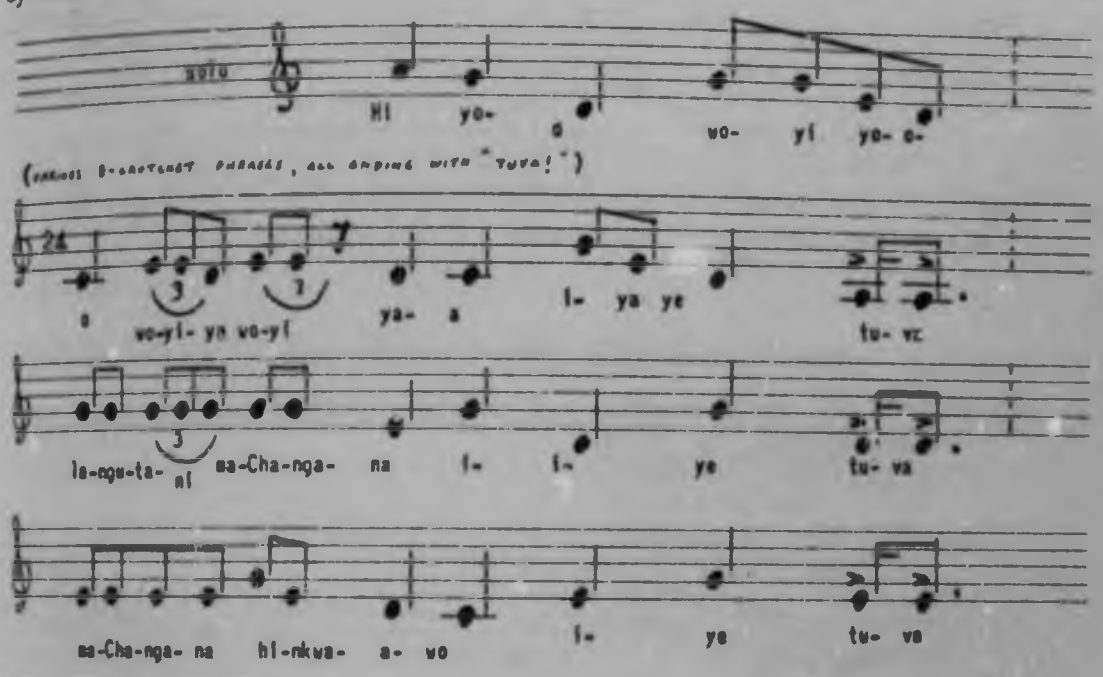
Muchongolo Songs Used Within a Mancomane ('Exorcism') Context

Muchongolo Song Transcription 1. Nkocani Vahlale (Nkocani Calls)
♩ = 160 Transpos.: nil
Cycle: 18 ♩



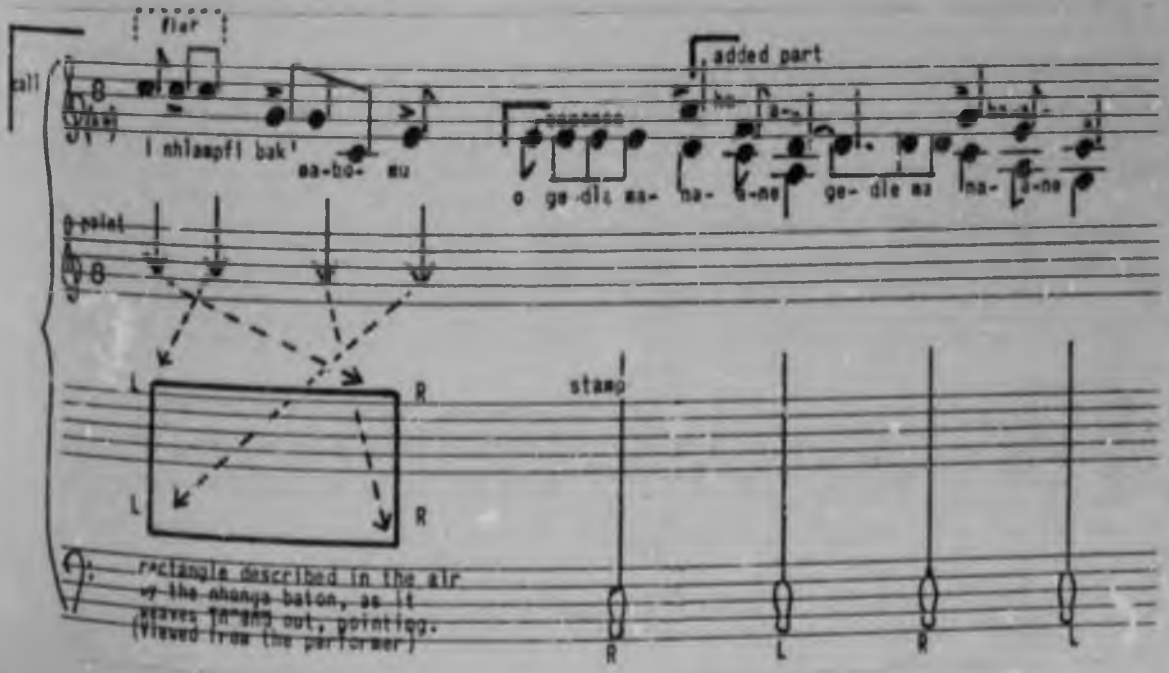
Muchongolo Song Transcription 2. Tuva Langutani Ma-Changana
(Regard The Dove, Shangaans)
Transpos.: 5th up

♩ = 90
Cycle: 24 ♩

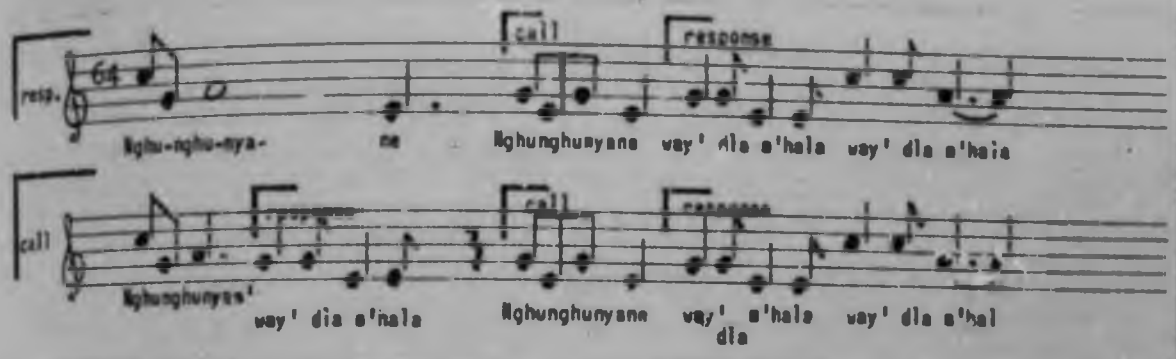


Muchongolo Song Transcription 3. I Nhlampfi Baku Mabomu
(The Fish Twists Like This)
Transpos.: maj 3rd up

♪ = 180
Cycle: 8 ♩.

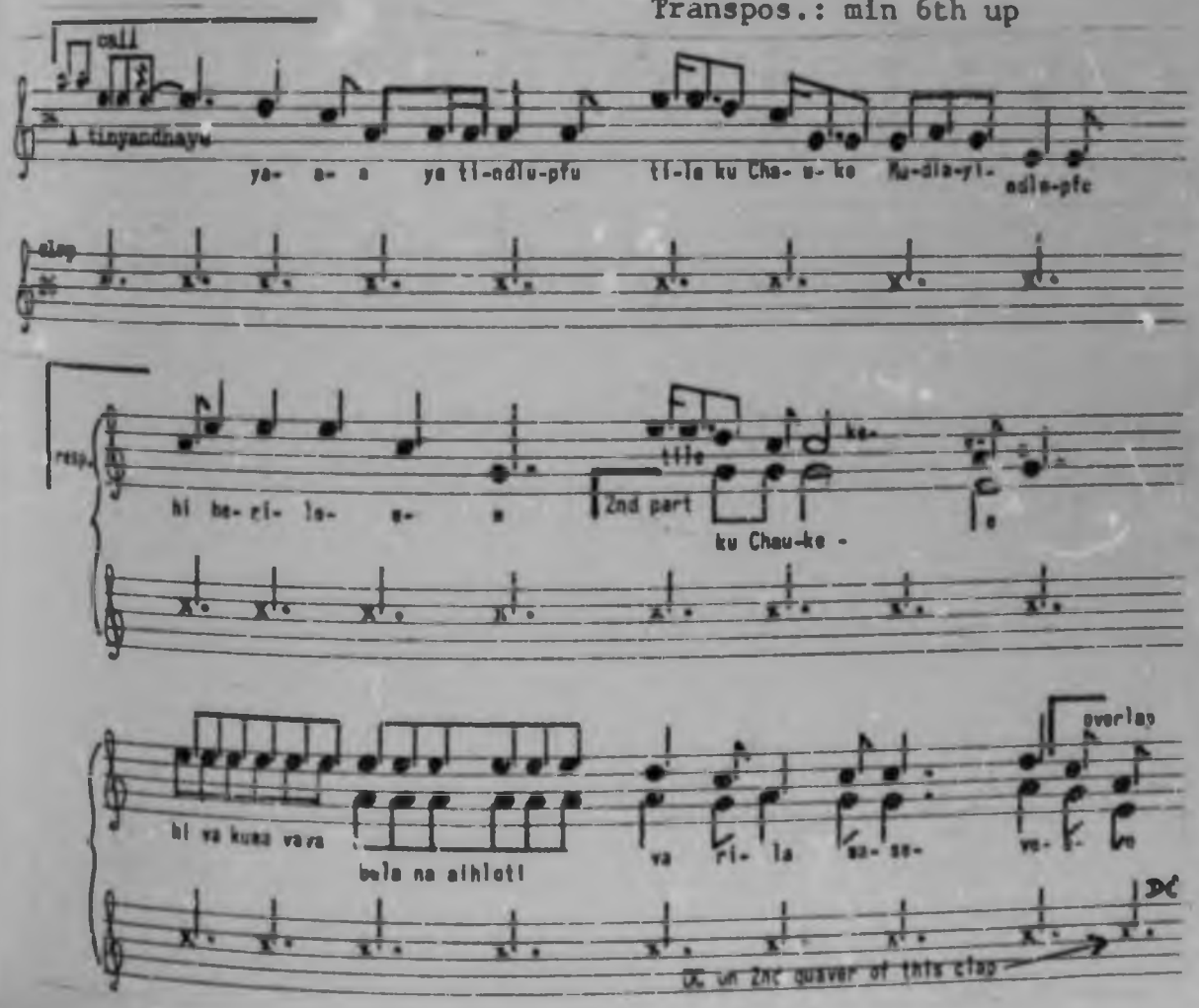


Muchongolo Song Transcription 4. Nghunghunyane
(Chief Nghunghunyane)
♩. = 106
Cycle: 64 ♩
Transpos.: maj 3rd up



Muchongolo Songs for Beer-drinks and Mine Dances

Muchongolo Song Transcription 5. Tinyandhave Ya Tindlopfu
Tile Ku Chauke (Men, Elephants Destroy Corn At Chauke's)
♩. = 104
Cycle: 26 ♩.
Transpos.: min 6th up

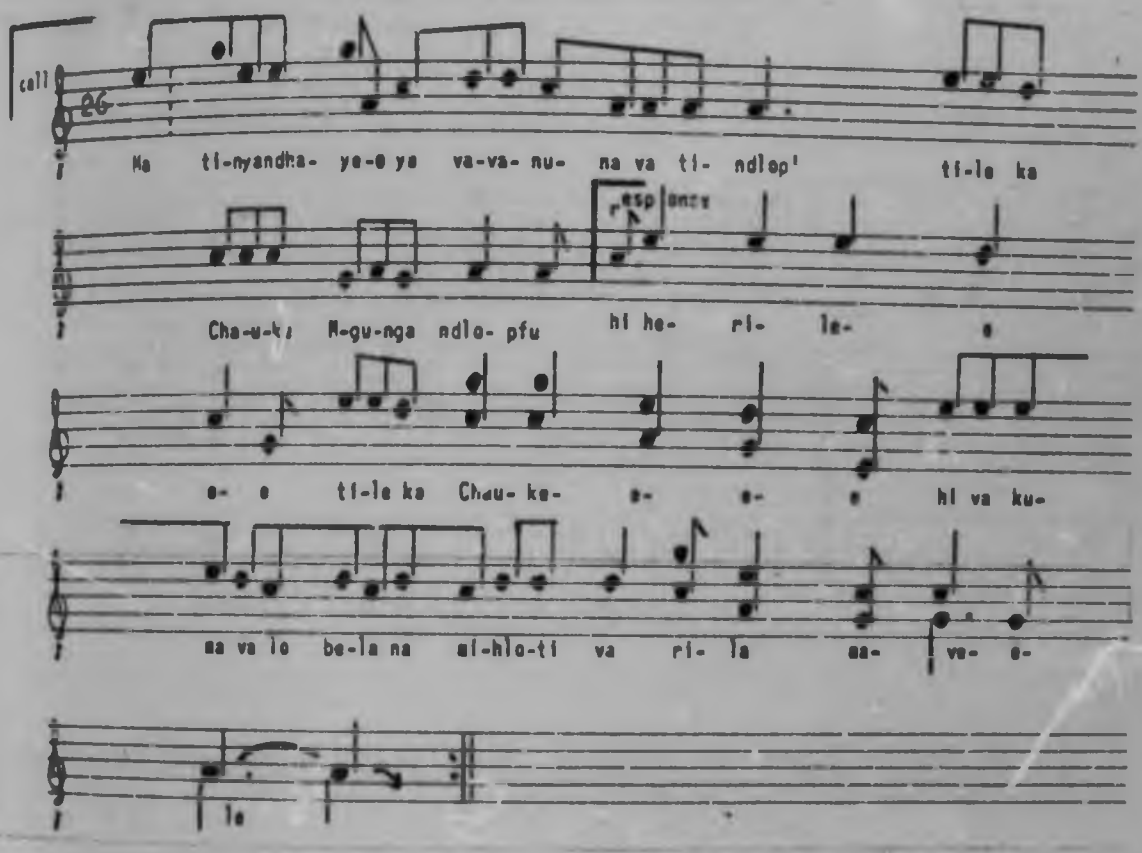


Muchongolo Song Transcription 6. An Alternative Version Of The Above

♩. = 100

Cycle: 26 ♩.

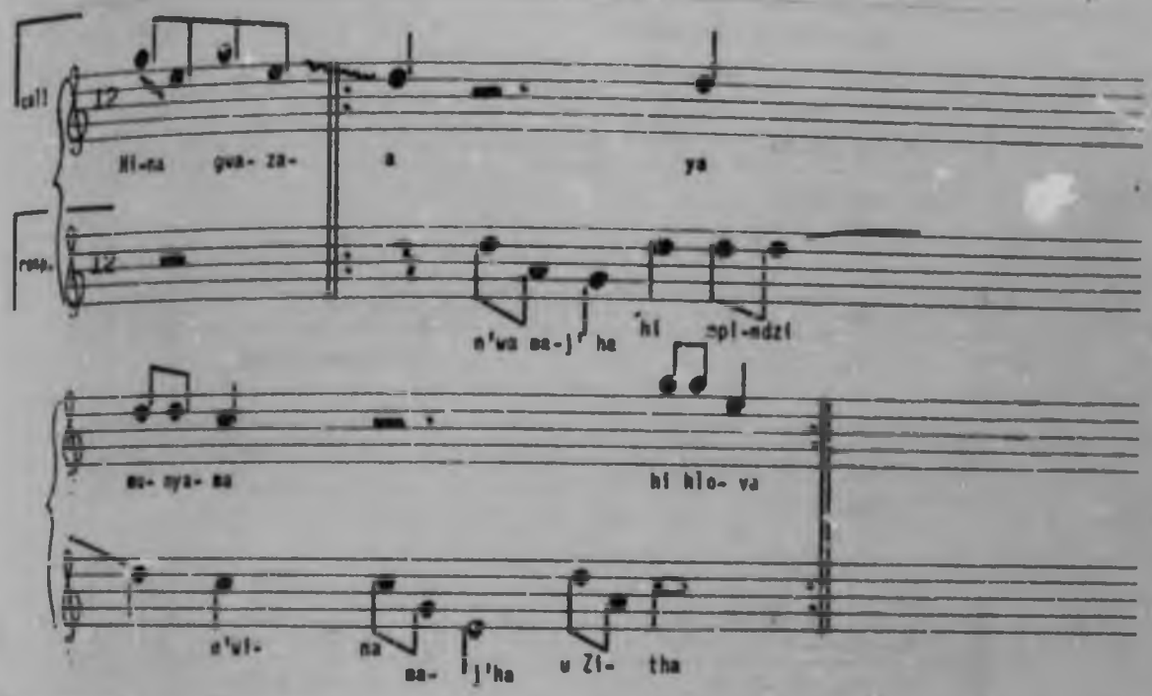
Transpos.: min 2nd up



Muchongolo Song Transcription 7. Hina Gwaza N'wa Majaha Hi Mpindzi (Stab The Man With A Pick)

♩ = 84
Cycle: 12 ♩

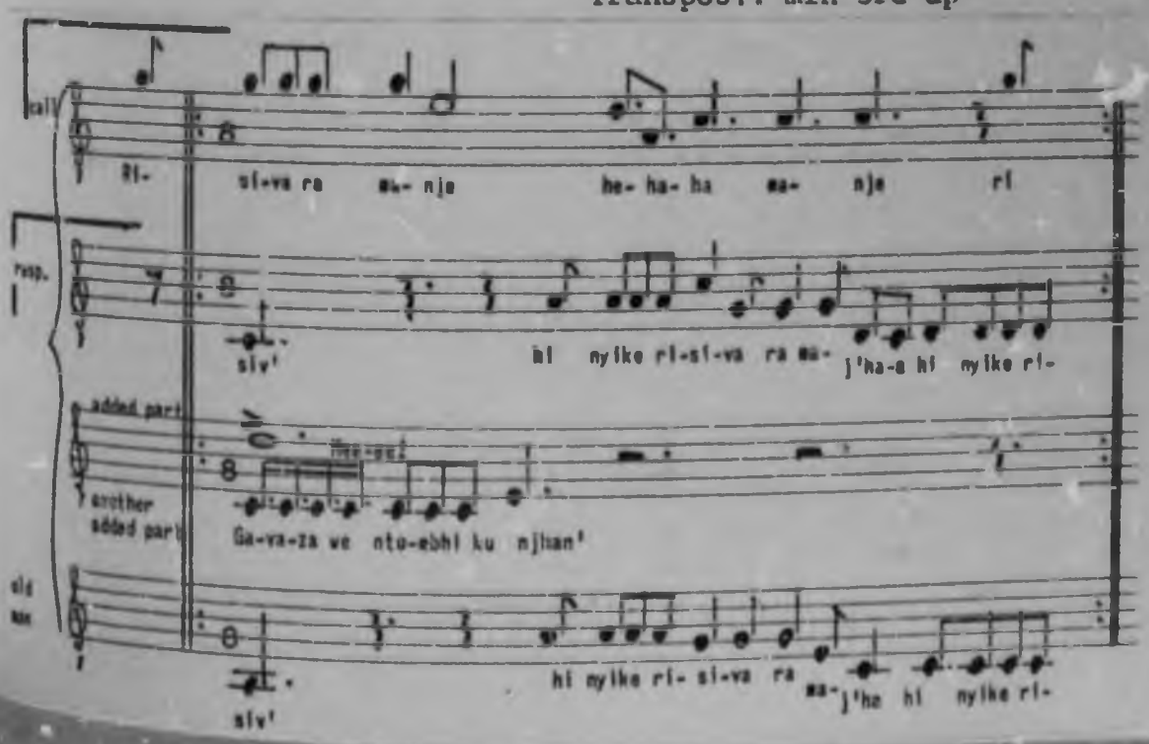
Transpos.: min 7th up



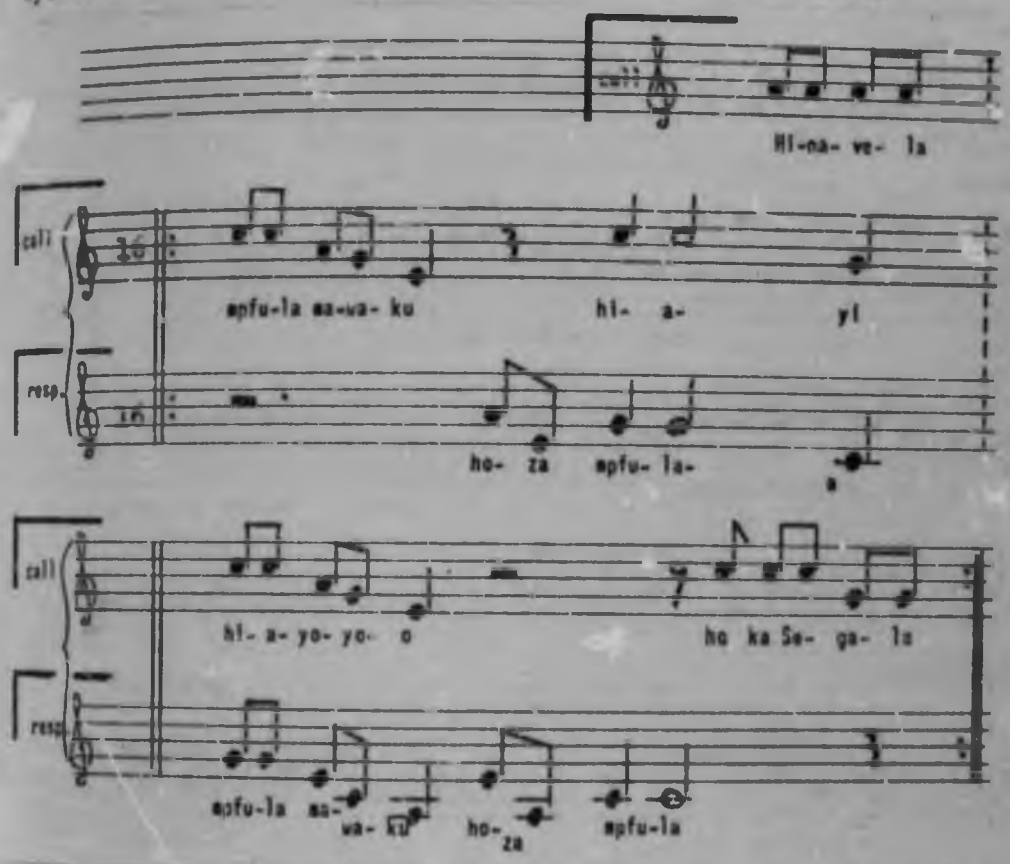
Muchongolo Song Transcription 8. Risiva Ra Manje Ra Majaha (Pass Us the Feather for The Gentleman)

♩. = 87
Cycle: 8 ♩.

Transpos.: min 3rd up

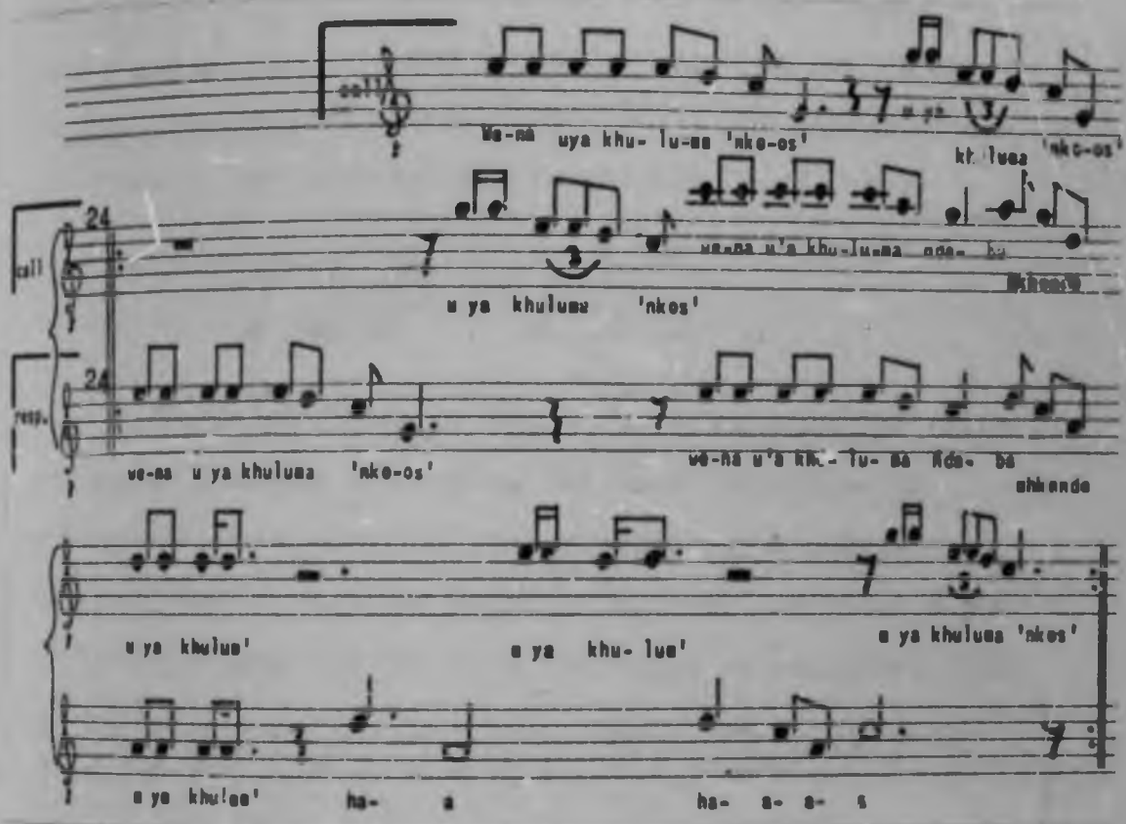


Muchongolo Song Transcription 9. Hinavela Mpfula Mawaku
(We Long for the Rain)
♩ = 102
Cycle: 16 ♩
Transpos.: 4th up



Muchongolo Song Transcription 10. U Ya Khuluma Nkosi
(The Chief Speaks)

♩ = 150
Cycle: 24 ♩
Transpos.: min 2nd up



Note, in No. 1 above, how the dancers' movements are conveyed by the sound of the leg-rattles, and how both are led by the pitched drum into the following interesting Muchongolo rhythm:



Note, in No. 3 above, use of the quaver-grouping of 3+3+2, described by Sachs as "ubiquitous."[13] Gibling describes it as "Afro-Cuban" in the form of the rhumba, thus and Jones describes it as "Afro-American" in the form of the samba."[15] The latter writer also gives an Ewe bell-pattern containing 3+3+2, thus:



The 3+3+2 rhythm in No. 3 above provides for baton-pointing at 2-quaver intervals; for vocal syllables at 3+3+2-quaver intervals; for foot-stamping at 4-quaver intervals; and a recurrent overall metrical length of 8 ♩. for the whole song and the movement which it suggests, thus:

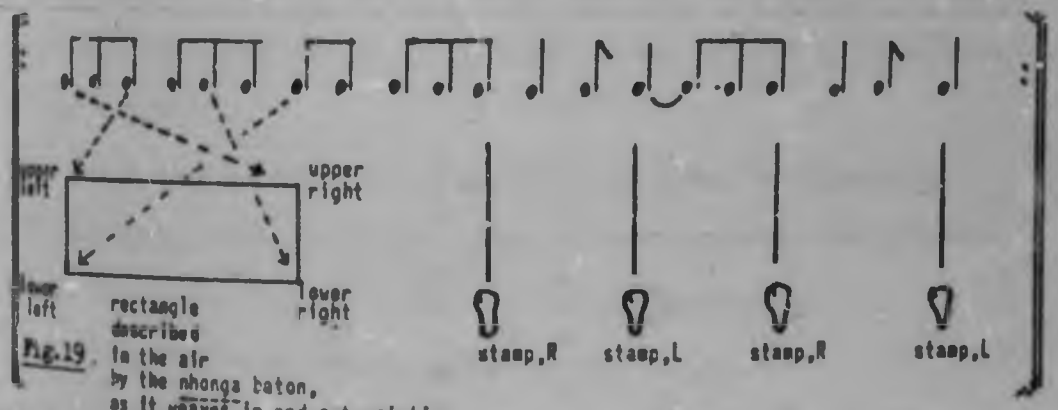


Fig.19. rectangle described in the air by the nhonga baton, as it weaves in and out, pointing

13. Sachs, Curt, op. cit., p. 118.
14. Gibling, R.S., "Notes On the Latin American National Dances", Newsletter of the African Music Society, Vol. I, No. 4, June, 1951, p. 32.
15. Jones, A.M., Studies in African Music, Vol. I, Oxford University Press, London, 1959, p. 114.

Note, in Nos. 1-4 above, that mancomane muchongolo singing is frequently unisonic -- this may reflect the high volume level and lack of 'harmonic' subtleties at the all-night 'exorcism' dances. In contrast, the beer-drink muchongolo singing in Nos. 5-10 exhibit much 'harmony'.

The texts of the songs shown in Nos. 8 and 9 have interesting histories. Hi Risiva Ra Majaha (Pass Us The Feather For The Gentleman -- No. 8) was originally a wedding song sung only when the bride is a virgin, and the 'feather' supposedly refers to a goat. Junod explains the allegory thus:

> A goat is killed, a goat called 'the feather' because it is, as it were, a feather in the fiancée's hair. 16

A real feather is, in fact, often worn in the virgin bride's hair, and the goat which is killed is an offering in honour of her virginity.

Although the given version of Song 9, Hinavela Mpfula Mawaku, was recorded after a harvesting, the present writer has heard it sung during the commencement of harvesting at the women's symbolic ku sesa dance. The occasion was a 'first fruit' beer-drink, and the women advanced in line abreast bending alternately to each side. With the toes of each raised foot they shuffled the earth

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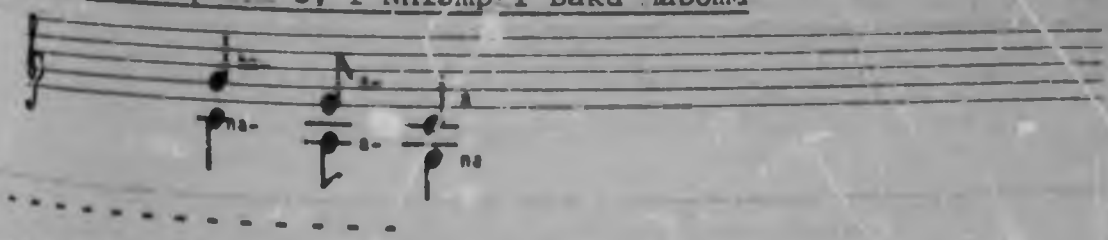
16. Junod, Henri, op. cit., Vol. I, p. 117.

in front of them, an action which resembles Cuénod's description in his translation of the verb ku sesa: "to make a small hole with the foot, drop in a seed, and cover again with the foot".[17] Daniel da Cruz describes massessa as a "dance das donzellas (dance of maidens)".[18]

The song has also been heard at a men's beer-drink dance known in urban areas as ku chaya mandla, or makwaya, which features slapping of the fist into the opposite palm. Chaya is a Zulu word meaning 'to play an instrument', mandla is Tsonga for 'hand', and makwaya is derived from the English word 'choir' (see Plate 53).

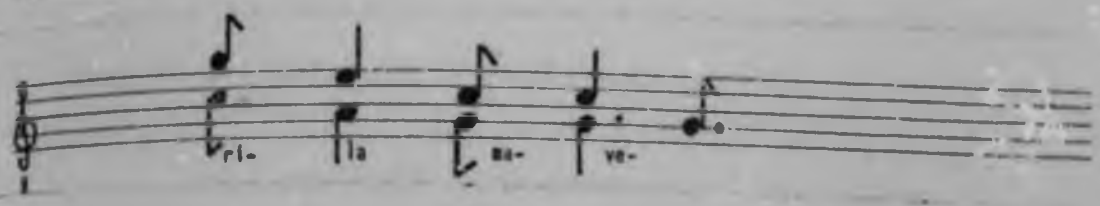
Both beer-songs and muchongolo songs utilize predominantly descending pentatonic melodic patterns. The tones sung by a second part, when present, consist of the 4th or 5th, selected systematically by a form of 'span' process. The use of this 'span' process in Tsonga communal vocal music is more common than that of exactly parallel 'harmony', and four examples are given below.

Example of use of the 'span' process: Muchongolo Song Transcription 3, I Nhlampfi Baku Mabomu

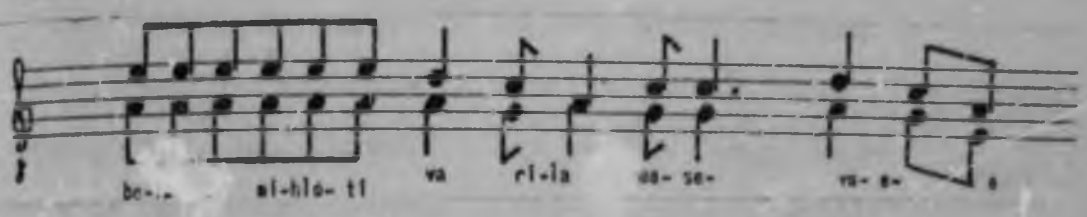


17. Cuénod, R., op. cit., p. 185.
18. da Cruz, Daniel, op. cit., p. 177.

Example of use of the 'span' process: Muchongolo Song Transcription 5, Tinyandhaye Ya Tindlopfu Tile Ku Chauke



Example of use of the 'span' process: Muchongolo Song Transcription 6, alternative version of the above



Example of use of the 'span' process: Muchongolo Song Transcription 9, Hinavela Mpfula Mawaku



Summary of the Musical Characteristics of Muchongolo Songs

A musical analysis of the performances of 30 muchongolo songs revealed the following:

(i) muchongolo songs show an overall preference for the intervals of the descending major 2nd, descending minor 3rd, and descending 4th;

(ii) all utilize pentatonic melodic patterns;

(iii) all observe pathogenic descent from an initial peak;

(iv) typical muchongolo drumming patterns contain irregular accents and dramatic gaps;

(v) 22 employ uncommon meters (only 8 use a basic cycle of 8 or 16 units);

(vi) 2[illegible] call and response.

(vi) 26 utilize call and response.

The beer-drink configuration of sub-styles includes beer-songs, work-songs, muchongolo music, initiation school coming-out songs, and various classes of songs which, in the music of many other African peoples, comprise separate categories (birth-songs, wedding-songs, and funeral-songs -- the Tsonga regard these as beer-songs because their purpose is still a 'beer-party').

Based both upon the number of songs available and the frequency of performance, the configuration constitutes the largest single musical category. This is not to imply that beer-drink music is, to the Tsonga, more significant than khomba, which, as we have seen, is in the hands of the culture-guardians and is equally if not more ritually meaningful. But beer-drink music does feature prominently at the Tsonga 'court', and this aspect, together with the question of musical centrifugality, is the subject of two figures appearing in the Summary and Conclusions at the end of this thesis: Figure 24, The Beer-drink Complex of Sub-styles As the Nucleus of Tsonga Vocal and Instrumental Music; Figure 25, Beer-drink Music As Tsonga 'Court' Music and Inter-'court' Music.

Appendix Giving The Words and Translation Of Some Songs Contained In This Chapter

Beer-song 2

Xi Fikile N'wakwele

Call: Xi fikile n'wakwele
Response: Dumalizwe n'wakwele Dumalizwe!
Call: Xi nga fika n'wakwele /
Xi ta tlela na le handle /
Xi ta rindzela ye nuno /

The Complainer Arrives

Call: The complainer arrives
Response: Dumalizwe the complainer!
Call: The complainer has really come /
She will sleep outside /
She waits for her husband /

Beer-song 4

Vukali Bya Xinkwa Na Cheleni

Call: Vukali bya xinkwa
Response: Na cheleni ho mayana!
Call: Lomu tindlwini, o mayana!
Response: Wa navelo, majaha

Solo shout: U ngo kayakaya lomu xibedlhela
Na ku yimbelerisiwa?

The Scarcity of Bread and a Shilling

Call: The scarcity of bread
Response: And a shilling, oh I wish!
Call: Like those in the house, oh I wish!
Response: Longing for it, gentlemen

Solo shout: Why are we just lingering arcund
Singing near the hospital?

Beer-song 5

Byala hi Lebyi Maseve

Call: Byala hi lebyi maseve
Response: Hi lebyi maseve
Call: Byala va nyikana hi ku tivana /

Solo shout: Hatlisa, hatlisa, A ndzi se nwa!

Here's Beer In Friendship (between future in-laws)

Call: Here's beer in friendship
Response: In friendship
Call: They give each other beer on
a 'betrothal' basis /

Solo shout: Hurry, hurry, I lack my share!

Beer-song 8

Xibazani, Manane

Call: Xibazani
Response: Xibazani, manane
Call: Xibazani
Response: Ndzi ya klayisa vana va mina

The Small Bus, Mother

Call: The small bus
Response: The small bus, mother
Call: The small bus
Response: I am going to look after my children

Beer-song 9

Vanuna Lavakulu Va Lava Ku Ni Dlaya

Call: Vanuna lavakulu
Response: Va lava ku ni dlaya ndzi file, manane
Call: Kwece-kwece banga!/

Giants Wish to Kill Me

Call: Giants
Response: Wish to kill me, mother
Call: Sharpening a chopper! /

Beer-song 10

A Wu Fangi Leswi, Hi Ku Gangisa Vasati Va Van'wani!

Call: A wu fangi leswi
Response: Hi ku gangisa vasati va van'wani
Call: A wu fangi leswi
Response: Wena vula kwenze njhani?

Dead, Becaus of Seducing Other Men's Wives!

Call: You are now dead
Response: Because of seducing other men's wives!
Call: You are now dead
Response: And how did it happen?

Beer-song 11

Hon'wi! Wa Kanganyisa

Call: Hon'wi, hon'wi!
Response: Wa kanganyisa, manawe!
Call: A xibedlhela / Kengeleta /
Ku na mavabyi / Ha kombisiwa /
A ka Matiyane timhisini

Hon'wi! You Deceive Me

Call: Hon'wi! hon'wi! (sound of hyena)
Response: You deceive me, by my mother!
Call: At the hospital / It has found us /
There are diseases / We are so distraught /
At Matiyane where there are hyenas /

Beer-song 13

Vari Kokwana La Mutini Kasi Va Gangisana Mina

Solo: Vari kokwana kokwana la mutini
Kasi va gangisana, mina mhane
Vari sivara sivara la mutini

They Deceive, Calling "Grandfather",
But They Court Each Other

Solo: They deceive, calling "grandfather, grandfather"
But they court each other, mother mine!
They call "sister-in-law sister-in-law"

Beer-song 15

Swivulavula Nkata Mina

Call: Swivulavula nkata mina
Response: Swi na N'wa-Gwayimane
Ha vukwele kaya
Call: N'wa-Maxalani
Response: Wa hemba kosi
Swin'wani swi na wena
Ha mukwele kaya

Gossipping Wife Of Mine

Call: Gossipping wife of mine
Response: The daughter of Gwayimane has them
Call: The daughter of Maxalani
Response: You are a liar
A quarrelsome one and
Argumentative

Beer-song 16

Ximanjemanje

Unison chorus: Ximanjemanje xale ntsungeni mara
hayi ahi ku saseka
Ganga majaha, u ri ntsanana mara
hayi ahi ku saseka

These Modern Times

Unison chorus: These modern times they are so
beautiful
Love, young men, while you
are young

Beer-song 18

A Va N'wi Voni N'wa-Gwela

Call: A va n'wi voni N'wa-Gwela
Response: He gwela, gwela, dlaya xinara
u endla njovo!
Call: Ndzi ta swi yini, N'wa-Gwela /
Va byela mani, N'wa-Gwela /
A nohi na nwini, N'wa-Gwela /
Ndzi kala xaka, N'wa-Gwela /
Ndzi ta endla yini, N'wa-Gwela /

They Do Not See The Old Lone Buffalo

Call: They do not see the old lone
buffalo ("widow")
Response: Buffalo, buffalo, kill a toad
for its skin!
Call: What shall I do, buffalo? /
To whom are they telling it, buffalo? /
I am without husband, buffalo /
I am without relatives, buffalo /
What shall I do, buffalo? /

Beer-song 19

Tatana Va Dlele, Ndzi Ta Sala

Call: Tatana va dlele
Response: Xihanyela mangava tatana va dlele
Call: O ndzi ta sala na maxangu mina /
O ndzi ya kwiki ka Misengi /
O maxangu ya Gavaza! /
Ndzi ta bye'a mani tatana? /
N'wana manani va dlele /
Leswo kala na makwerhu /

Father Is Killed, I Remain Alone

Call: Father is killed
Response: I live to suffer, father is killed
Call: I remain alone with my misery /
Where shall I go without Misengi? /
Oh the sufferings of Gavaza! /
To whom shall I tell it about
my father? /
My mother's child is killed /
I have neither brother nor sister /

Beer-song 20

A Ndzi Dlawi Kule Ndzi Dlawa
Kusichi Xivandza-Ngongeno. Ndzi Hlahlavu
Tinhlolo Ti Ndzi Khomba Kwala

Call: A ndzi dlawi kule
Response: Ndzi dlawa kusichi xivandza-nyongeni
Call: Ndzi hlahluva tinhlohlo ti /
Ndzi komba kwala xivandza-nyongeni /
N'wana-Gavaza ni va-Misengi /
Ndzi dlawa kwala xivandza-nyongeni /

I'm Not Killed From Afar, But By Those Nearby.
The Throwing-bones Speak

Call: I'm not killed from afar
Response: But by those nearby
Call: I throw the bones /
They reveal it's just nearby /
Child of Gavaza and Misengi /
I am killed nearby /

Beer-drink recitation recorded at Chavani, 1969
(included here because of the rhythmic clap
(ku phokoteriwa -- see 8th line)

Ku Luma Nguva

Solo speech: Ku ne N'wa-Mkhacane!
A wu ti na swhlangi haleno ke?
Hi la ku ta hi ta chela mati
Rixile mi ta dya matimba
Na makalavatla mi nga ta yiva
Tanani na swihlangi
Ku yima Mgwanya!
Shouted order: Ku phokoteriwa!
(all start slow rhythmic clap)
Solo speech: A hi sunguleni ka!
Pfumelani!
Half-sung choral response: Sika!
Solo speech: Wena Mkhacane la / Na wena Mgwanya / Na wena Hanyeleni, na wena Makhawukani, na wena Madumelani / Ringani byalwa hi byo byebyi / Hi dya matimba la / Vana va tsaka ka / Hi nga vona va mikanyi ne vakunlu hi vonavu vutomi / Vutomi ha ku saseka / Lo na mina ni n'wi rivaliku ka / A ndzi rivalivu / A ni swi tivi / N'wana ntsanana / Wena Makhandeni / Dyanani matimba hi lawa / Hi dya mbila hi leyi / Hi yo mbila ya ka hina ya xikhale / A mi nga swi tivivu ka / Mi hi tivivu n'wina vo fa khale / Na wena N'wa-Rhangani / Makhandeni kwi? / Minyayi kwi?/ A hi n'wi rivalangi / Bvumela vutomi / Ne vurha bye mdzimu / A hi dyeni hinkwerhu / Na vankanyi na vaguyu / Nkulungwani hayi xeeeee! Ewee! / Nkulungwani-i-i!

o 'Bite' the Fruits of the New Season

Solo speech: You, Child-of-Mkhacane!
Shall we assemble the children?
We want to spill water together
It is already late
Thus will you eat sugar-cane
and watermelon
No need to steal
Come, Mgwanya

Shouted order: Make sound with your hands!
(All start slow rhythmic clap)

Solo speech: Let us commence then, assail me with your "Sika!"

Half-sung choral response: Sika!

Solo speech: You, Mkhacane here / And you Mgwanya / And you also Hanyenleni, Makhawukani, and Madumelani / Taste the beer, here it is / We eat the sugar-cane / Children, it is time to rejoice / To see marula and kuhlu beer-fruit / We see life also / Life is beautiful / The one whom I do not remember, then he also must forget me / I know nothing, for I am in my youth / You, Makhandeni / Eat sugar-cane, here it is / We also eat maize porridge here / This is our food of olden times / Know ye it also / You must know us also, you, our ancestors / And you, Child-of-Rhangani / Where is Makhandeni? / Where is Minyanyi? We did not forget her / Whosoever forgets me, I forget her / We are provided for, thus we have health / Like a bright rainbow / Therefore, let us all eat / Let us eat the nkanyi fruit / Thus I call Chay-weee! / Thus I call!

In former times, recitations such as this accompanied the ceremony of luma (to consecrate fruits of the new season), and the third line -- "we will spill water together" -- may refer to an act called ku kapitela, wherein the officiant expels water from the mouth. The

Tsonga, however, sometimes talk of "drinking water" when they mean beer, as the following song (collected by Junod) indicates:

> Are you the master of the village?
> Are you not going to give us water
> to drink?
> We don't mean well-water
> We mean beer and brandy! [19]

The marula beer-fruit comes from the nkanyi tree, and for this reason the latter is revered. When adolescents of either sex come of age they are said to have 'drunk the nkanyi', and when the dead are interred a branch of the nkanyi serves as a pillow.

Of interest, also, is the line "like a bright rainbow", for many African peoples fear the rainbow, associating its presence with the cessation of rain. The Luyi believe that it is a fire which burns the leaves off trees; the Kikuyu, that it is a man-eating beast; the Ewe of Togo, that it is a snake's reflection;[20] the Ila of Zambia, that it is a fire-breathing ram; and the Masai, that it swallows their cattle.[21] The Pedi, however, who are neighbours to the Tsonga, sing a chief's praises by comparing him to a giant rainbow.[22]

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19. Junod, Henri, The Life of a South African Tribe, Vol. II, MacMillan, London, 1927, p. 199.
20. Werner, Alice, Myths and Legends of the Bantu, Cass & Co., London, 1968 (reprint), p. 231.
21. Parrinder, Geoffrey, African Mythology, Paul Hamlyn, London, 1967, p. 77.
22. Huskisson, Yvonne, "The Social and Ceremonial Music of the Pedi" (A Ph.D. Thesis, University of the Witwatersrand, Johannesburg), November, 1958, Appendix B, p. xxxxvi

Bone-throwing consultation recorded at Bila, 1969
(included here because bone-throwing is frequently ancillary to beer-singing, because the audience's interpolation *si ya vhuma!* -- 'we assent' -- is spoken rhythmically in unison, and because it provides yet another instance of the use of call-and-response form)

Ku Hlahluva

Diviner (solo speech): Xo karhi xi nge te karhi!

Half-sung choral response: Si ya vhuma!

Diviner: A mi vonangi xo karhi? / Xi taku la ko karhi? / A hi hlahluveni! / Chayani / A hi chayeni / Hi vona mkhuva leyi / Leyi taku leyi / Laha xikarhi xa le' tiko leri / A hi chayeni / Vhuma / Minga chavi / Hlahluvani / Mi nga chavi / La tihluveni ta ka hina / Ta karhi ta hlahluva / Ti mi byela mikhuva / Leyi taku / Yi taku hi le ndhaku / Hi nga ta vona makhombo / Ya mindyangu vaka nwina / A hi hlahluveni / A hi hlahluveni / Vhuma / Ku va na ku miyela nyana / Ha hi swona / Hi swona leswi mi hi hlahluvaku na swi twa leswi / Ee! Wa swi tiva / La swi taka hi kona / Hi mkhuva leyi / Ee! Hi vuya tingomeni / Hi hlangene na valungu / Va hi teka xifaniso / Laha muntini / A he hlahluveni / A hi chayani / A hi chayani / Hi hlahluva ngopfu / Hi mi hlahluva hikwenu / Laha kaya ka hina / Ha karhi hlahluva / Tinguluvi / Ti yaku ti ya karhala / Va hi vangelaku mathwarima / A hi hlahluveni / Ee! Pfumelani / Mi hlahluva tihlolo / Leswi ti nga wisa swona / A hi hlahluveni / A! Pfumelani / A hi Pfumelani / Hi vula-vula / La tihlohluveni taka hina / Loko hi karhi hi hlahluva / Pfumelani / Mi nga chavi / A hi pfumelani tihlolo / Loko ti ri hani / Mi nga chavi / A hi hlahluveni / Hi ku lexo karhi xi nge te karhi / Xi

hume ko karhi / A hi hlahluveni / Hi hlahluva ngopfu / La tihlolweni ta ka hino / A hi chayani / A hi chayani / A hi chaya / Hi swo swi nga swona / Loko hi karhi hi mi hlahluva / Hi ta kuma ku hanya / Hi byelaku mgunga / N'wi byela mkhuva ya matiku / Leswi yi humisaku swona / A mi tivoni ti be miraru / Xa mirani a xi le kule / La ku Hlahluveni ka hina / Loko hi ta vula-vula / A tihlolweni ta ka hina / A hi hlahluweni / A hi hlahluweni / Pfumelani / A tihlohlweni / Seswi ti vulaku swona / Ee! Hi hlahluva swinene / Hi telaku hi ti gramophone / Hi ta ya pfumela ama tikweni / Ee! A hi swi voni ku hi ya chaya matikwenike / Na chaya mihlahli / Ku va na ku vula-vula / Leti be mirani / Mirani wa vutlhari / Wa vutlhari bya ka hina / Ti ya ba bvuri / Ra makume ya madzana / Ku va na ku vula-vula / Mi nge yima ni teka kambe / Hiswona kunene la / Swi dlaya mina la / Swi dlaya mina la, navani vitani la / Vito ra mina a n'twali la kaya la / Swi dlaya mina vuvabyi lebyi / Na fa la kaya la / Bya ni dlaya vuvabyi lebyi, ni hanyi / Kunene va dlaya mina / Kunene va dlaya mina / Va mi vangela Huwanina / Ro pfurheli hi mindzilo / A phakati ka le kaya / Loko ni tshamile / Tinghala ta'Hela / La swi nga swi nga swikwembu swa mina / Mina ni ya ni ya karhala / Hi ko ku ni dlaya / Lahaya ni ya vange n'tshweli / Ni ku ra yini ke? / A hi hlahluveni / Ti ya hahluva nsati wa nhenga / Leswi hi hlahluvisaku swona / La mutini we ka hina / Loko hi tshamile / A hi hlahluveni / A mi voni leswi ta ku ke?/ A hi hlahluveni / Vonani leswi halakaku / Lahe matikweni ya ka hina / A hi hlahluveni tihlolo / Mina na karhala / I ku fa ka mina / Va la ku ta dlaya mina / Ku sala tiku ri borile / Va ta tsaka / Mi ta sa mi teka yini ke? / La ha mutini wa minake? / Loko ni ta mi hlahluva / Ni khe na mi hlahluva / Leswi tinghala hansi / Ta vula-vula / Tinghala tinwani ti yimili /

Tinwani ta 'tlele / A mi tivoni tinghala ti 'nge 'tlele ' I! Hi swo swi vavisaku swikwembu / Leswi swi nga ni khoma / Ti va ni vangele ritsuka / Leri karhi ri nga la kaya / Ti va ti ya ni bele matsukwananya ku fambe-famba / Ee! La mutini wa ka hina / Loko hi ta hluhluva /

To Divine With the Bones

Diviner (solo speech): This and that!

Half-sung choral response : It is thus!

Diviner: Did you not see something? Coming somewhere? / Let us throw the bones / Throw! / Let us throw! / I see something odd / Soon to happen / In the middle of this village! / In the middle of this country! / Let us throw! / Vhuma! / Do not show fear / At these bones of mine! / They are working! / Throw the bones / Do not be afraid / They show amazing things / Which come from behind! / We will witness misfortunes / In our village! / Let us throw bones / Let us throw bones / Vhuma! / It is certain! / It is true, that which the bones show! / Yes, you know / From where they come? / Those evil omens! / Yes! From the celebration of our drums! / We met the Whites / They photographed us! / In this village / Let us throw / Let us throw / To divine more! / We are divining / Pigs! / Going to be tired! / Causing bad omens for us! / Let us divine! / Answer me / To encourage the bones to divine / How they fell to the ground! / Let us divine / Answer me! / Answer me! / We must continue / At our bones / When we are divining / Let us divine / We believe the bones / If they're down! / Let us divine / And say this and that / Comes from somewhere! / Let us throw / That is good! / We are divining / To be of sound body / To live longer! / Telling the grumbler! / Telling him the misfortunes of our country / How they occur! / Can't you see they denote evil things! /

Evil things are not far away / In our divining / If we want to foretell / Answer that which the bones say! / The man with the gramophone came / To go and divulge in the foreign countries / Yes, can't you see that we are to play in foreign countries / I throw the mihlahli / They fell here, denoting evil things! / Denoting serious things of wisdom / Of our wisdom! / They denote evil things / Four-hundred evil things! / Wait, I must take them again / Yes! / I am being killed here! / I am being killed here, they do not call me! / My name is not called! / I am to die because of this sickness! / I am to die here at home, here! / This sickness will kill me, I will not survive! / Of course! They kill me! / They bring evil things to me! / The fire burns for me / On this village of mine / While seated / With lions fast asleep / Where my spiritual gods are! / I will become tired / Then they will kill me! / There I caused the fires to burn / For what reason? / Let us divine / They speak about a witch! / Do you not see what is coming on / See what is coming to our village / And also to our country? / I am becoming drowsy / 'Tis my death! / They wish to kill me! / The village is to be left, stinking / For their satisfaction / What will they obtain / From this family of mine? / They talk when they are doomed / Some lions are on their legs! / Some are sleeping! / Can you not see lions sleeping? / Yes! This is what provokes the gods / The gods which are in my body! / They cause the woods to burn / Which will burn my village! / Here, they denote for me the ill-fated life I lead in this village / While we divine through bones! /

Special attention should be paid to certain of the aforegoing lines:

(i) I will be killed here at home;
(ii) The fires burn for me in this village of mine;
(iii) Can you not see lions sleeping;
(iv) They caused the woods to burn.

The divinatory indications for the line "I will be killed here at home" were provided, in this instance, by the astragalus of the mhandzela (ant-bear), and by the astragalus of the mangule (Livingstone antelope). The ant-bear digs large holes, representing 'graves', and the Livingstone antelope is a bad omen for travellers -- people remain home if they see one.

The line "The fires burn for me in this village of mine" refers to death. Of a funeral which he witnessed Junod writes thus:

> The fire which was burning in the funeral hut is removed and carried out into the square. It must be carefully kept alight. This is a taboo. Should there be rain, it must be protected. All the inhabitants must use this fire during the next five days ... everyone will take from it embers to kindle his own fire in the different huts. 23

The line "Can you not see lions sleeping" resembles a line from a ceremony attended by Junod, who cites the phrase "let thorns sleep, let lions sleep" as

. . . . . .

23. Junod, Henri, op. cit., Vol. I, p. 135.

occurring in a traveller's prayer.[24] The diviner is referring to a journey of some kind, possibly an after-death journey.

The line "They caused the woods to burn" refers to the ancient burial woods of the Tsonga. Of these woods it has been reported that it is forbidden to allow the bush fire to enter them."[25]

Traditionally, Southern African Bantu-speaking peoples believe in divination, but not all use a set of divinatory bones. Blacking collected the following Venda song:

> When things are too much for me
> I go to the divining dice.
> I consult the dice at Ratshitimbi's
> And the diviner tells me the result [26]

Hugh Tracey collected the following Chopi song:

> It is said that we should go
> To the diviner Mahushulana [27]

The same investigator also collected the following Zulu song:

> Rejoice so[illegible]ver
> Go to th[illegible]e-telling at the diviner's [28]

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24. Ibid., Vol. II, p. 393.
25. Ibid., Vol. II, p. 377.
26. Blacking, John, Venda Children's Songs, Witwatersrand University Press, Johannesburg, 1967, p. 39.
27. Tracey, Hugh, Chopi Musicians, Oxford University Press, 1948, p. 62.
28. Tracey, Hugh, Lalela Zulu, African Music Society, Johannesburg, 1948, p. 15.

CHAPTER VIII

'EXORCISM' (MANCOMANE) MUSIC OF THE SHANGANA-TSONGA

'Exorcism' dancing occurs nightly during the warm summer months January to March, and it generally involves an entire local population, the special nocturnal assembly of which is known as mbhandzu. The music is called mancomane, for the ncomane tambourine-shaped drum which is used in sets of four (five, in the case of Fernando Novela and certain other 'exorcists' in the Moamba area of Mozambique) to produce the discrete rhythms diagnosed as being necessary for particular cases of 'exorcism'. The dance is called gongondzela, from the verb ku gongondzela -- 'to hammer', and it takes place near the main homestead in an area which, once selected, is known as the gandzelo -- 'place of the ancestor-spirits' (generally situated under a large spreading tree).

'Exorcism' dancing is organized by a specialist known as the dzwavi, who is 'licensed' by the Chief in return for payment, and collects from his patients a fee known as the mbulaxifuva or xintshunxantshevele. These terms mean

'medicine-pouch loosener', and the fee may take the form of beer, fowl, cattle, or money. The insignia of office of an 'exorcist' are his skin hat -- xikhubu; his wooden 'stage-prop' battleaxe -- tema; his kilt of tails -- xikempfu; his special mat -- xikumbelo; and the four mancomane drums.

'Exorcists' are frequently women who have become 'possessed' by a Tsonga ancestor-'spirit'. The Tsonga ancestor-'spirit' is then thought to exercise power through the woman, the transmission of its 'messages' being known as ku thetha. The patients of such women are people who have become 'possessed' by an undesirable 'spirit' -- always Zulu or Ndau in origin. The act of expelling an undesirable 'spirit' is known as ku hangalasa, and for both ku thetha and ku hangalasa appropriate foreign words are preferred -- Zulu or Ndau. This is an extremely important fact as far as the music for Tsonga mancomane 'exorcism' dances is concerned, for to expel a Zulu 'spirit', pentatonic songs containing the foursquare mandhlozi rhythm are necessary (the term refers to Zulu influence -- see Mandhlozi Song Transcriptions 1-13); to expel an Ndau 'spirit', heptatonic songs containing the drumming-triplet xidzimba rhythm are necessary (the term originates from the Rhodesian Shona -- see Xidzimba Song Transcriptions 14-23). While all of the words need not be in Zulu

or Ndau, the prescribed melodic and rhythmic patterns are obligatory. Junod describes a hierarchy of undesirable 'spirits':

> The Ndau possessions appear to be worse than the Zulu. BuNdau bya karata -- 'the Ndau possession is painful'. If the incantations used are in Zulu for Zulu possessions, they are in the Ndau language when such are caused by Ndau spirits, and those who suffer from this affliction are known by the large white beads which they wear in their hair. 1

There is some evidence of various forms of Tsonga historical contact with both the Ndau and the Zulu. In the early 19th-century Zulu regiments overran and subjugated the Tsonga, and a warlord of the former -- Soshangane -- gave his name to the latter so that they are now known as the Shangana-Tsonga. Junod ventures the opinion that an ancestor of the Tsonga Nkuna clan was a Zulu:

> The common ancestor is Nkuna who, some centuries ago, left Zululand to settle in the plain of the Lower Limpopo. His son was Xitlhelana, his grandson Rinono. All the sons of Rinono are still known. One of them was the founder of the present royal family, and the present chief, Muhlaba, is descended from him. 2

As the Tsonga fled from approaching Zulu in the

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1. Junod, Henri, The Life of a South African Tribe, Macmillan & Co., London, 1927, Vol I, p. 480.
2. Ibid., Vol. I, p. 357.

south, the Ndau in the north at first resisted territorial penetration. Relative stability eventually ensued, resulting in intermarriage and some fusion of Tsonga and Ndau culture within that area.

Further south, and, incidentally, in the area from which the Tsonga migrated a century ago, the Chopi recognize baNdau (Ndau) 'spirits' and baNguni (Zulu) 'spirits', and call their medium by the same term that the Tsonga use for ancestor-'spirit', namely, xikwembu. The chain of diffusion can tentatively be assumed to have flowed southward, thus: the Ndau brought Shona culture southward across the Limpopo River, the Tsonga took over their xidzimba dance, and the coastal Chopi further south took over the Tsonga term for 'spirit'. At the same time, and in the reverse direction, a northward-flowing chain of diffusion took the Zulu 'spirits' to the Chopi, to the Tsonga, and from there westward to the Pedi via Tsonga migration into the Transvaal.

All of the cultures in the southeast seem to have been, at one point in history, considerably influenced by the diffusion of traits and people from the Monomotapa empire, whose area of origin today remains the centre for the diffusion of possession cults.

Physical evidence of acculturation, in the form of diffusion of the distinctive Tsonga mancomane

tambourine-shaped drum, is directly linked to mobility among the 'medical' fraternity. Dzwavi who specialize in divination find it advantageous to practise within territories other than their own area of origin, for, being obviously unknowledgeable on matters concerning local history and personalities, their predictions are regarded as the more astonishing and must therefore derive from 'spirits'.

Of 'foreign' use of the Tsonga mancomane drum Kirby states the following:

> ... the Swazi have copied this method of exorcizing evil spirits from the Tsonga ... and I have even obtained a specimen of an actual mancomane made and played by a pure Swazi .... Many Tsonga doctors have a great reputation outside their own country, and it is not surprising to find the mancomane used by one of their number who has settled among people of another race. [3]

Huskisson mentions its use by the Pedi in sets of three,[4] and Krige mentions its use by the Lovedu.[5]

The four mancomane drums are tuned to various non-specific levels of pitch by brushing the membrane with

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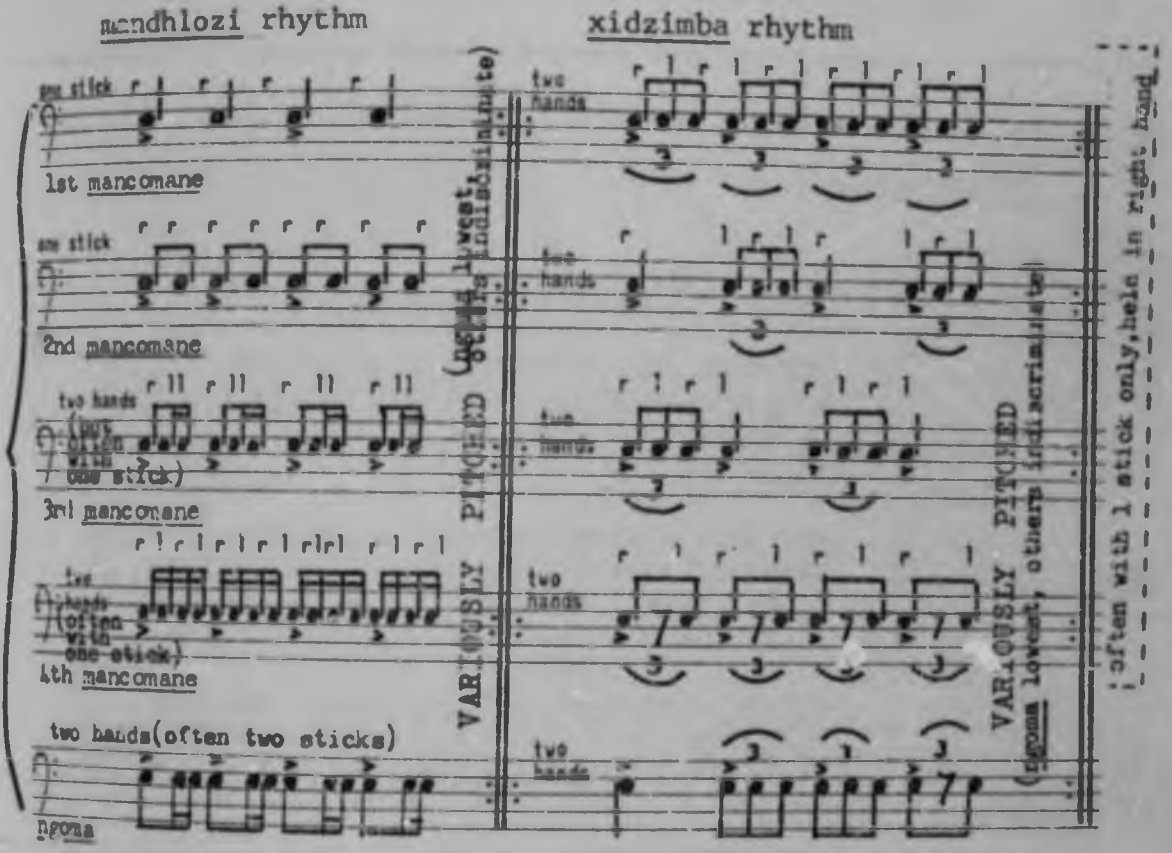
3. Kirby, Percival, The Musical Instruments of the Native Races of South Africa, Witwatersrand University Press, 1934, reprinted 1965, Johannesburg, p. 43.
4. Huskisson, Yvonne, "The Social and Ceremonial Music of the Pedi" (A Ph.D. Thesis, University of the Witwatersrand, Johannesburg, November, 1958), p. 119.
5. Ibid. (Huskisson quoting Krige), p. 16.

a burning firebrand (ku gwimba, 'to draw taut'), and are played in combination with one large pot-shaped drum, called ngoma or xingomana, thus:

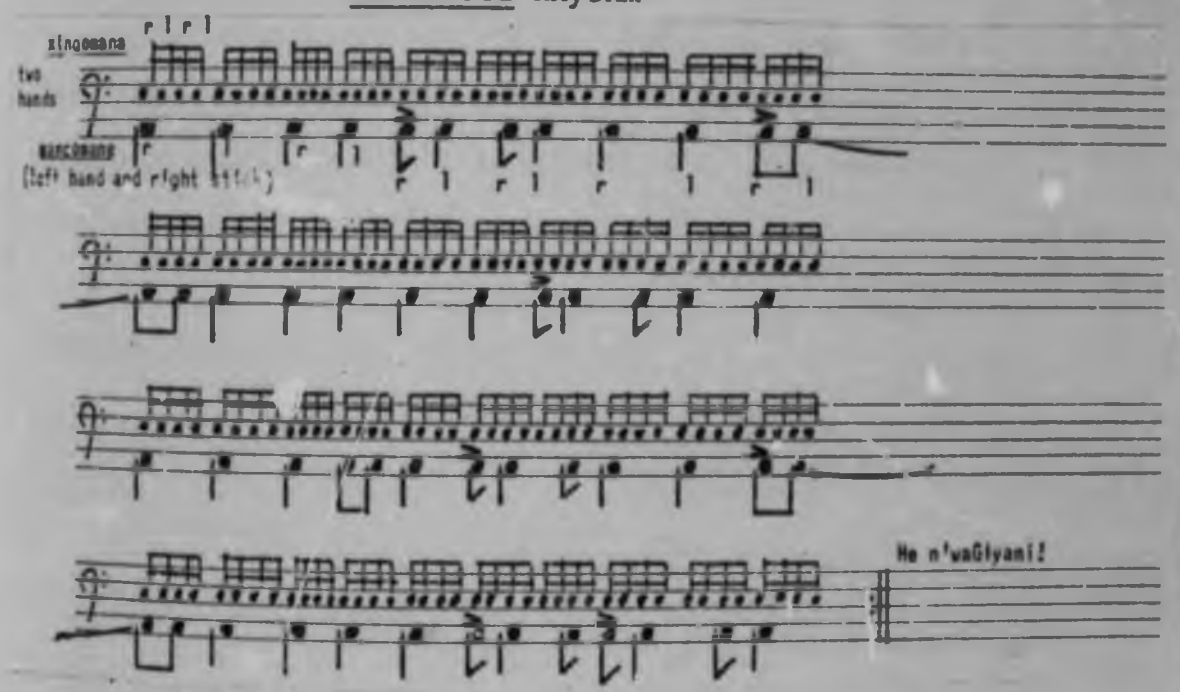


(Hand accents are made with the heel of the palm near the edge of the drum, otherwise flat fingers are used near center. Sticks often used exclusively.)

Communal mandhlozi drumming is homorhythmic, and rarely evinces polyrhythm. Accents are regular and symmetrical, and their function is to provide a strong pulse against which the singers and dancers can create polyrhythm. Mandhlozi music employs no dotted crotchet

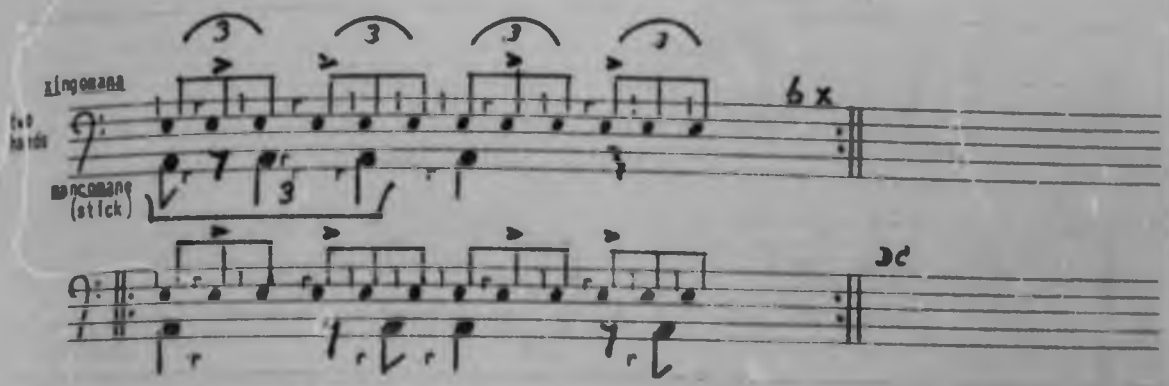
rhythm, and the drumming-triplet patterns of xidzimba consist of fast three-in-the-time-of-two quavers within a crotchet framework (an exception to this is the occasional secular muchongclo dance 'intruding' within a mancomane situation). Complete sets of drums are not always available, and the following rhythm was heard played on a high-pitched xingomana drum and a lower-toned mancomane drum.

Mandhlozi Rhythm



Very fast rhythms are generally produced by hand-drumming, but at certain stages of an 'exorcism' dance singing ceases, the mancomane player picks up a stick, and produces irregular rhythms as follows:

Xidzimba Rhythm

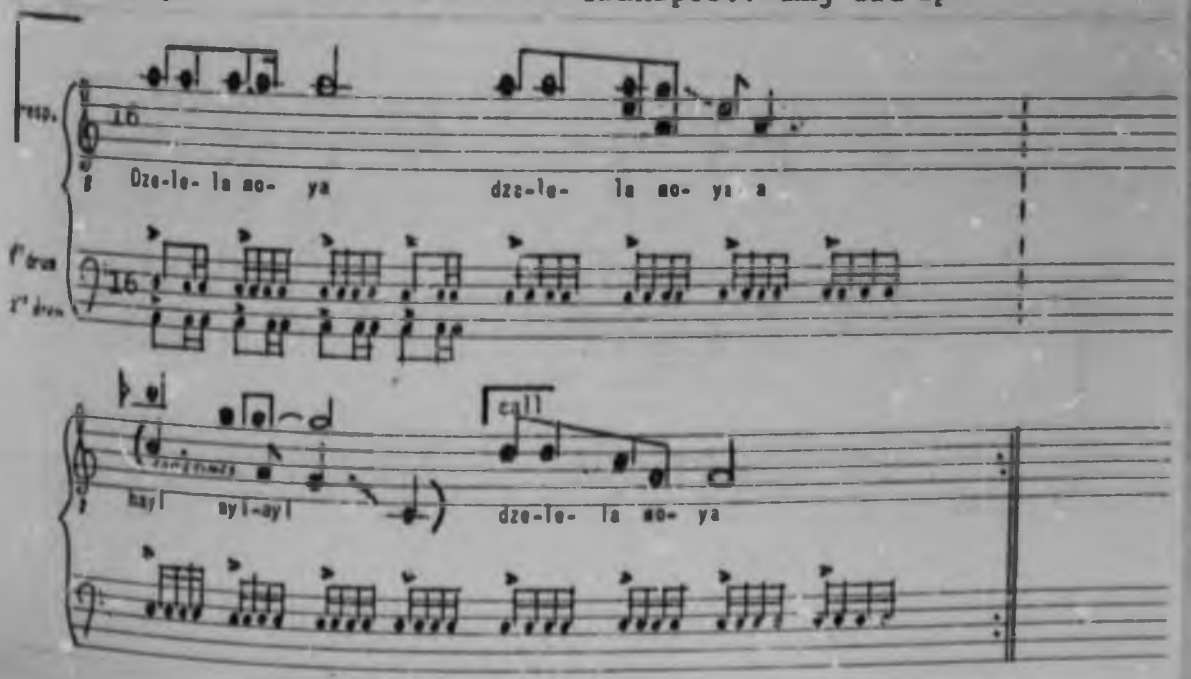


The following are mancomane songs for use when 'exorcizing' mandhlozi 'spirits'. Note the use of Zulu terms (dzelela instead of holovela, to scold; mbuzi instead of mbuti, goat) or the mention of Zulu warriors or Zulu-descended warlords.

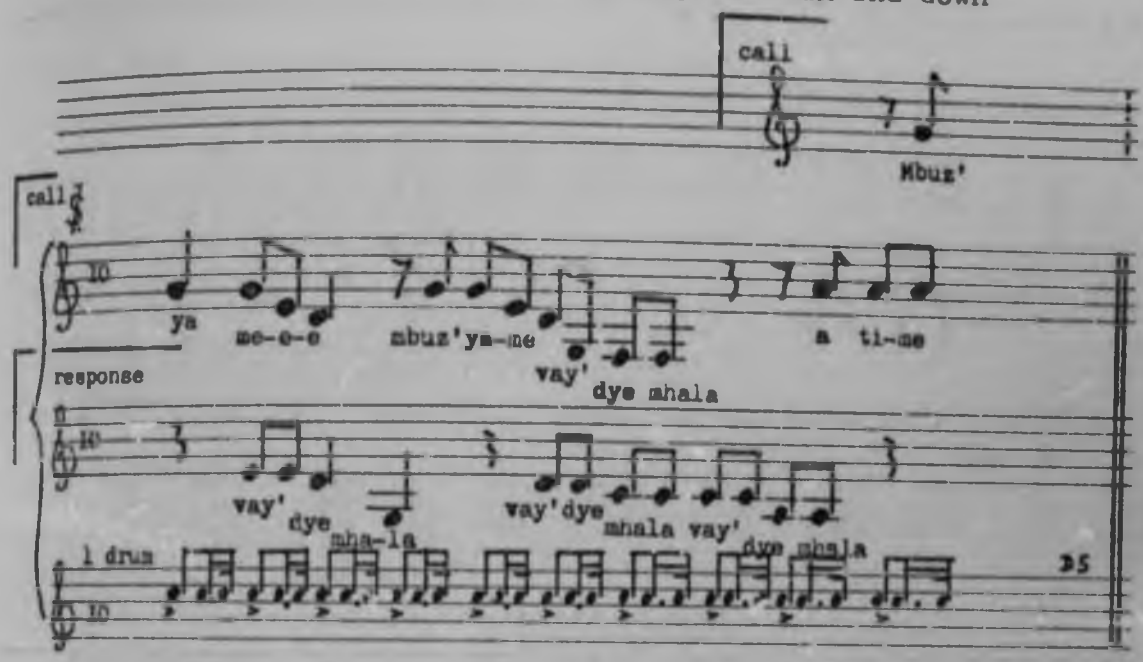
Mandhlozi Songs of the Mancomane Rite

Mandhlozi Song Transcription 1. Dzelela Moya
(Scold the Spirit)
Transpos.: maj 3rd up

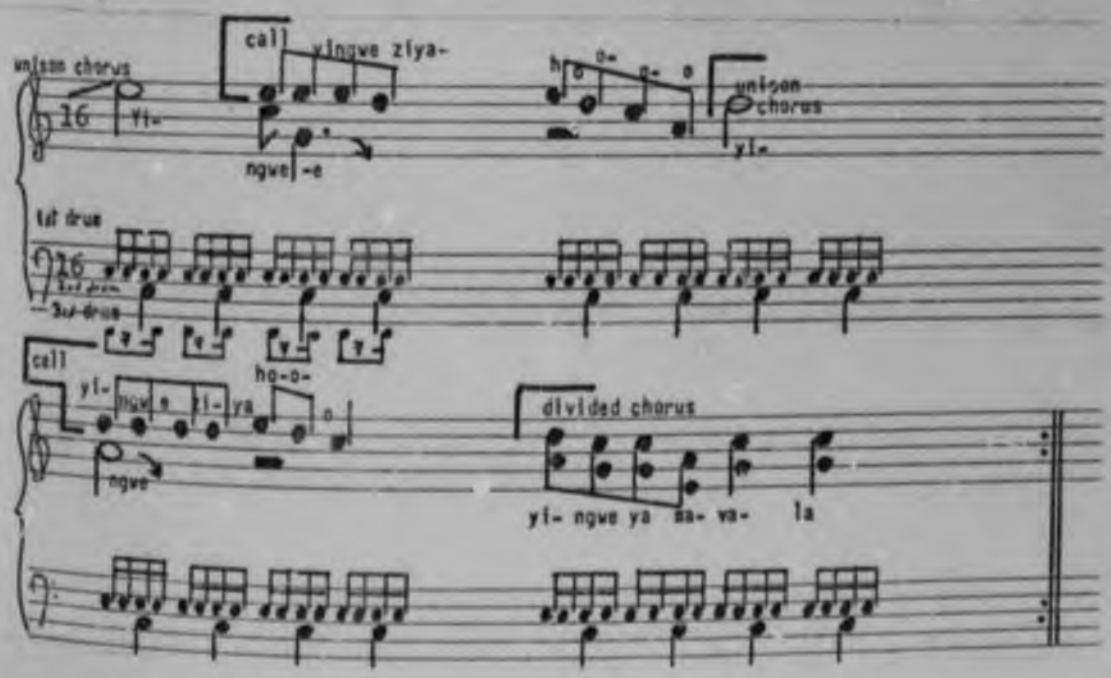
♩ = 170
Cycle: 16 ♩



Mandhlozi Song Transcription 2. Mbuzi, Va Yi Dye Mahala
(The Goat, They Ate It Without Payment)
♩ = 102
Cycle: 10 ♩
Transpos.: min 2nd down



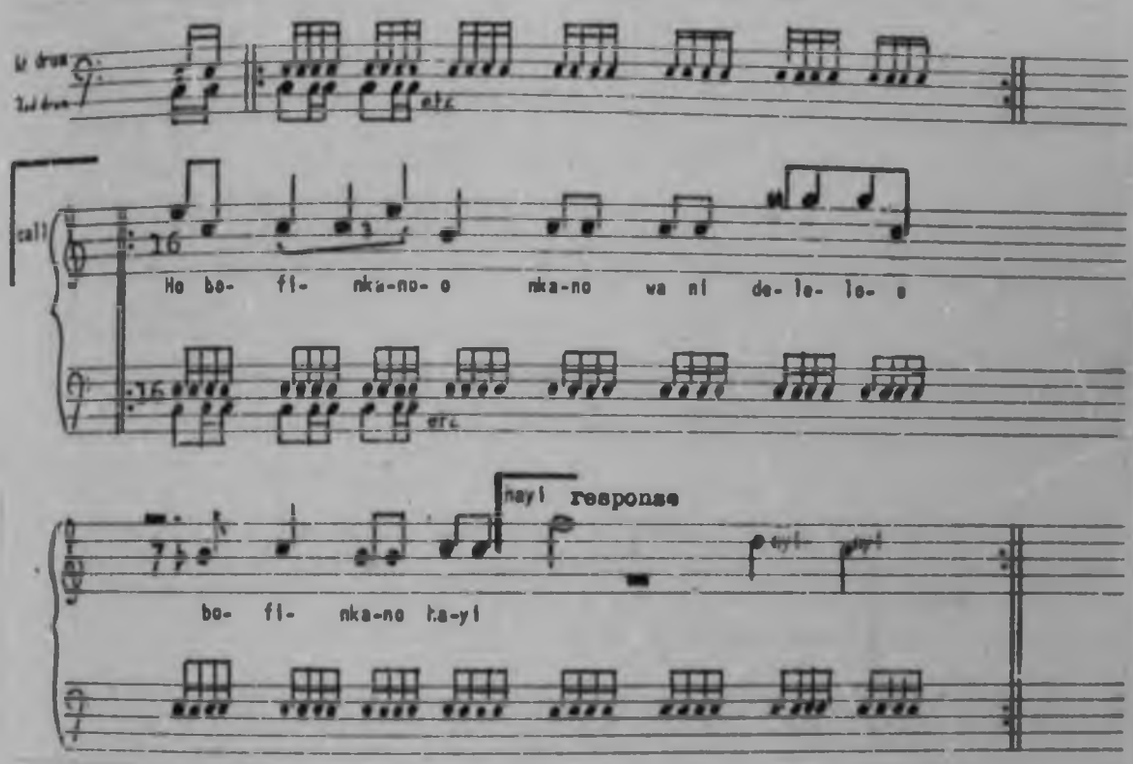
Mandhlozi Song Transcription 3. Yingwe Ya Mavala
(The ~~Tigor~~ Has Spots) LEOPARD
♩ = 137
Cycle: 16 ♩
Transpos.: maj 7th up



Mandhlozi Song Transcription 4. Wa Ni Delelo Bofi Nkano
(You Do Not Respect My Brother)

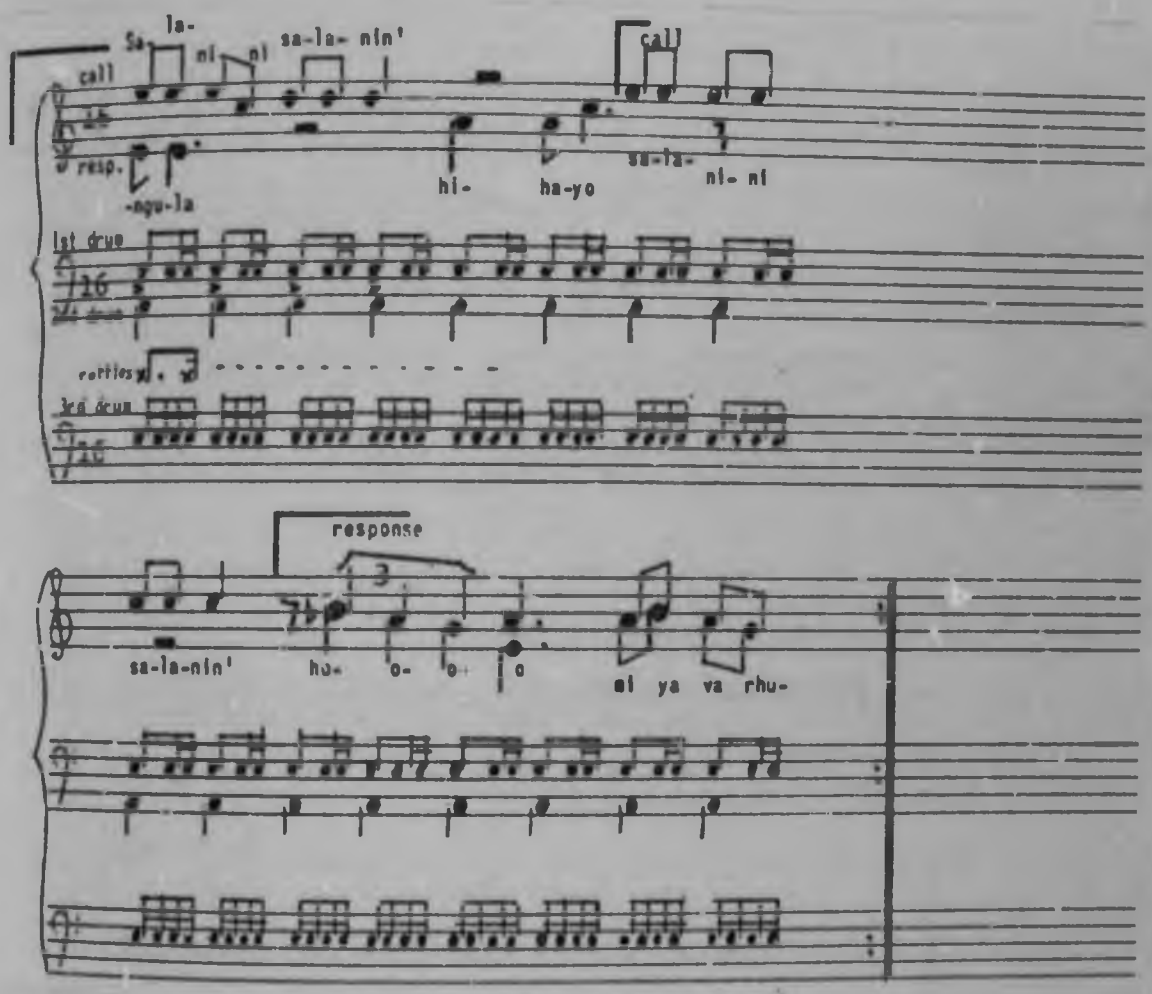
♩ = 167
Cycle: 16 ♩

Transpos.: dim 5th up



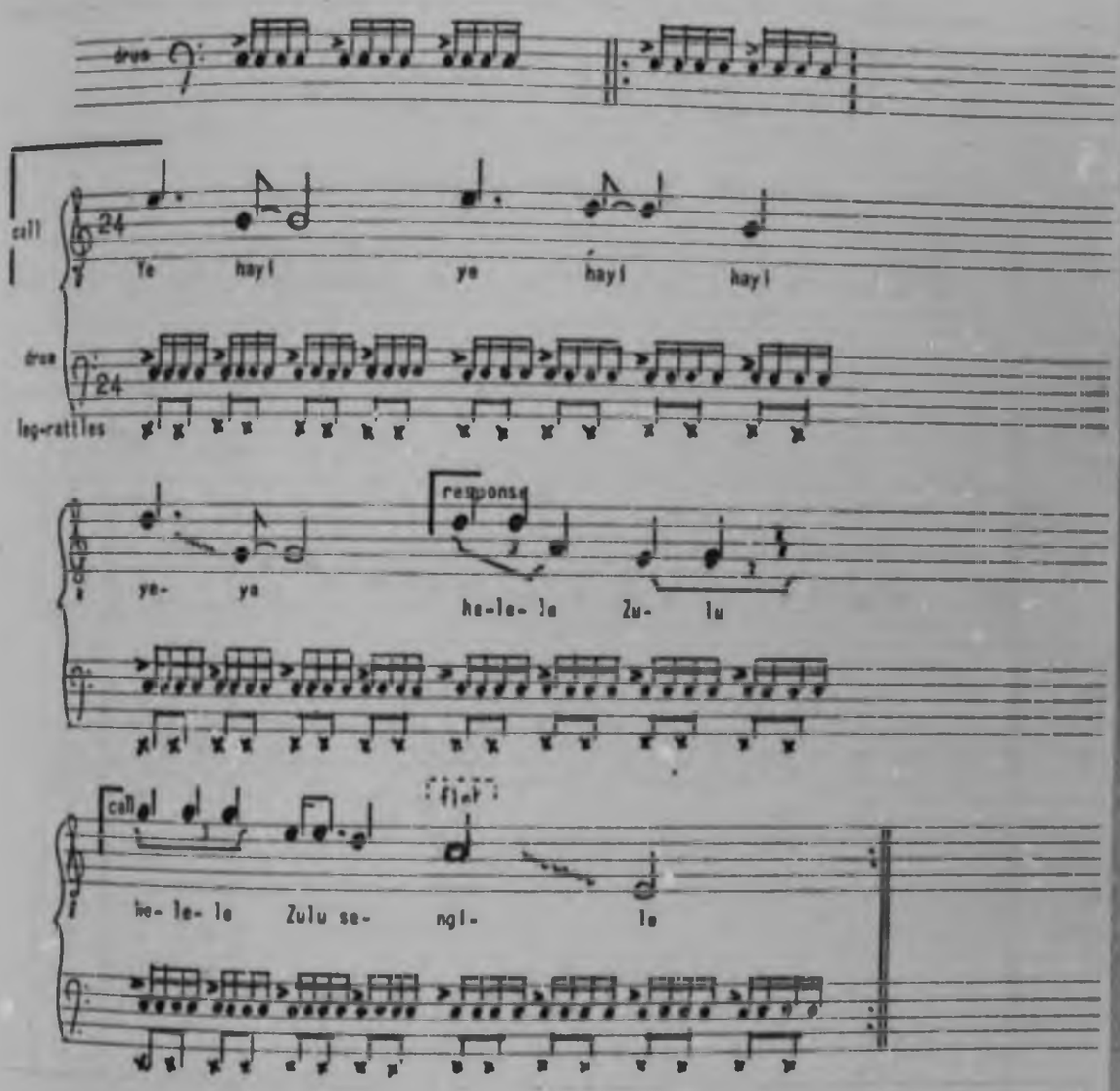
Mandhlozi Song Transcription 5. Mi Ya Va Rhungula
(Go Well and Greet Them)

♩ = 145
Cycle: 16 ♩
Transpos.: 5th up



Mandhlozi Song Transcription 6. Hayi Lele Zulu
(The Zulus Never Sleep)

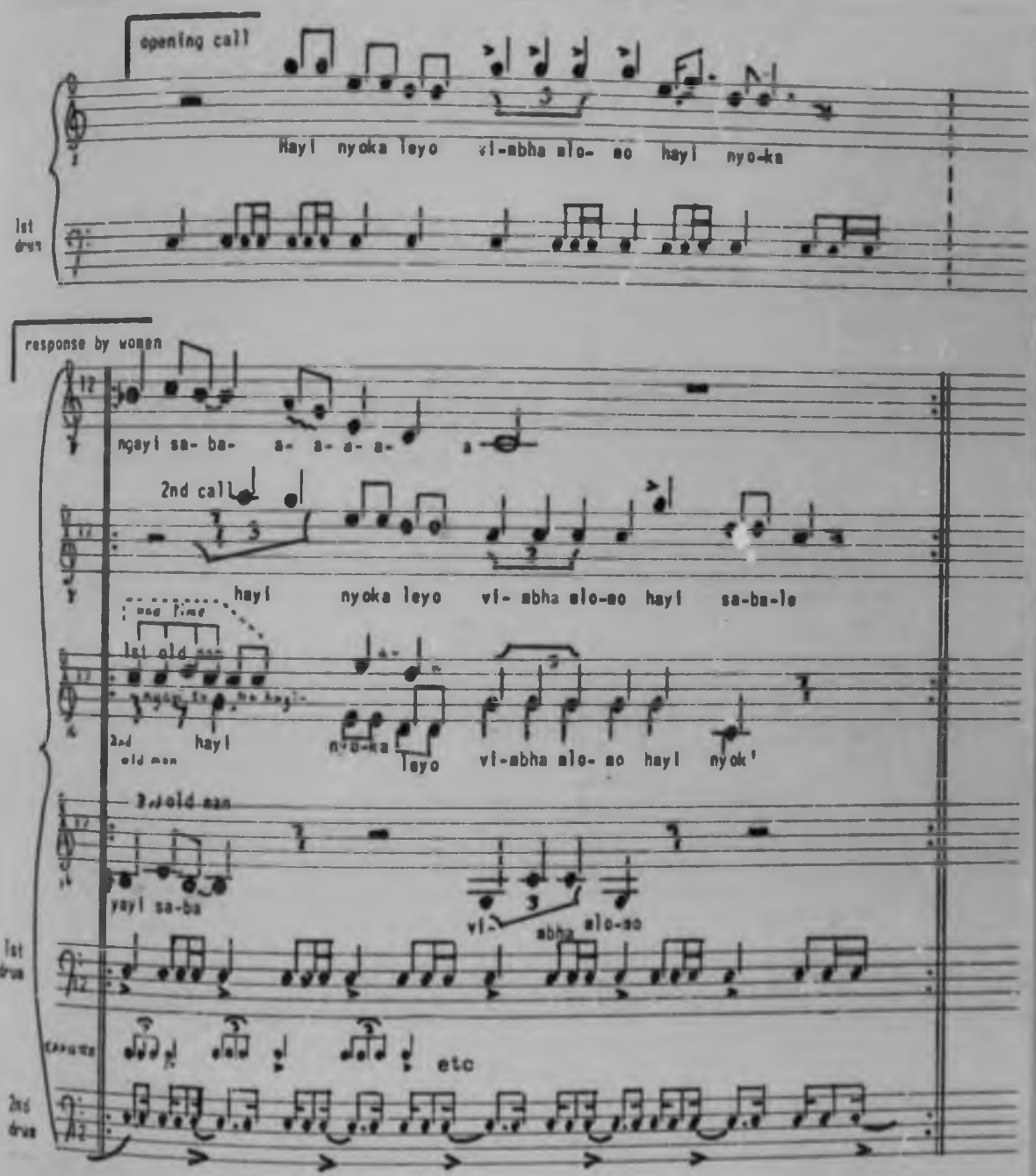
♩ = 158
Cycle: 24 ♩
Transpos.: nil



Mandhlozi Song Transcription 7. Hayi Nyoka Leyo Vimba Mlomo (I Fear The Snake Which Blocks My Mouth)

♩ = 160
Cycle: 12 ♩

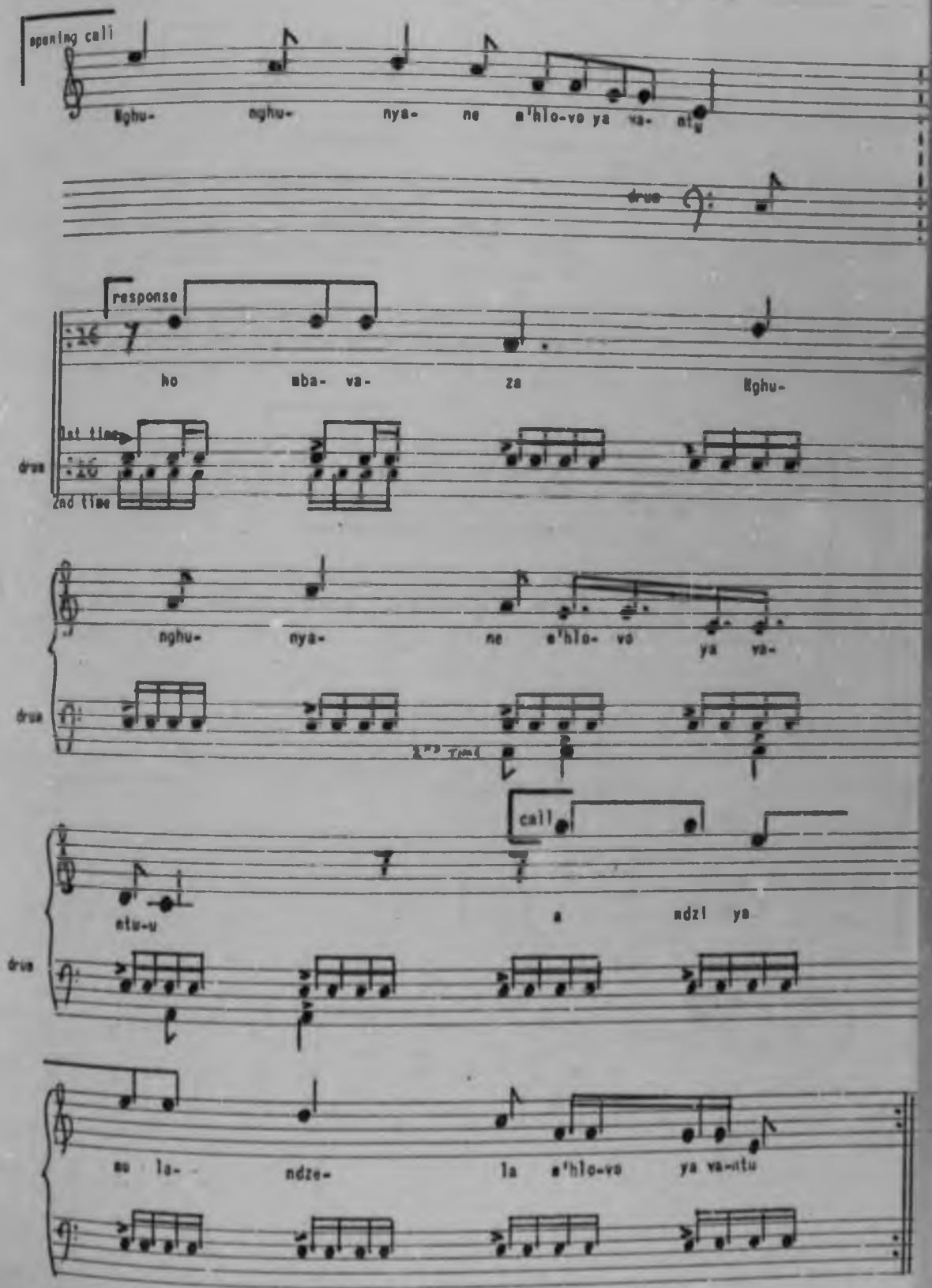
Transpos.: maj 3rd up



Mandhlozi Song Transcription 8. Nghunghunyane M'hlovo Ya Vantu (Chief Nghunghunyane, Personification Of Our People)

♩ = 140
Cycle: 16 ♩

Transpos.: 5th up

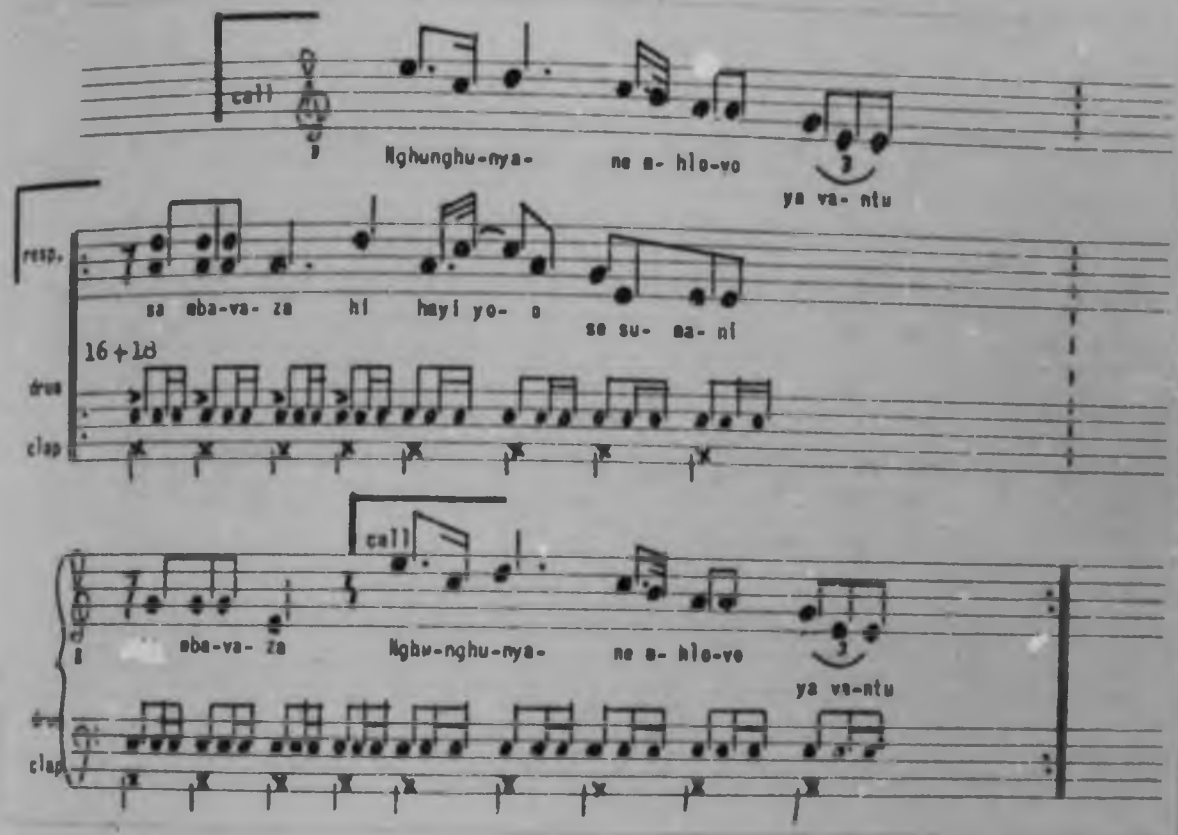


Mandhlozi Song Transcription 9. An Alternative Version Of The Above

♩ = 128

Cycle: 16♪ + 18♪

Transpos.: min 2nd up

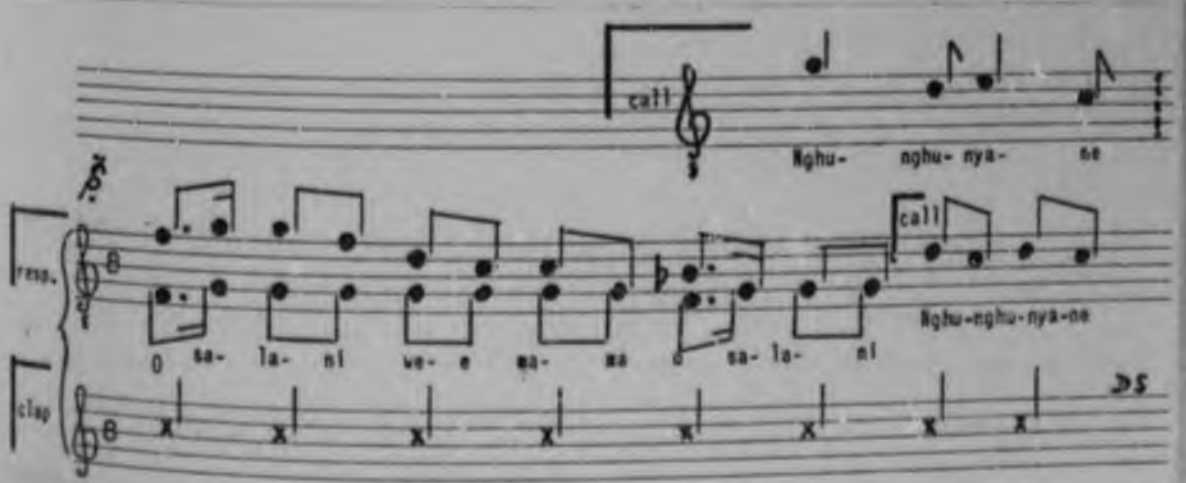


Mandhlozi Song Transcription 10. Salani We Mama (Goodbye Mother)

♩ = 117

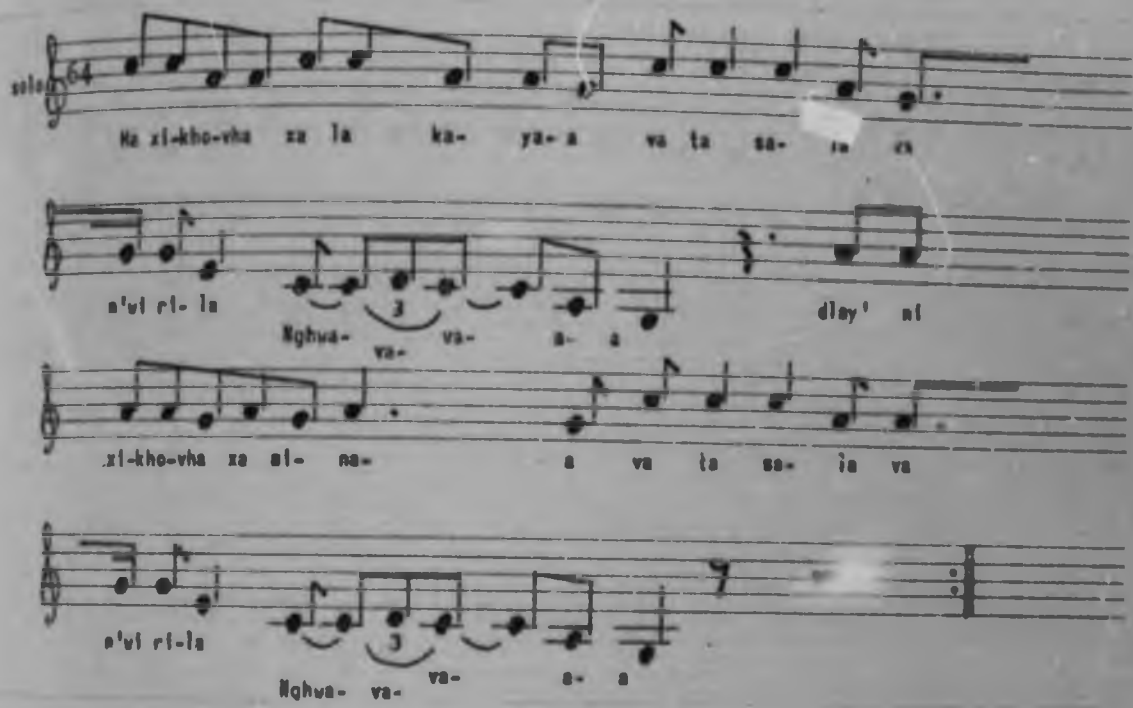
Cycle: 8♩

Transpos.: min 2nd up



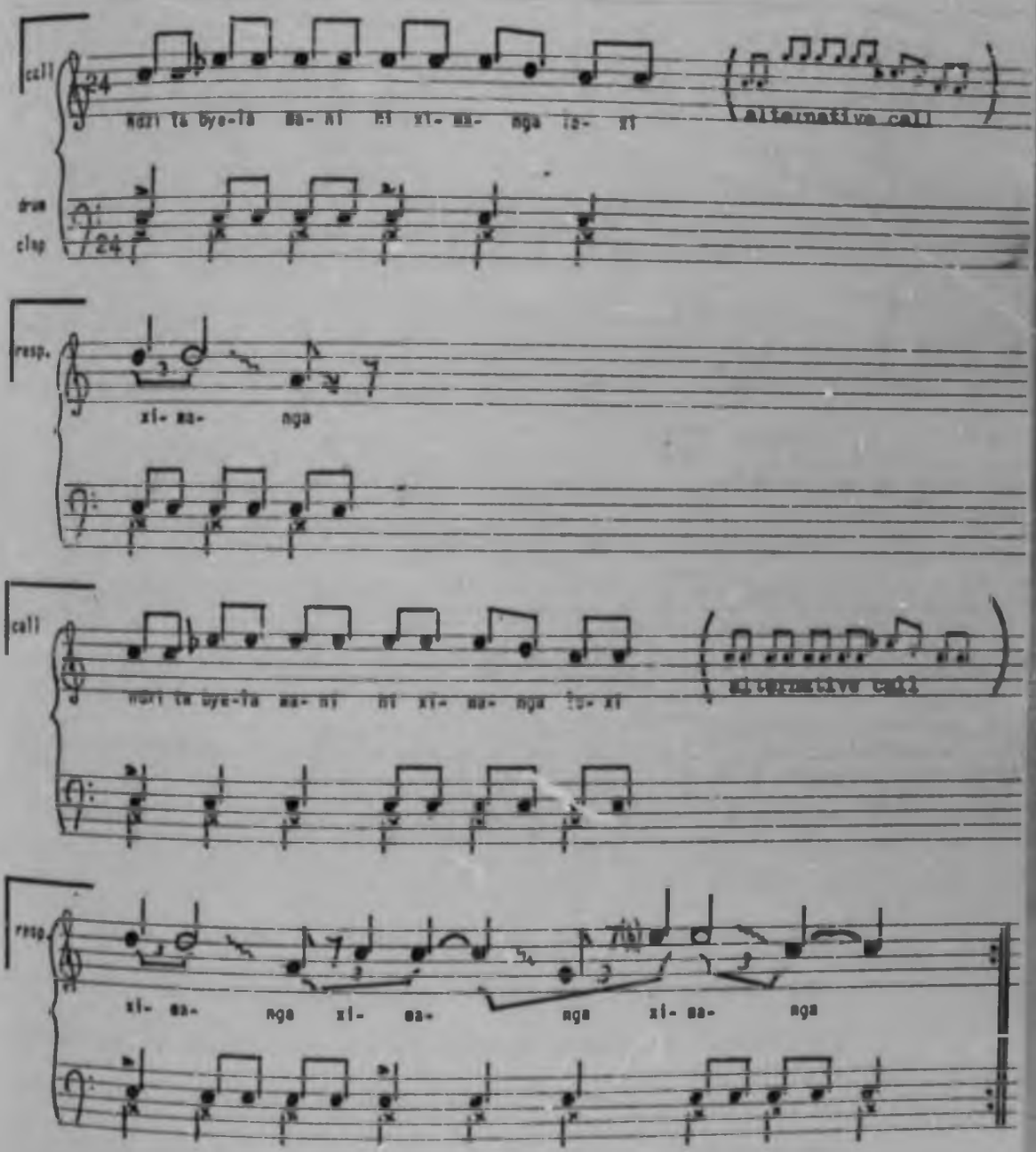
Mandhlozi Song Transcription 11. Va Ta Sala Van'wi Rila
(They WILL Remain Mourning)

♩ = 153
Cycle: 64 ♪
Transpos.: min 6th up



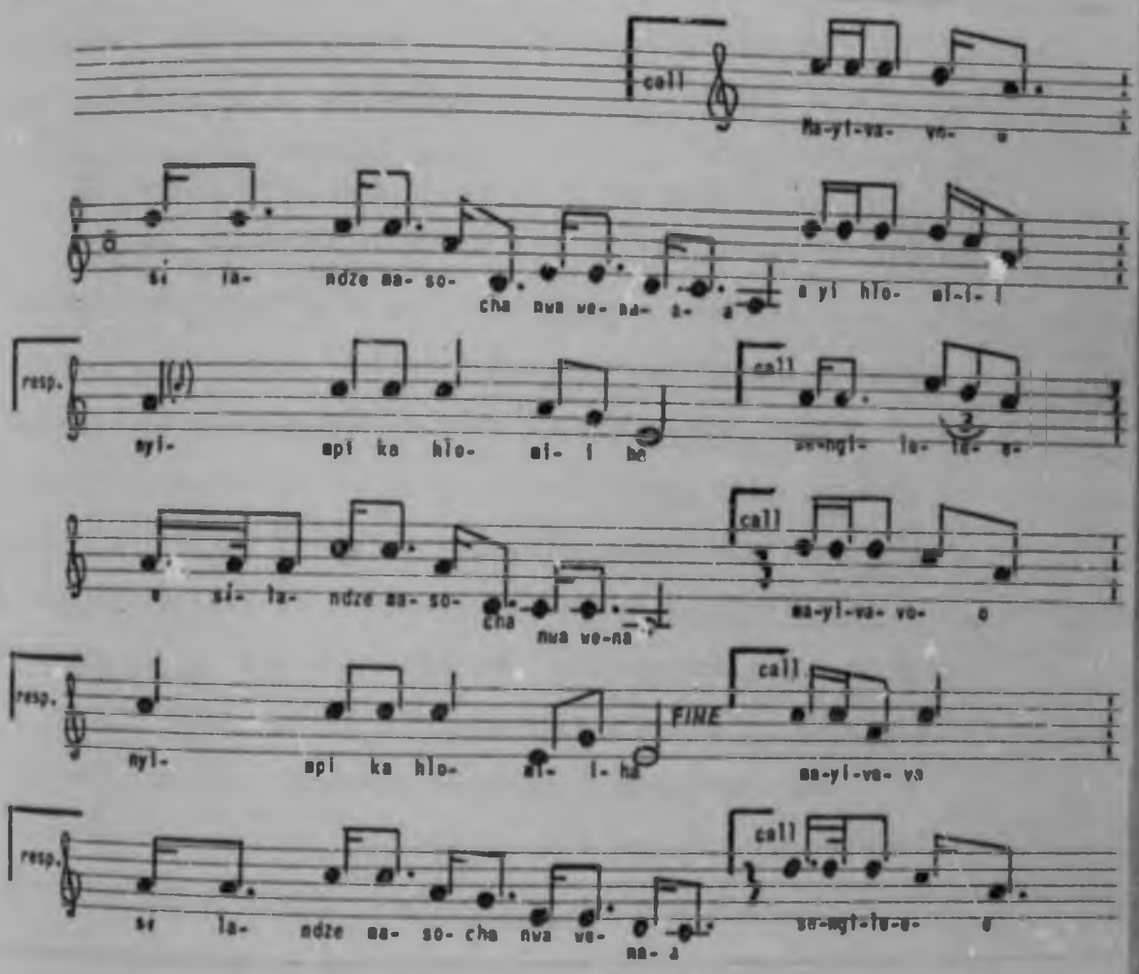
Mandhlozi Song Transcription 12. Ndzi Ta Byela Mani Hi Ximanga Lexi? (To Whom Shall I Relate The Story Of This Cat?)

♩ = 160
Cycle: 24 ♩
Transpos.: maj 7th up



Mandhlozi Song Transcription 13. Mayivavo Si Landze Masocha. A Yi Hlomi! (The Soldiers Follow. To Arms!)

♩ = 140
Cycle: 8 ♩
Transpos.: min 6th up



Note, in No. 6 above, use of the Tsonga fruitshell leg-rattles known as marhonge. They come in pairs, are thought of as repositories of Tsonga ancestor-'spirits', and are usually very old and highly valued.

The rattles undergo harsh treatment during some

of the dances, and a song collected by the present writer refers to the gods as 'destroyers of the marhonge'. Their characteristic sound is thought of as being the 'voice of the gods', and this belief is confirmed by the text of the following song, collected by Junod:

> We dance the Rhonge dance
> The echo comes back to us from the gods[6]

Some 'exorcists' guide the dancing steps of their entranced or hypnotized patients by the sound of leg-rattles, a procedure which resembles that found in Rotse dancing (Rotse language is used in the XiNdau Song Transcription 1 presented later): "real Sipelu fans usually wear calf rattles to guide their partners into steps."[7] Using leg-rattles in this way is called kokoco-kokoco, or kotla-kotla, and when the two dancers are performing in perfect synchrony it is said that they do ku fanekela ('to suit well'). [illegible]athy between 'exorcizer' and 'exorcized' is rein[illegible]ced by the wearing of cult uniforms made from white calic[illegible]-alled rigidawa or xibayane, with the addition of xi[illegible]a headwear (from xiluva, 'blossom').

Note, in Nos. 8 and 9 above, mention of Chief Nghunghunyane. Nghunghunyane, son of Muzila, son of

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6. Junod, Henri, op. cit., Vol. II, p. 206.
7. Ndjungu, Agrippa, "Music of My People (II)", African Music, Vol. II, No. 4, 1961, p. 77.

Shoshangane (from whom the Tsonga gained the name Shangana-Tsonga), was the Nguni chief of Gaza who acceded to power in 1890, establishing a despotic reign over the Tsonga from his capital at Mandlakasi. He was not "wounded in the bush past the Game Reserve" as one Tsonga song has it, nor "killed, the Portuguese have eaten him" as an informant named Pikinini from Bileni once told Junod,[8] but met his military demise south-east of there, between Macia and Xinavane near Lake Chuali, on September 8, 1896, being later deported to West Africa. The Chopi of Southern Mozambique still sing the following song:

> See Nghunghunyane flees.
> Here is Mavulendlhovu.
> The elephant eats trees,
> Cry Hail! Hail![9]

The Tsonga sing not only of Chief Nghunghunyane, but also of his son Thuli-lamahashe, who fled into the Transvaal. Thuli-lamahashe has been called Thulamahasi but this appellation misses the meaning of his name -- 'dust-of-horses'. Another son of Nghunghunyane, named Gija, arrived in the area north-east of Louis Trichardt. Gija was born of a different mother and is therefore half-brother to Thuli-lamahashe.

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8. Junod, Henri, op. cit., Vol. II, p. 353.
9. Tracey, Hugh, Chopi Musicians, Oxford University Press, 1948, p. 75.

Note, in No. 12 above, the use of hand-clapping along with the drumming. Hand-clapping is deemed fanekela ('suitable') during the ku rhendzeleka ('to spin round') and ku pakamisa mandla ('to wave a hyena-tail whisk' known as the xipunga) stages of 'exorcism'. This song, incidentally, uses an interesting formal structure, thus:

call 6 ♩ + response 3 ♩ + + call 6 ♩ + response 9 ♩

a total metrical length of 24 ♩

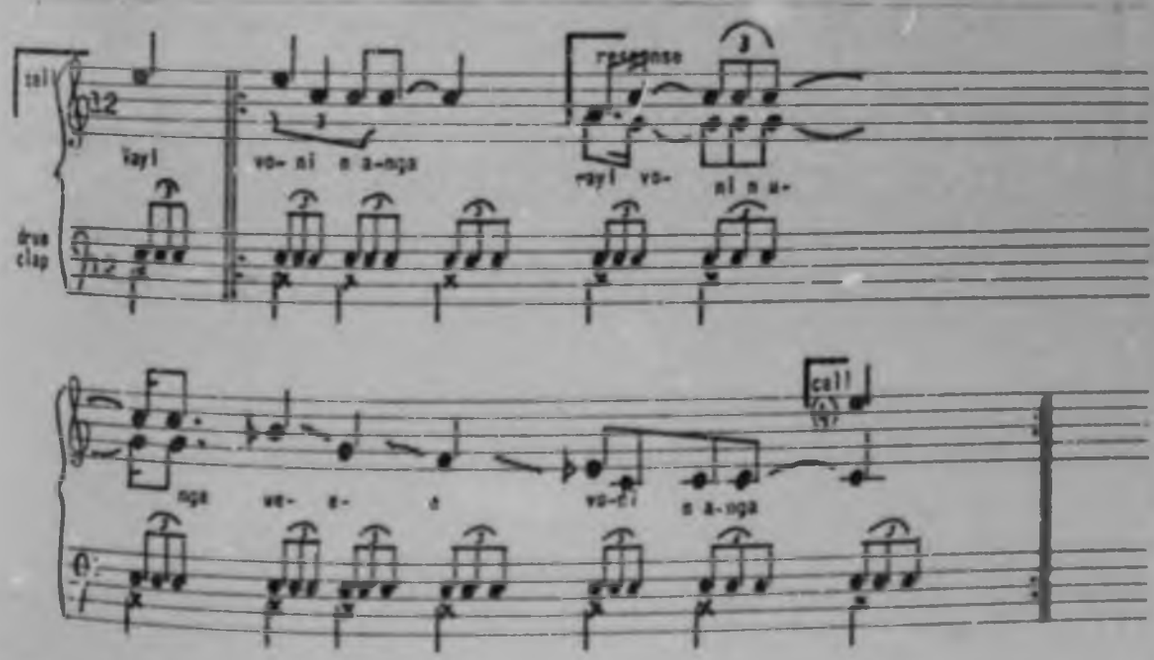
The following are mancomane songs for use when 'exorcizing' Ndau 'spirits'.

Xidzimba Songs of th. Mancomane Rite

Xidzimba Song Transcription 1. Vayi Voni Nanga

♩ = 167 (The Whistle of the Sellers)

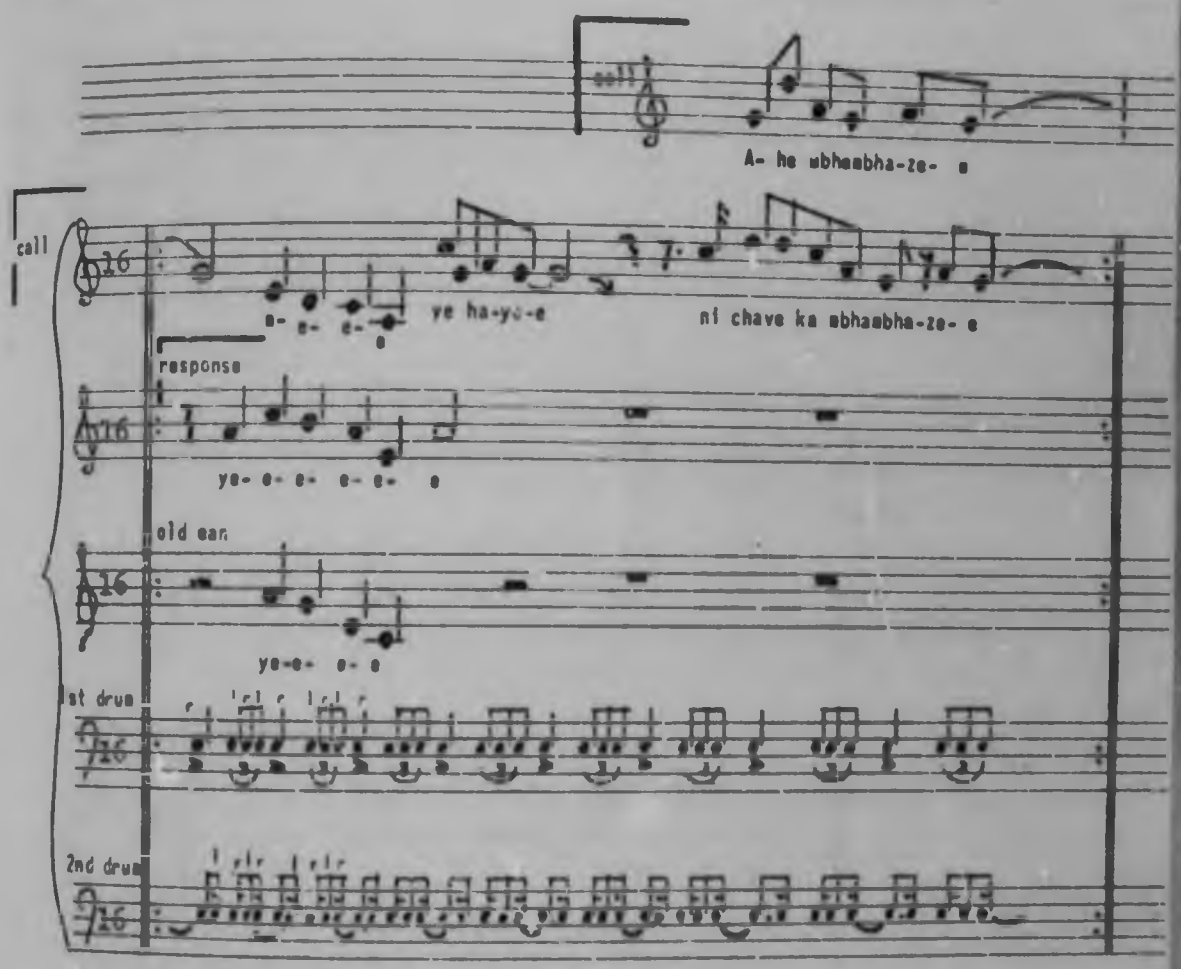
Cycle: 12 ♩ Transpos.: dim 5th up



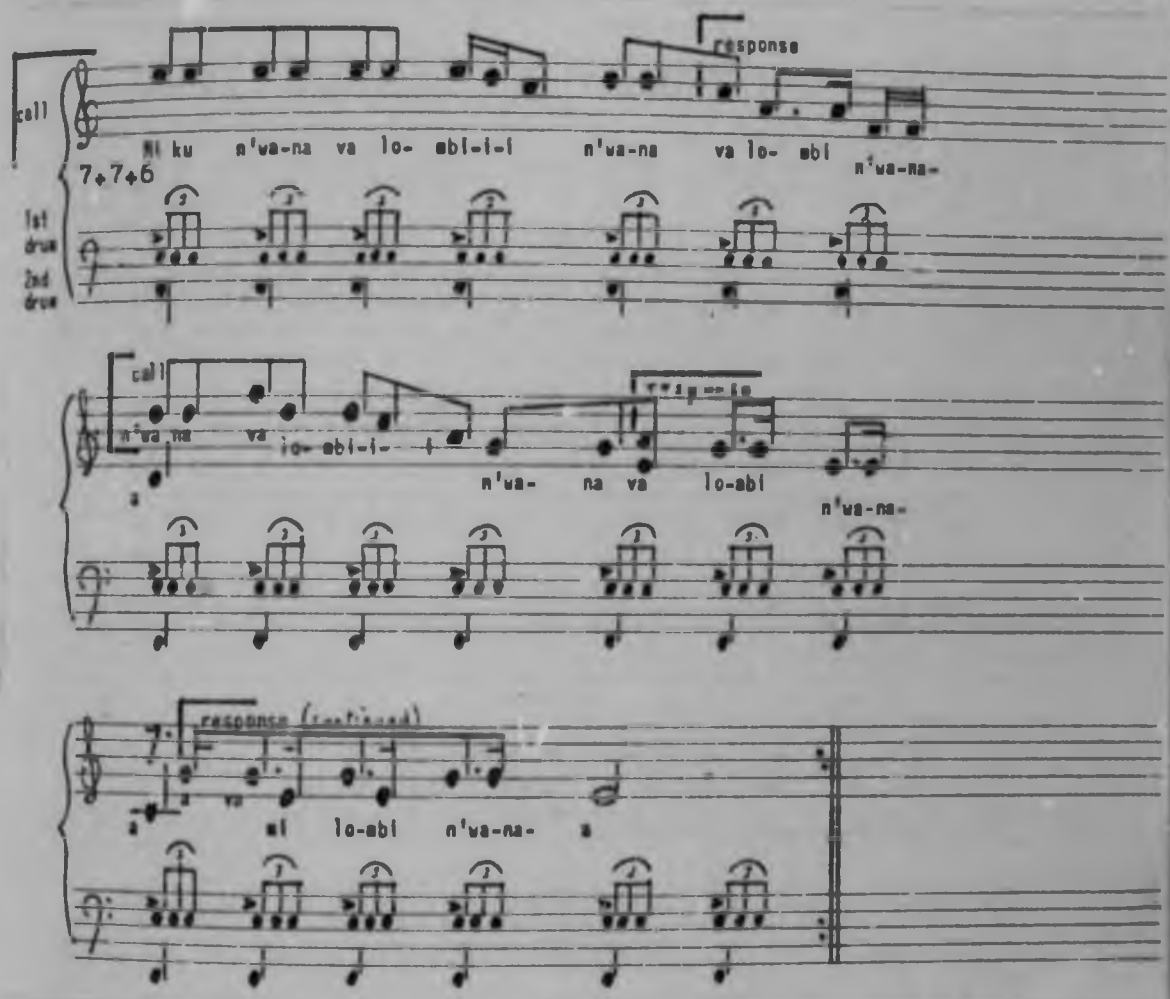
Xidzimba Song Transcription 2. Ni Chava Mbhambhaze
(I Fear The Ants)

♩ = 176
Cycle: 16 ♩

Transpos.: min 2nd up



Xidzimba Song Transcription 3. Mi Ku N'wana A Va Lombi
(You Say A Child Is Never Lent Out)
♩ = 156
Cycle: 7 ♩ + 7 ♩ + 6 ♩
Transpos.: maj 6th up

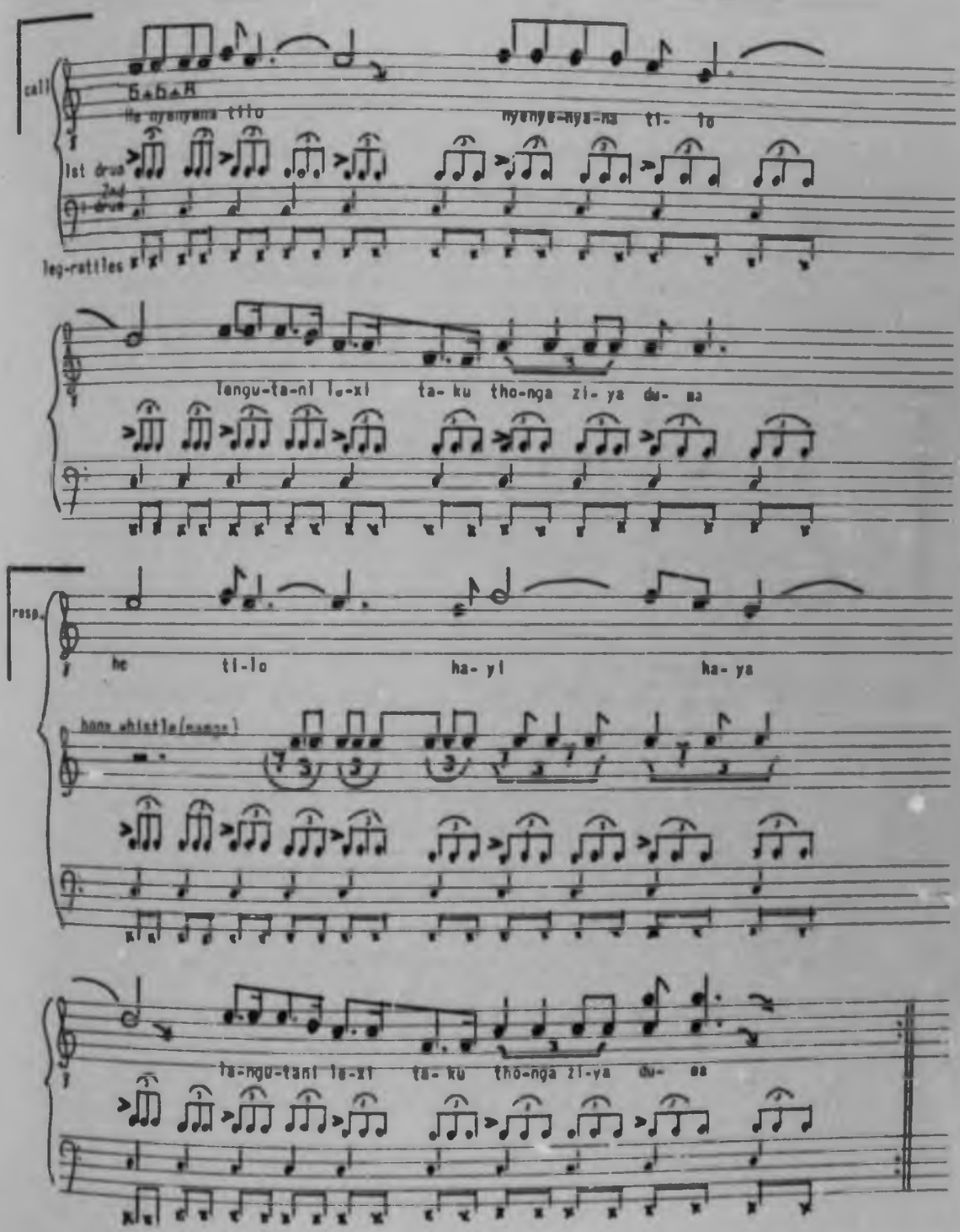


Xidzimba Song Transcription 4. Nyenyenyana Tilo (Bird of Heaven)

♩ = 168

Cycle: 6 ♩ + 6 ♩ + 8 ♩

Transpos.: min. 2nd up

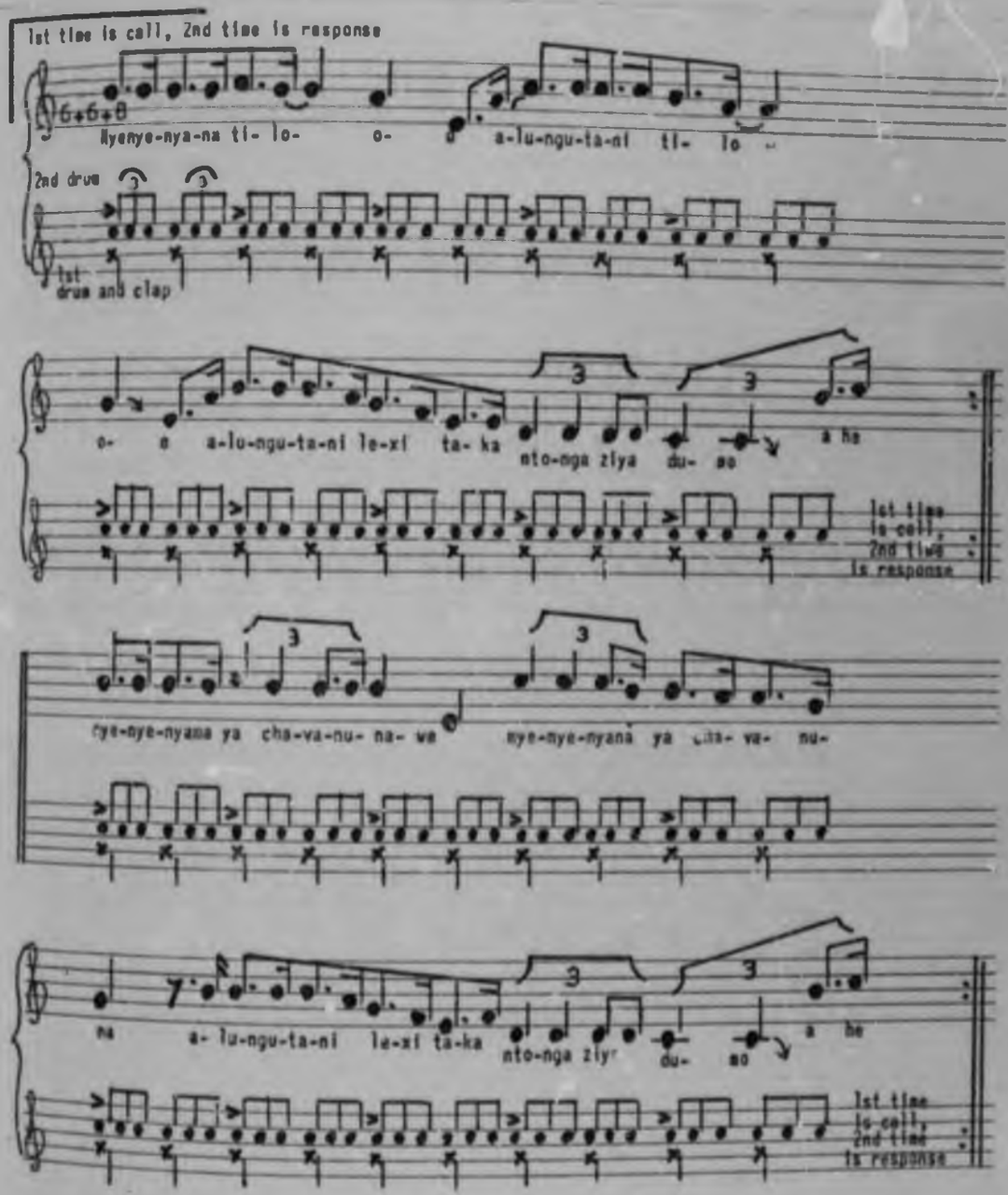


Xidzimba Song Transcription 5. An Alternative Version Of The Above

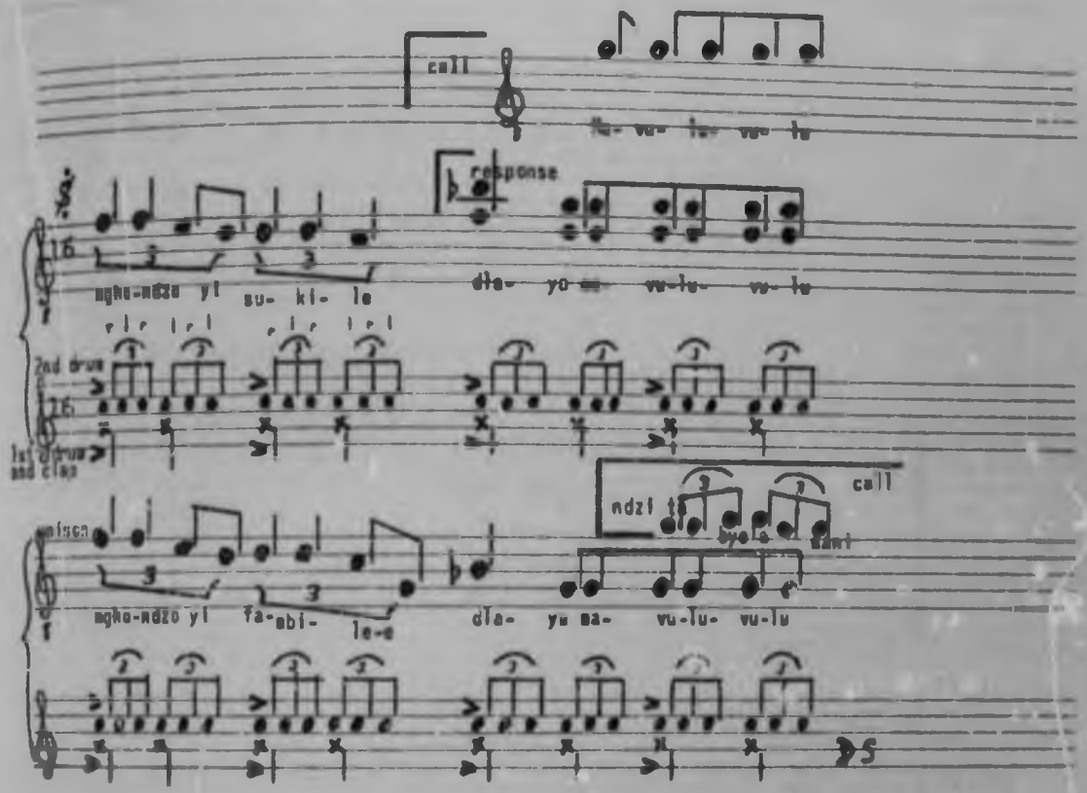
♩ = 162

Cycle: 6 ♩ + 6 ♩ + 8 ♩

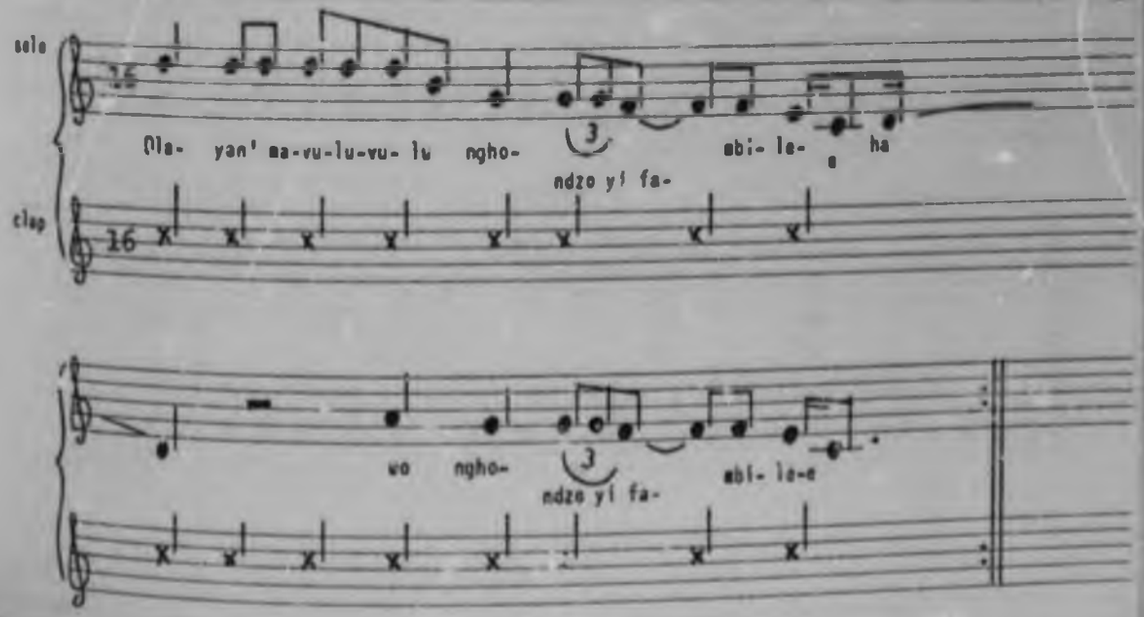
Transpos.: min 3rd up



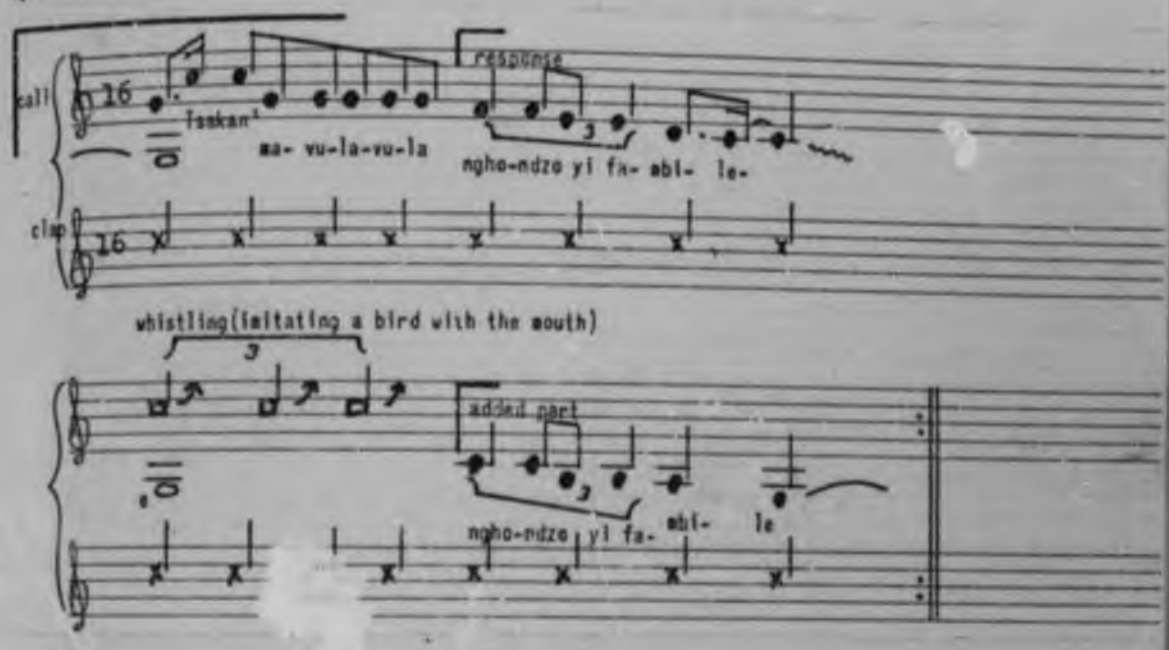
Xidzimba Song Transcription 6. Mavuluvulu Yi Sukile
(Tadpoles, the Hammerkop Bird Has Gone)
♩ = 160
Cycle: 16 ♩
Transpos.: nil



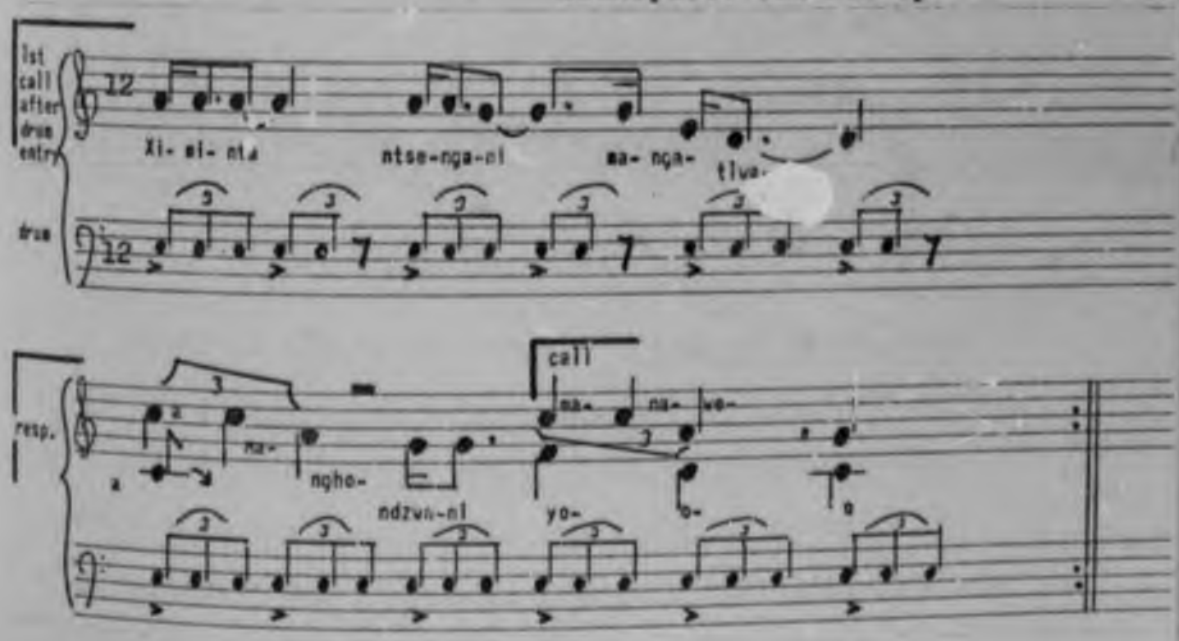
Xidzimba Song Transcription 7. An Alternative Version Of The Above
♩ = 132
Cycle: 16 ♩
Transpos.: min 6th up



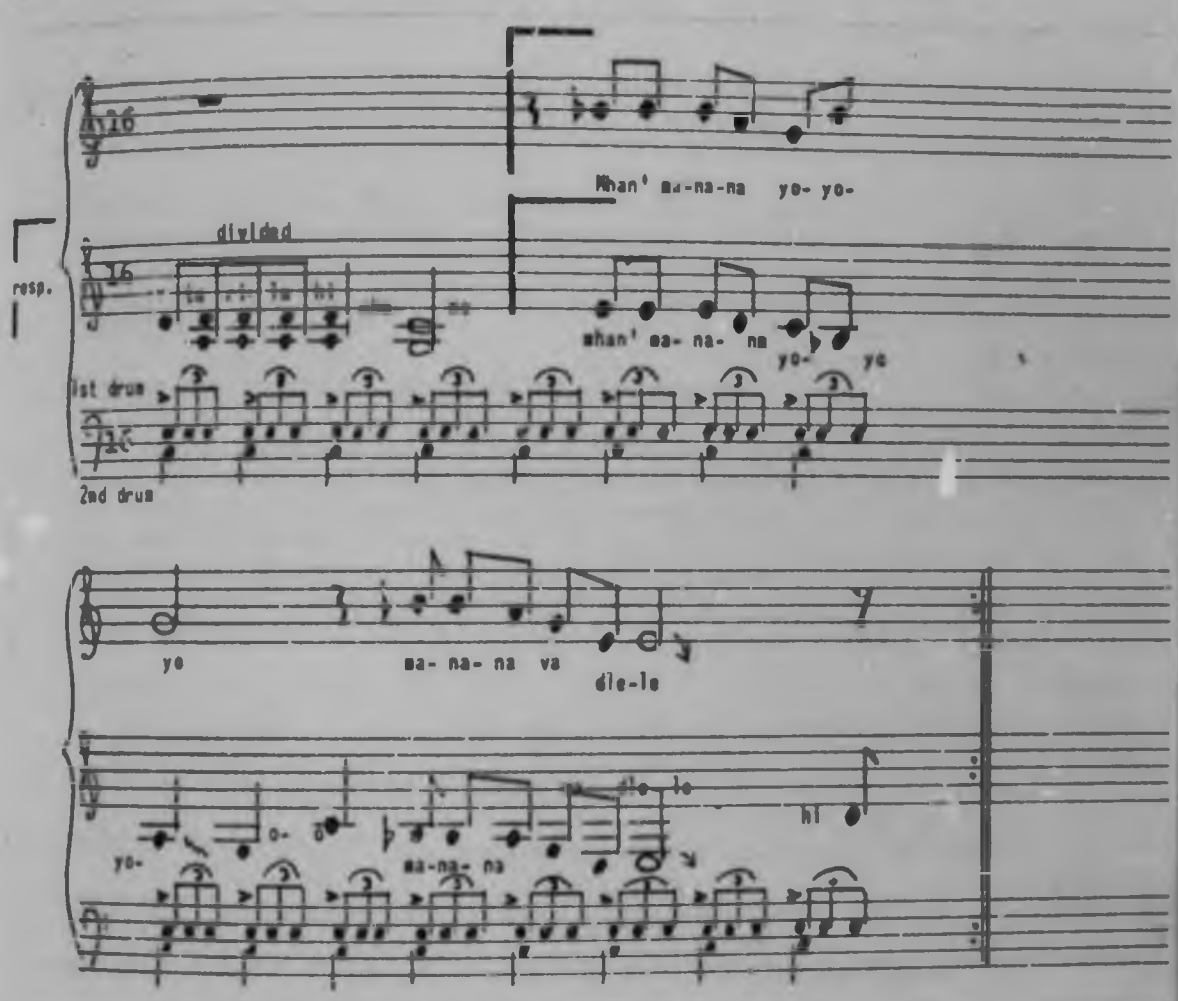
Xidzimba Song Transcription 8. A Third Version of No. 6
♩ = 156
Cycle: 16 ♩
Transpos.: maj 2nd down



Xidzimba Song Transcription 9. Xi Minta Ntsengani Mangatlwa
(The Kite From Whom We Tear Out The Feathers)
♩ = 147
Cycle: 12 ♩
Transpos.: dim 5th up



Xidzimba Song Transcription 10. Manana Va Dlele
(Mother Is Killed)
♩ = 170
Cycle: 16
Transpos.: min 6th up



Three of the above songs -- Ni Chava Mbhambhaze (I Fear The Ants, No. 2), Nyenyenyana Tilo (Bird Of Heaven, Nos. 4 and 5), and Mavuluvulu Yi Sukile (Tadpoles, The Hammerkop Bird Has Gone, No. 6) -- refer to certain Tsonga beliefs. No. 2 derives from the following proverb:

Tisokoti i murhi wa lomu ndzeni

Ants are a medicine for internal use

The above proverb refers to a Tsonga 'exorcism' cure wherein the 'exorcist' supposedly transfers the misfortune to ants, thus:

> He will put the shell into the hole without looking back toward it. The ants will take all the timbhorola (medicine) down into their nest, and so the misfortune will remain with them. 10

Zulu 'exorcism employs similar procedures:

> The doctor grinds black medicines and puts them in water. Then, early in the morning, he takes the patient to an ant-heap which he cuts open and scoops out a little. The patient is given the medicine which acts as an emetic, and he is made to vomit into the hole. 11

Nos. 4 and 5 refer to the 'bird of heaven'. Among the Southern African Bantu-speaking peoples, 'bird of heaven' or 'bird of lightning' may refer to one of several species, but with the Tsonga it is the ximhungu (Bateleur eagle) because its flight follows a zigzag pattern through the sky. A whistle (nanga[12] -- see Plate 54) made from its leg-bone provides 'protection' from being struck by lightning, the latter being much feared. Explanation of this fear

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10. Junod, Henri, op. cit., Vol. II, p. 471.
11. Krige, Eileen, op. cit., p. 304.
12. Nanga is also used for the Tsonga herdboys' whistle -- see photograph by author in The Society For Ethnomusicology Newsletter, Vol. IV, No. 5, September 1970, p. 8.

is offered by the following Tswana praise-poem's lines:

> The lightning will soon come to ruin us
> It will soon be striking down our huts 13

The following saying is sometimes used to correct Tsonga children:

> Loko mi yiva ta halekela hi tilo
>
> If you steal you will be struck by heaven

No. 6, Tadpoles, The Hammerkop Bird Has Gone, refers to a bird much feared by the Tsonga because ancestor-'spirits', in the form of snakes, are found within its nest, and of this bird Kirby states that Pedi doctors utilize "portions of the bird called the hammerkop, Scopus umbretta".[14]

We have previously quoted Junod to the effect that "Ndau possessions appear to be worse than the Zulu", and will now refer to two special songs which are employed to 'exorcize' Ndau 'spirits', should xidzimba songs fail to do so. These songs are referred to by the Tsonga as tinsimu ta xiNdau, and they constitute mancomane music in the xiNdau style. There are thus three types of mancomane music, listed as follows:

- - - - - - - - - - - - - -

13. Schapera, I., Praise-poems Of Tswana Chiefs, Oxford University Press, London, 1965, p. 243.
14. Kirby, Percival, op. cit., p. 100.

(i) mandhlozi, pentatonic songs in foursquare rhythm, for 'exorcizing' Zulu 'spirits';

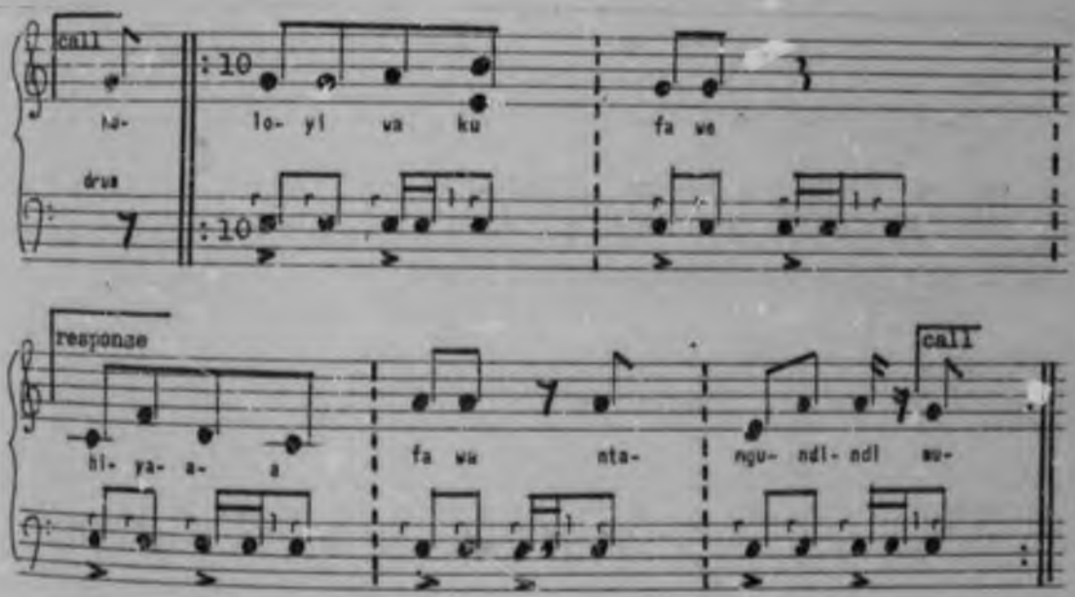
(ii) xidzimba, heptatonic songs in drumming-triplet rhythm, for 'exorcizing' Ndau 'spirits';

(iii) xiNdau, heptatonic songs in broken quadruplet rhythm, for particularly stubborn cases of Ndau possession.

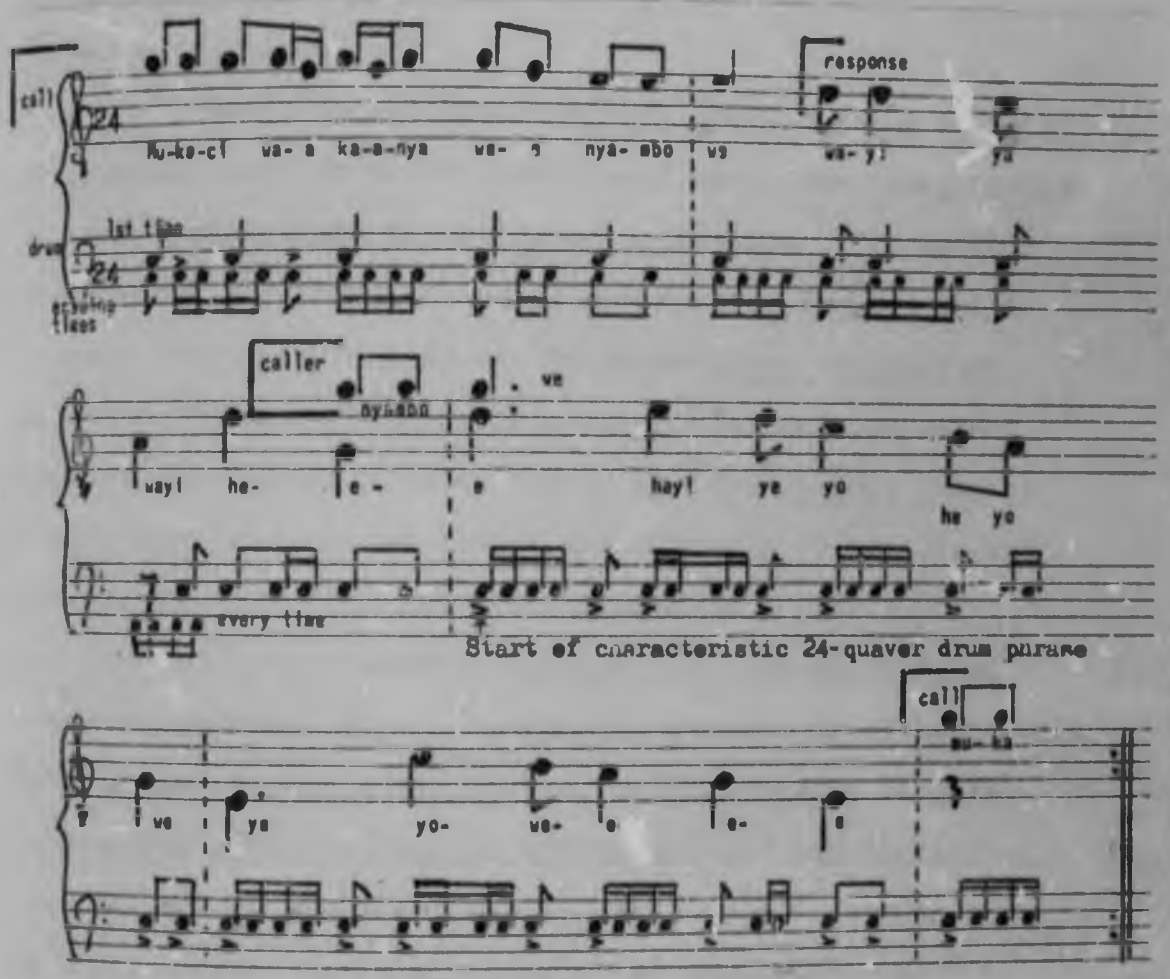
XiNdau Songs of the Mancomane Rite

XiNdau Song Transcription 1. Mulovi, Ku Fa We (The Bewitched One, Oh To Die)

♩ = 161
Cycle: 10 ♩
Transpos.: min 3rd down



XiNdau Song Transcription 2. Mukaci Wa Kanya We Nyambo
(Rotse language, mukaci may refer to 'woman' and nyambo may refer to 'god')
♩= 116
Cycle: 24 ♩
Transpos.: [illegible]



The Tsonga men and women's dance, muchongolo, is occasionally performed at the scene of mancomane 'exorcism', and it functions as a diversion rather than as part of the healing rites. Muchongolo music is pentatonic, often uses dotted crotchet rhythm, and its characteristic slow

stamping-and-pointing actions are easily distinguishable from the more frenzied motions of the 'exorcism' dances.

Social Acculturation And The Introduction Of New Musical Forms

Tsonga social institutions, while tending to preserve intact many of their traditional songs over long periods of time, readily cede to social acculturation. The latter brings about the introduction of new musical forms. For example, Venda acquisition of the Shona ngoma dza midzimu possession dance and the Sotho murundu circumcision school,[15] together with Tsonga acquisition of the Pedi khomba puberty school, have contributed toward the transfer of melodic and rhythmic patterns from one area to another.

In this transfer, whether the absorption is of pentatonic patterns into a heptatonic system, or of heptatonic patterns into a pentatonic system, musical change largely depends upon the direction of diffusion, and has little relevance to any imagined predisposition for 'progress' or 'retrogression'. Opinions such as the following appear to overlook this point:

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15. Blacking, John, "Music and the Historical Process in Vendaland", in Essays on Music and History in Africa, Northwestern University Press, 1971.

> The basis of Southern Bantu music was originally pentatonic ... they have been able to adopt the European diatonic scale ... in a comparatively short time the heptatonic scale will have completely replaced the old African pentatonic type .... [16]

The pentatonicism of mandhlozi and the heptatonicism of xidzimba and xiNdau represent, not the old and the new, but the south and the north respectively.

Summary of the Musical Characteristics of 'Exorcism' Music

A musical analysis of the performances of 75 'exorcism' songs revealed the following:

(i) mandhlozi songs show a preference for intervals of the descending major 2nd, descending minor 3rd, and the ascending major 2nd;

(ii) xidzimba and xiNdau songs show a preference for the intervals of the descending major 2nd, the descending minor 3rd, and the descending minor 2nd;

(iii) mandhlozi songs utilize exclusively pentatonic melodic patterns;

(iv) xidzimba and xiNdau songs utilize mainly heptatonic melodic patterns;

(v) all observe an overall pathogenic descent from an initial peak;

(vi) most mandhlozi songs utilize a rhythm embodying quadruplets (the 'exceptions' were recorded without drums);

(vii) most xidzimba songs utilize a rhythm[17] embodying drumming-triplets (the 'exceptions' were recorded without drums);

(viii) xiNdau songs utilize a rhythm embodying broken quadruplets, sometimes in bimetric style;

(ix) 35 employ a basic cycle of 16 units;

(x) 69 utilize call and response.

16. Kirby, Percival, Introduction to the L.P. record "Musique Du Fond Des Ages", B.A.M. LD 398, Centre National de la Recherche Scientifique, Paris, 1959.

17. The core rhythmic pattern of mandhlozi, xidzimba, and other musical styles is shown in Figure 30.

Appendix Giving the Words and Translation Of Some Songs Contained in This Chapter

Mandhlozi Song 2

Mbuzi, Va Yi Dye Mahala

Call: Mbuzi ya me-e-e! Va yi dye mahala
Response: Va yi dye mahala
Call: A Timememe mbuzi ya me-e-e! /
A leyi ni nga yi tlhava /

The Goat, They Ate It Without Payment

Call: The goat! They ate it without payment
Response: They ate it without payment
Call: At Timememe ("Goat-bleat") they ate it without payment /
The one which I slew /

Mandhlozi Song 3

Yingwe Ya Mavala

Call: Yingwe, ziya ho!
Response: Yingwe ya mavala
Call: Yingwe wa hlasela nkosi /
Yingwe yi dle muntu baba /
Yingwe ya jabula /

The ~~Tiger~~ Has Spots LEOPARD

Call: ~~Tiger~~! LEOPARD
Response: The ~~tiger~~ has spots LEOPARD
Call: The ~~tiger~~ invades / LEOPARD
The ~~tiger~~ has killed a person's father / LEOPARD
The ~~tiger~~ has it good / LEOPARD

Mandhlozi Song 5

Mi Ya Va Rhungula

Call: Salanini, salanini!
Response: Ho mi ya va rhungula
Call: Kodwa ndzi ya homba /
Ho Javulani famba /
Va ka sesi /

Go Well And Greet Them

Call: Goodbye, goodbye!
Response: Go well and greet them
Call: Be content / Go, Javulani /
People of my sister's /

Mandhlozi Song 7

Hayi Nyoka Leyo Vimbha Mlomo

Call: Hayi nyoka leyo vimbha mlolo!
Hayi nyoka
Response: Ngi ya yisabaa!

The Snake Which Blocks the Mouth

Call: O the snake which blocks the mouth!
O the snake
Response: I fear it!

Tsonga ancestral-'spirits' are frequently thought to take the form of small green snakes, but in this instance 'fear' of the 'snake which blocks the mouth' refers to abhorrence of cunnilingus.

Mandhlozi Song 9

Nghunghunyane

Call: Nghunghunyane mihlovo ya vantu
Response: Sa mbavasa mihlovo ya vantu!
Call: Ndzi ya mu landzela / A wa ngi ciya nghe n'wana khe / A ba wi voni /

Chief Nghunghunyane

Call: Chief Nghunghunyane, personification of our people
Response: We name him, the Ideal One!
Call: We are his followers / His son neglected us / We never catch sight of him /

Nghunghunyane
(a different song on the same subject, mentioned in this chapter)

Call: Nghunghunyane
Response: Nghunghunyane mafela khwatini ka nyamazani
Va ta sala va giya

Chief Nghunghunyane

Call: Chief Nghunghunyane
Response: Chief Nghunghunyane was killed in the bush past the Game Reserve
His enemies remain dancing

Mandhlozi Song 11

Va Ta Sala Van'wi Rila

Solo: Va ta sala va n'wi rila Nghwavava
Xikheva xa la kaya
Dlayani xikhe xa mina

They Will Remain Mourning

Solo: They will remain mourning for Miss Adulteress
An owl hoots there
Kill my owl

Mandhlozi Song 13

Mayivavo, Se Landze Masocha. A Yi Hlomi!

Call: Mayivavo, se landze masocha nwa wena
A yi hlomi!
Response: Nyimpi, ka hlomi ha!
Call: Sengilele se landze masocha nwa wena /
He mama va jala-ala / Mina ndzi thwaza
eka Mdlhamini /

Father, We Have Come For Soldiers. To Arms!

Call: Father, we have come for soldiers
To arms!
Response: Warriors, to arms!
Call: Now I am asleep we have come for soldiers /
I heard the news mother / They see me
Mdlhamini /

Xidzimba Song 1

Vayi Voni Nanga

Call: Vayi voni nanga
Response: Nanga wa vaxavisi
Call: A yi miyeli nanga / Ndzi halatile
mina / Ndzi N'wa-Pete mina /

See The Flute (of the vendors)

Call: See the flute
Response: Flute of the vendors
Call: The flute that never ceases / I have poured out / I am the daughter-of-Pete /

Xidzimba Song 3

N'wana A Va Lombi

Call: Mi ku n'wana a va lombi
N'wana a va lombi
Response: A va lombi, a va lombi
Call: Va lomba ntewani /

A Child Is Never Lent Out

Call: You say a child is never lent out
A child is never lent out
Response: Is never lent out, is never lent out
Call: They lend out a winnowing basket /

The subject of this song is a childless woman's barrenness, and among the Tsonga this condition may be 'caused' by the ancestral 'spirits' of her mother if an insufficient portion of the lobola (bride-price) has been paid to the maternal uncle. The words reveal that a barren woman seeking to 'borrow' a child may be offered a basket instead. This symbolic substitution is a recurrent theme within Tsonga folklore, and the following song was collected among the Ronga prior to 1897:

They won't lend me a baby!
They lend me but a mortar
Were I an eagle
Were I a bird of prey
Quick would I carry it away [18]

18. Junod, Henri, The Life of a South African Tribe, Vol. II, MacMillan, London, 1927, p. 284.

There is a Ronga folktale in which the girl asks for a baby but "they gave her a xirondo basket",[2] and this theme may be related to Tsonga use, in former times, of baskets as part of lobola. Lobola, though generally thought of as 'bride-price', with the Tsonga more closely represents 'child-price' because the lobola is repayable in the event of barrenness. Going further afield for instances of child/utensil substitution occurring within folklore, one notes that the Masai have a folktale in which a barren woman is told to "take three cooking pots."[3]

Xidzimba Song 4

Nyenyana Tilo!

Call: He nyenyana tilo hayi!
A langutani lexi taka ntonga ziya duma!
Response: He nyenyana tilo!
Call: Lo wa nhwana va teka langutani /
Swin'wanyana va chava /
Swin'wanyana va hemba /
Swin'wanyana va vulavula /
He nyenyana a hi xikwembu, ya
hembu ya hemba, langutani

Bird of Heaven!

Call: Bird of heaven!
See what comes with the thunderstorm!
Response: Bird of heaven!
Call: See, they are marrying the girl off /
Some, they are afraid of /
Some, they tell lies /
Some, they tell the truth /
The bird is a god, it tells lies, see

2. Junod, Henri, Les Chants et les Contes des Ba-Ronga, Bridel & Cie, Lausanne, 1897, p. 237.
3. Hollis, Claude, The Masai, Their Language and Folklore, Oxford, 1905, p. 81.

Xidzimba Song 6

Mavuluvvulu Yi Sukile

Call: Mavuluvvulu, nghondzo yi sukile
Response: Dlayani mavuluvvulu!
Call: Ndzi ta byela mani? /
Ndzi ta rhuma mani? /
Ndzi ta tsnama kwihi? /

Tadpoles, It Has Gone

Call: Tadpoles, the Hammerkop bird has gone
Response: Kill the tadpoles!
Call: To whom shall I tell it? /
Who shall I send? /
Where shall I stay? /

Xidzimba Song 9

Xi Minta Ntsengani Mangatlwa

Call: Xi minta ntsengani mangatlwa
Response: A manghondzwani yo!
Call: Xi vutla mintsenge, a hi nga poni /
Ku hiekiwa ko tani a hi nga poni /
Khale ka manani ku vuya ka yena /

The Kite From Whom We Tear Out The Feathers

Call: The kite from whom we tear out the feathers
Response: By the little Hammerkop bird!
Call: Tear out feathers, we are not safe /
Being laughed at in this way we are not safe /
Long ago when my mother came back /

CHAPTER IX

NOTCHED FRICTION-BOW (XIZAMBI) MUSIC OF THE SHANGANA-TSONGA

Of the Tsonga musical instruments, the xizambi notched friction-bow receives special attention in this thesis for the following reasons:

(i) it is the Tsonga instrument par excellence (cf. the writer's article "Xizambi Friction-bow Music of the Shangana-Tsonga", African Music, Vol. IV, No. 4, 1970, pp. 81-95);

(ii) it has a 'court' use ('chiefs' are a new institution in Tsonga life -- their 'court' has been borrowed from the Venda);

(iii) its examination might contribute to the much-debated subjects of (a) the relationship between bow music and vocal music, and (b) the suggested (by Kirby) influence of bow music on the formation of scales from which vocal music is derived.

In this chapter 60 xizambi performances will be examined. They were supplied by the following seven players:

Johannes Mathye of Mangove	10
Wilson Zulu of Samarie	11
John Chauke of Sibasa	20
Elias Khosa of Machekacheka	3
Xafatuka Mabasa of Mawambe's location . .	1
Joel Mashava of Mhinga's location	9
Njaranjara of Mhinga's location.	3
These last two in duet	3
Total	60

When appraising the relatively sophisticated musical aspects of certain of these performances, the reader should note that "there is a vast difference in most societies between music which is the common domain of almost every member of the village and can be performed by most members of the group, and music which is provided by persons who developed a musical skill superior to that of the other members of the group and which make them in demand as the unique providers of these services."[1]

Xizambi-players generally sing, play, or accompany in one or more of the following ways:

(i) alternately sing and play (mouth resonation nearly always ceases during singing, but the rhythm of the rattlestick generally continues, accompanied by the drone of the fundamental of the unstopped 'string');

(ii) play continuously, while others sing;

(iii) play instrumental versions of songs, unaccompanied;

(iv) play instrumental versions of songs, in xizambi duet;

(v) in rare instances, sing and play (with mouth resonation) simultaneously.

The Xizambi-playing of Johannes Mathye of Mangove

Johannes Mathye, described by villagers as a

1. Garfias, Robert, "Various Levels of Traditional Music", Creating a Wider Interest in Traditional Music, International Institute for Comparative Music Studies, Berlin, 1967, p. 57.

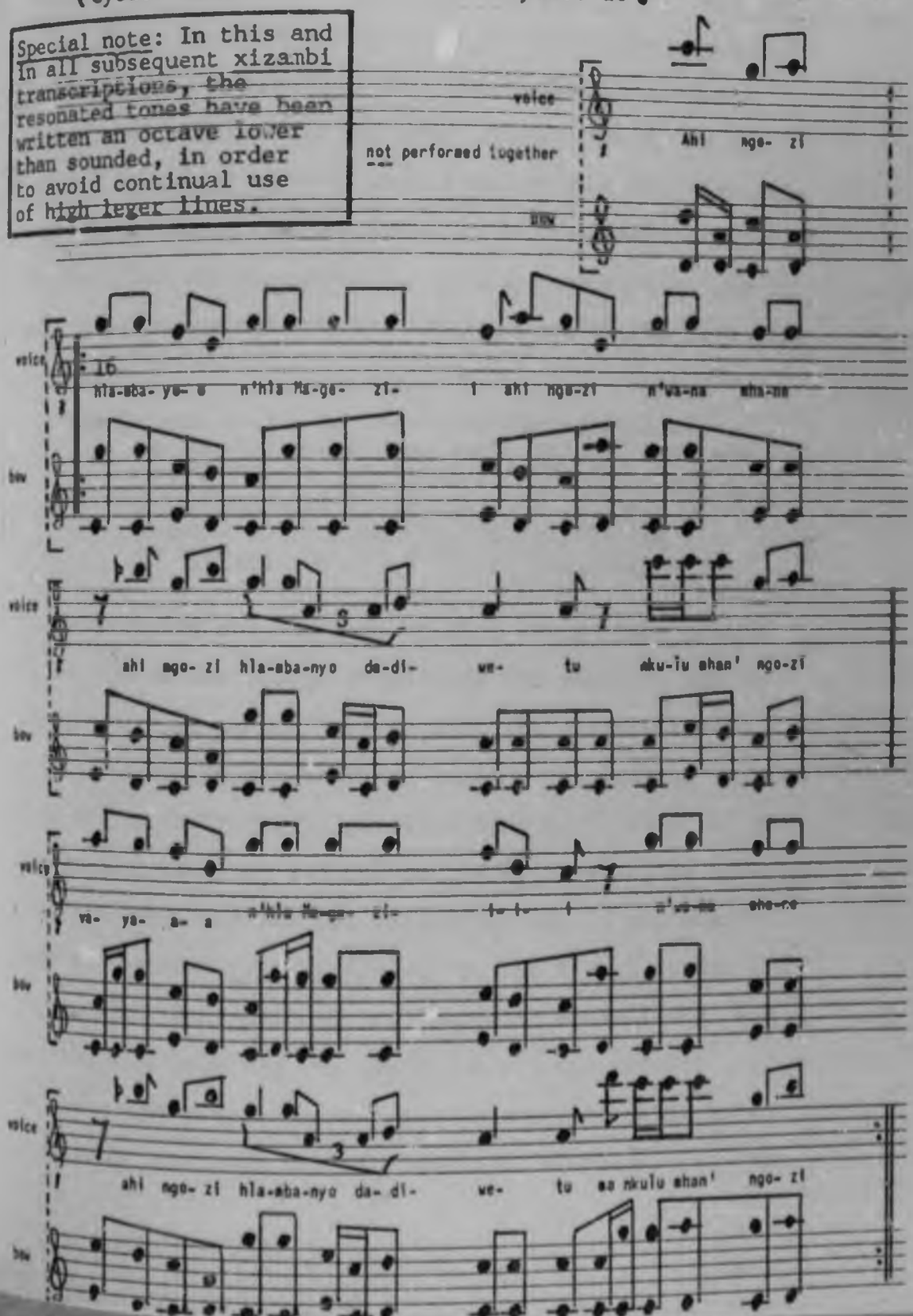
nwarimatsi ('child-of-the-left-handed-one'), neither accompanies his own singing nor that of others -- his performances consist of separate unaccompanied vocal or instrumental versions of each of ten songs. Comparison with tape-recorded ensemble versions of the same songs reveals that Mathye's sung versions, while occasionally influenced by knowledge of his own instrumental versions, are relatively 'normal' and belong to the main body of Tsonga communal vocal music.

Scoring Mathye's separate vocal and instrumental versions superimposed (one above the other in paired lines) reveals his process of instrumental adaptation.

Xizambi Transcription 1. Hlambanyo Dadiwetu
(I Swear By My Sister)

Voice { ♪ = 176, Transpos.: dim 5th up, Cycle: 16 ♩ } Bow { ♪ = 200, Transpos.: maj 3rd up(fund.), Cycle: 16 ♩ }

Special note: In this and in all subsequent xizambi transcriptions, the resonated tones have been written an octave lower than sounded, in order to avoid continual use of high leger lines.



In the above transcription, we have included two cycles of the performance in order to show certain changes that occur in the second cycle. For instance, terminal syllabic prolongation of the word 'Magezi' in the second cycle of the vocal version incurs omission of the anacrusis 'ahi ngozi', which, in the first cycle, follows that word. The fact that the instrumental version remains the same in both cycles means that Mathye followed one of the following procedures:

(a) in both cycles of the instrumental version he interpreted a prolonged 'Magezi' and made no attempt to interpret 'ahi ngozi'; or

(b) the instrumental tones EDCA are equally capable of interpreting either the FDC of 'Magezi' or the FAGD of 'ahi ngozi'.

In the case of (a), we must assume that instrumental E is an acceptable substitute for vocal F, and in the case of (b), we must assume that the disparate sets of vocal tones FDC and FAGD are somehow 'equivalent'. The AG of the latter moves in parallel 5ths with the DC of the instrumental version, and the following tone, D, is already present in the instrumental version as one of two simultaneously-sounded xizambi tones. To the Tsonga, tones a 5th (inverted 4th) distant are 'harmonic equivalents' and have the same 'meaning'. In xizambi music the principle of 'harmonic equivalence' holds good whether the voice moves in parallel 5ths with the instrument or whether it selects

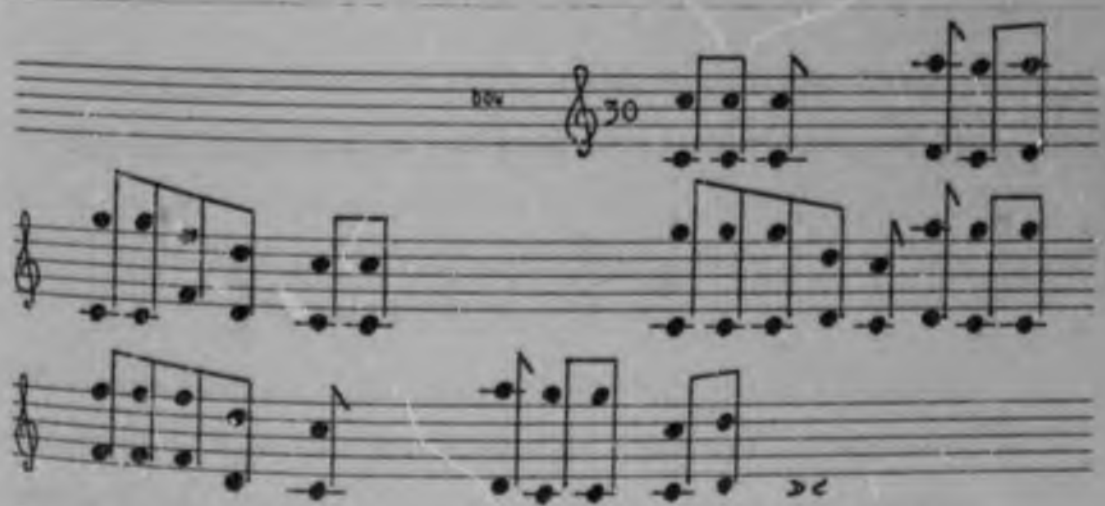
one of two simultaneously-sounded instrumental tones.

Melodic movement in Mathye's instrumental version consists essentially of a series of descents from G, generally in the form GEDCA. These five tones constitute Mathye's tone-row, which he stretches, compresses, and repeats to suit the tune at hand (he does this in eight of his ten tunes).

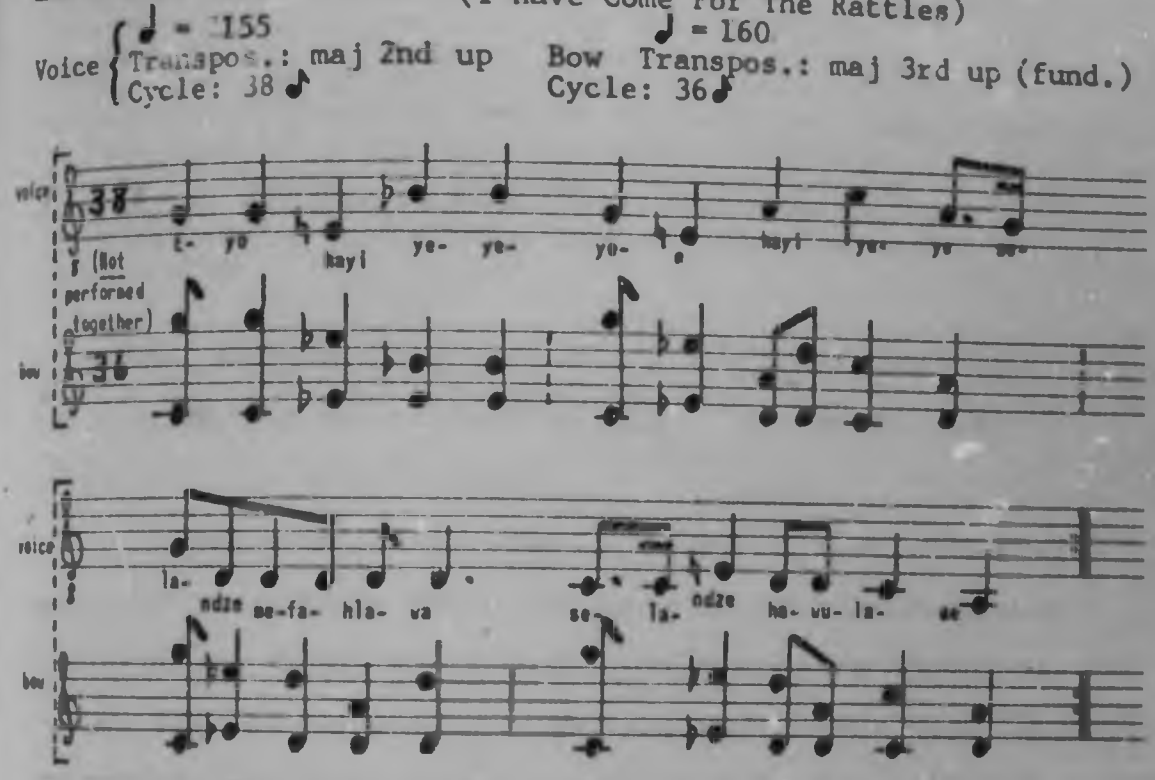
The song in the above transcription -- Hlambanyo Dadiwetu -- is one of the very few Tsonga songs we know of that conclude with a cadential descending 5th. Another xizambi performance of it, this time by Wilson Zulu of Samarie, is shown below for comparison purposes.

Xizambi Transcription 2. Hlambanyo Dadiwetu (I Swear By My Sister) -- a second performance of the previous tune, this time by Wilson Zulu.
Transpos.: maj 3rd up (fund.)

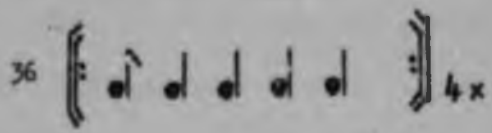
♩ = 127
Cycle: 30 ♩



Xizambi Transcription 3. Selandze Mafahlawa
(I Have Come For The Rattles)

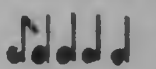


Xizambi Transcription 3 shows how Mathye first sings Selandze Mafahlawa to an even crotchet rhythm and then plays it in the following manner:



Mathye's vocal version occupies 38 quavers while his instrumental version occupies 36, therefore compression may have occurred in the latter. Here we may draw a comparison with similar processes that occur in Kiganda xylophone music:

> ... identity of patterns is achieved, but at the cost of stretching and compressing single phrases within the total pattern. The song is still contained in this version, because the patterns are -- though rhythmically slightly different -- melodically identical in most sections .... The impression of stretched/compressed sections to make up amadinda and akadinda patterns is relativistic and emerges from comparison. The sections of the themes appear stretched/compressed against each other. [2]

In our case, compression occurs in the initial quaver G of each repetition of the pattern  for in the vocal version these G's are crotchets.

Note in the final line of the piece, that whereas most of the vocal tones match the upper of two simultaneously-sounded xizambi tones, occasionally they match the lower instead. Here we may draw a comparison with Azande harp music, where "the possibility of logic l melodical variation and of harmony lies in the fact that there are always two notes of the harp basis at the singer's choice for composing the voice part."[3]

The apparent 'contrary motion' in Xizambi Transcription 3 is occasioned by the fact that many low vocal tones were played an octave higher. Low xizambi tones are resonated by closing the mouth and high xizambi tones by

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2. Kubik, Gerhard, "Composition Techniques in Kiganda Xylophone Music", African Music, Vol. IV, No. 3, 1969, p. 57.
3. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 52 (the comparisons with Kubik's findings are purely musical and do not infer identical cognitive processes).

opening the mouth -- this phenomenon regulates the carrying power of the various partials and accounts for Mathye's predilection for octave transposition. The transposition has the effect of throwing Mathye's paired versions out of phase with regard to their 'pathogenic' descents, thus:

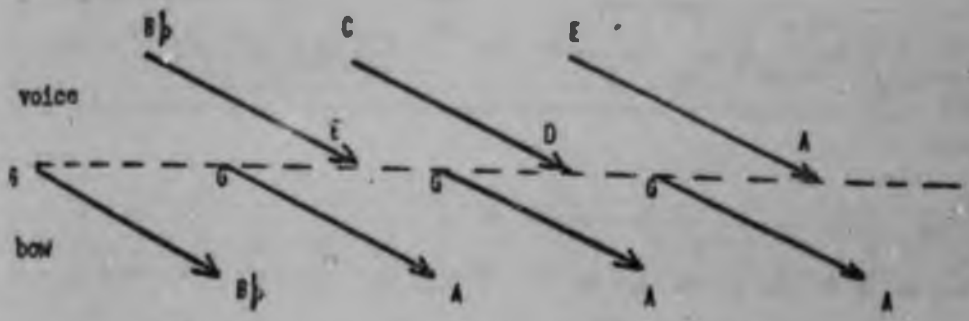

Fig.20 Johannes Mathye's playing: out-of-phase 'pathogenic' descents

Mathye instrumentally reproduces the melody of Selandze Mafahlawa almost note for note, the sole exception being his use of E♭ instead of E. This chromatic alteration occurs in eight of his nine pieces, and leads one to conclude that Mathye is purposely 'crystallizing' the songs. Such a procedure is not unknown in the adaptation of songs for instrumental use -- a Kiganda xylophonist "first tries to find an instrumental abstraction of his vocal theme."[4]

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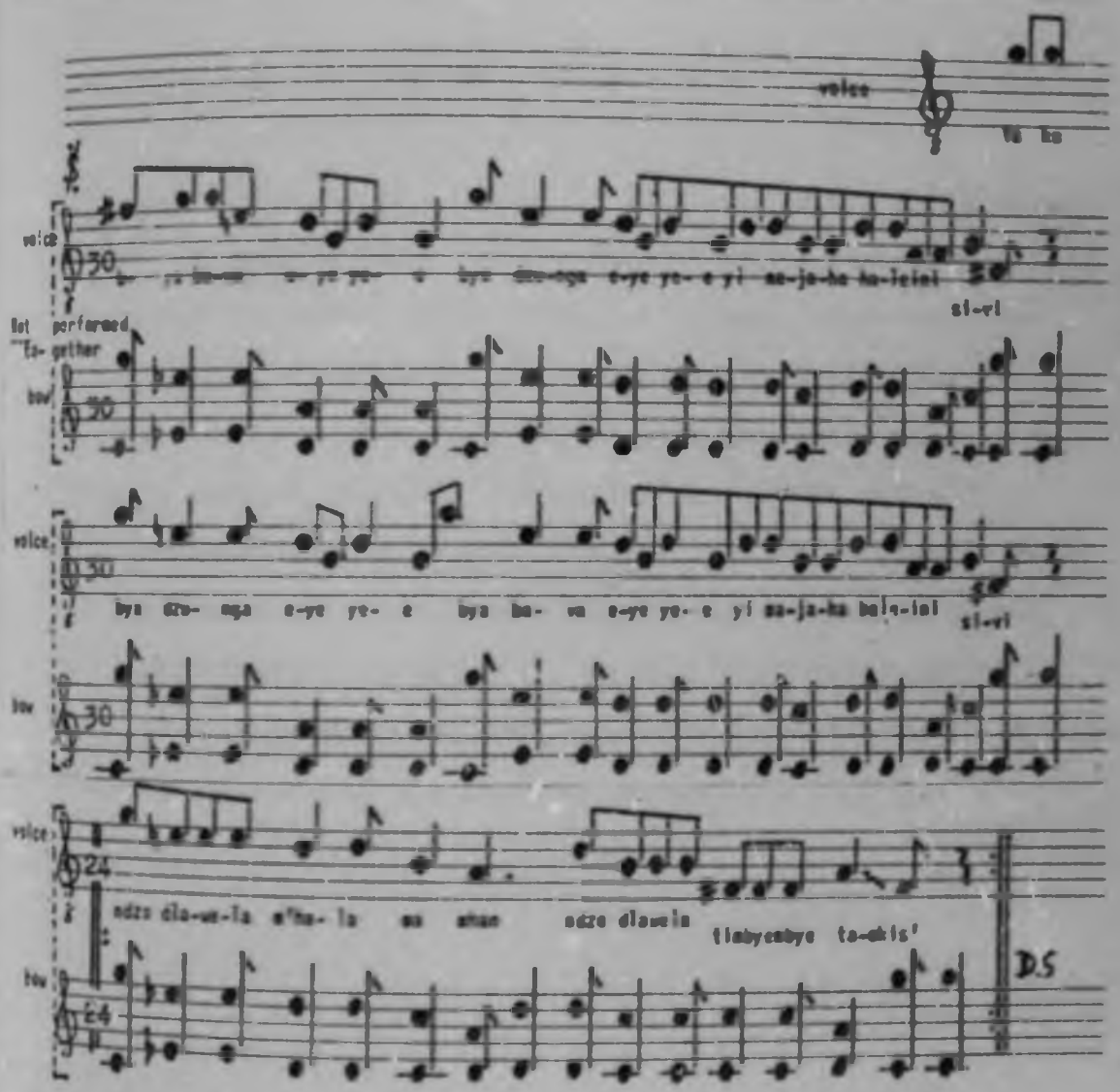
4. Kubik, Gerhard, "Composition Techniques in Kiganda Xylophone Music", African Music, Vol. IV, No. 3, 1969, p. 49.

Xizambi Transcription 4. Bya Bava (They Say the Beer is Sour)

Voice { ♪ = 276 Transpos.: min 2nd down Cycle: 30 ♪ + 24 ♪ } Bow { ♪ = 264 Transpos.: maj 3rd up(fund.) Cycle: 30 ♪ + 24 ♪ }



In the above transcription, as in the preceding one, Mathye interprets a song's irregular rhythm by playing a regular rhythm, in this case as follows:



The song's tonality is unusual -- it is as though all C's had been lowered a minor 2nd to B, for Mathye instrumentally interprets the latter by playing the former. Here we might draw a musical comparison (dissimilar cognitive processes may be involved) to Azande harp music, where the harp tuning EDCAG is changed to EDBAG, effecting what Kubik calls "transposition of the scale"[5] (in our case the change is vocal, not instrumental). Note how Mathye's representation of the vocal descending interval BF# by an instrumental ascending interval CG intrigues the ear but retains (in its inverted form) the essence of the interval concerned.

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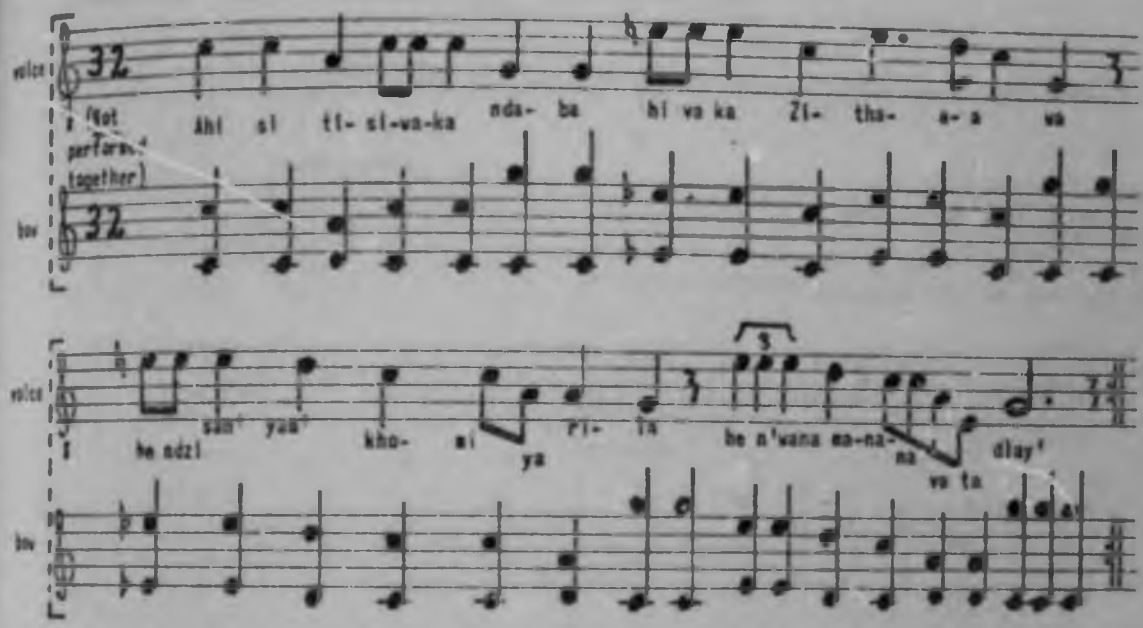
5. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 57.

Xizambi Transcription 5. Ahi Si Tisiwa Ka Ndaba (We Are Not Yet Called To Confer)

Voice { ♩ = 180, Transpos.: maj 3rd up, Cycle: 32 ♩ } Bow { ♩ = 208, Transpos.: maj 3rd up (fund.), Cycle: 32 ♩ }



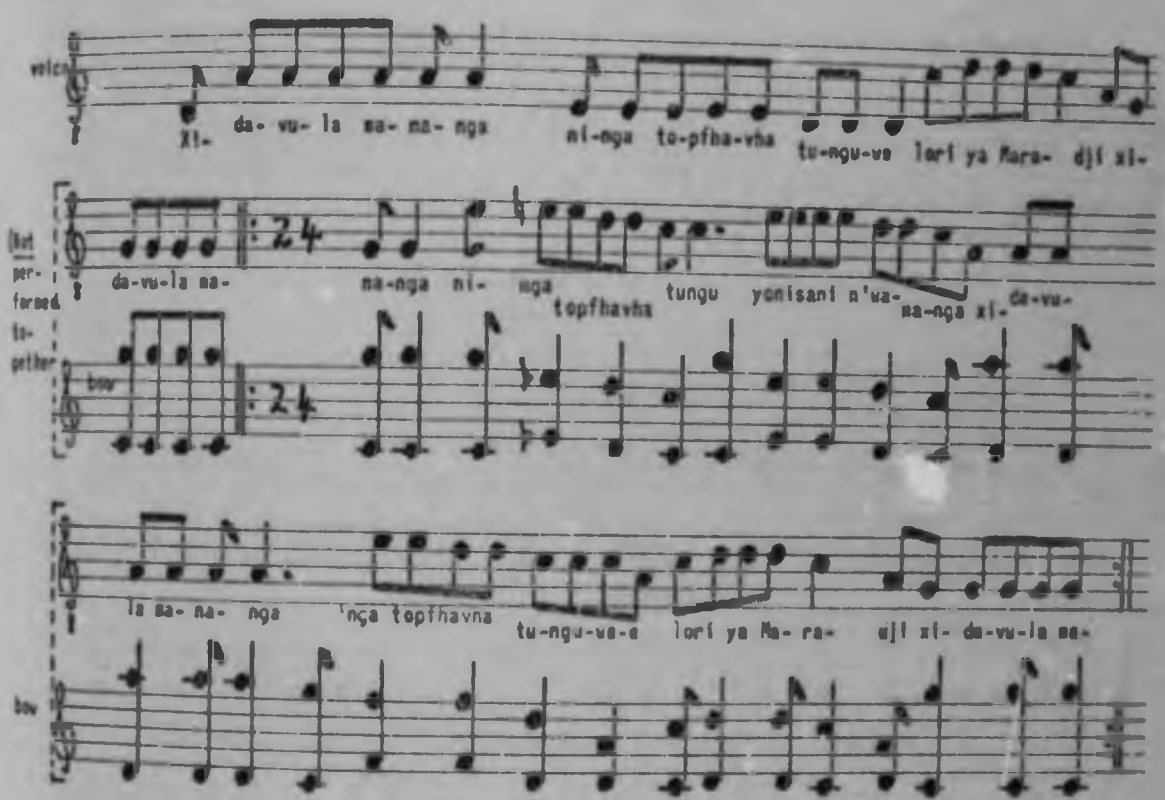
In the above transcription, the vocal version is divisible into four 8-crotchet melodic descents, commencing with the first high E. The instrumental version, however, is divisible into four 8-crotchet descents commencing with the first high G, thus presenting another example of staggered 'pathogenic' descents. All vocal gaps are here represented by repetition of the previous instrumental tone -- a device which resembles the use of what Kubik calls 'fill-in' notes in Kiganda xylophone music:

> ... between the identical passages there appear 'fill-in notes that bring both versions up to

the same 56 elementary pulses. Often these fill-in notes seem to be mere reduplications of a previous note ... [6]

Xizambi Transcription 6. Xidavula Mananga
(Short-cut Across the Desert)

Voice { ♩ = 145, Transpos.: dim 5th up, Cycle: 24 ♩ } Bow { ♩ = 146, Transpos.: maj 3rd up(fund.), Cycle: 24 ♩ }



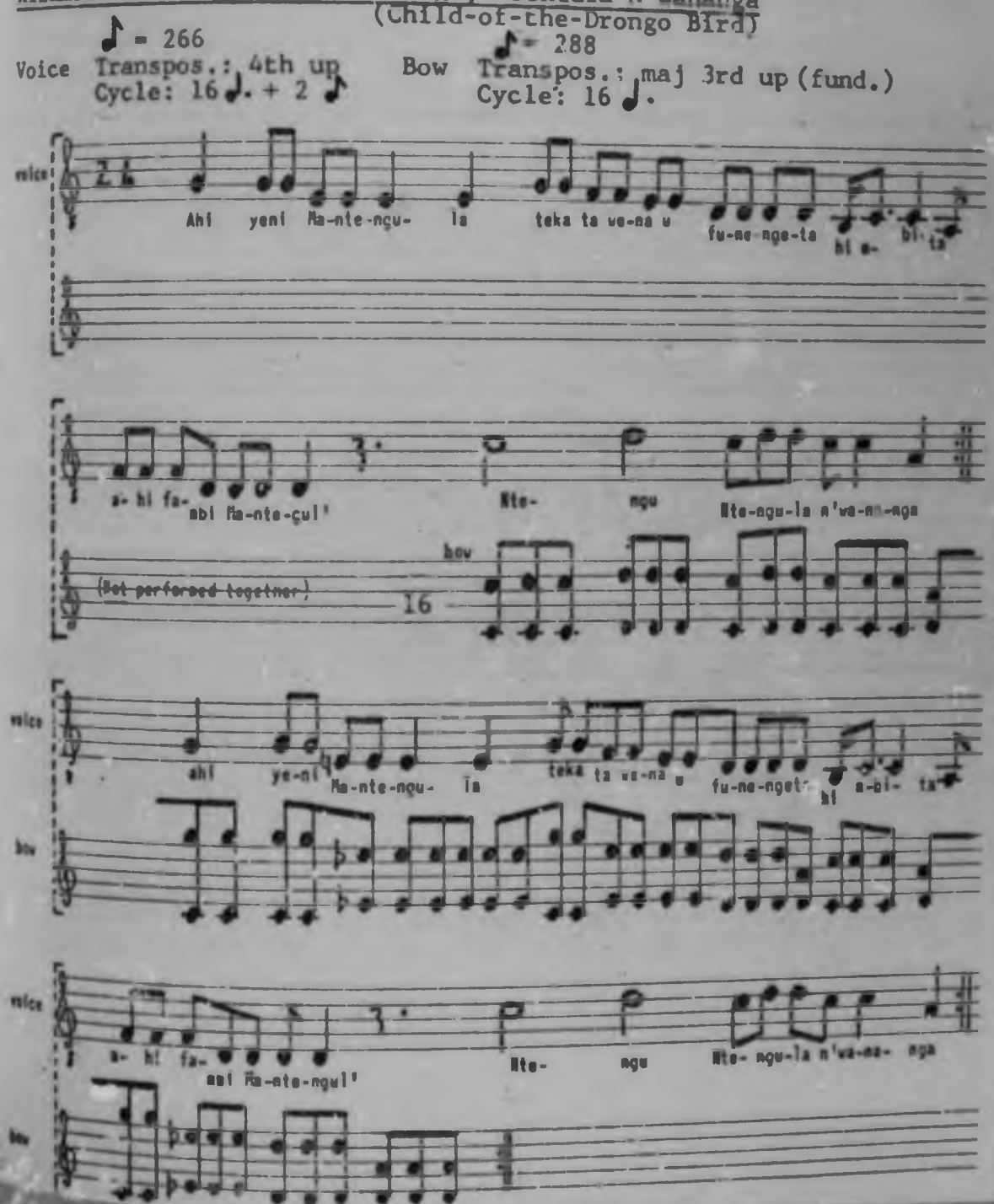
The 'excess' portion of song at the beginning of the above transcription is due to the fact that Mathye

. . . . . .

6. Kubik, Gerhard, "Composition Techniques in Kiganda Xylophone Music", African Music, Vol. IV, No. 3, 1969, p. 57.

commenced his vocal and instrumental versions at different points -- this is quite normal and derives from use of 'circular' form. Note that pairs of vocal quavers are represented by instrumental crotchets.

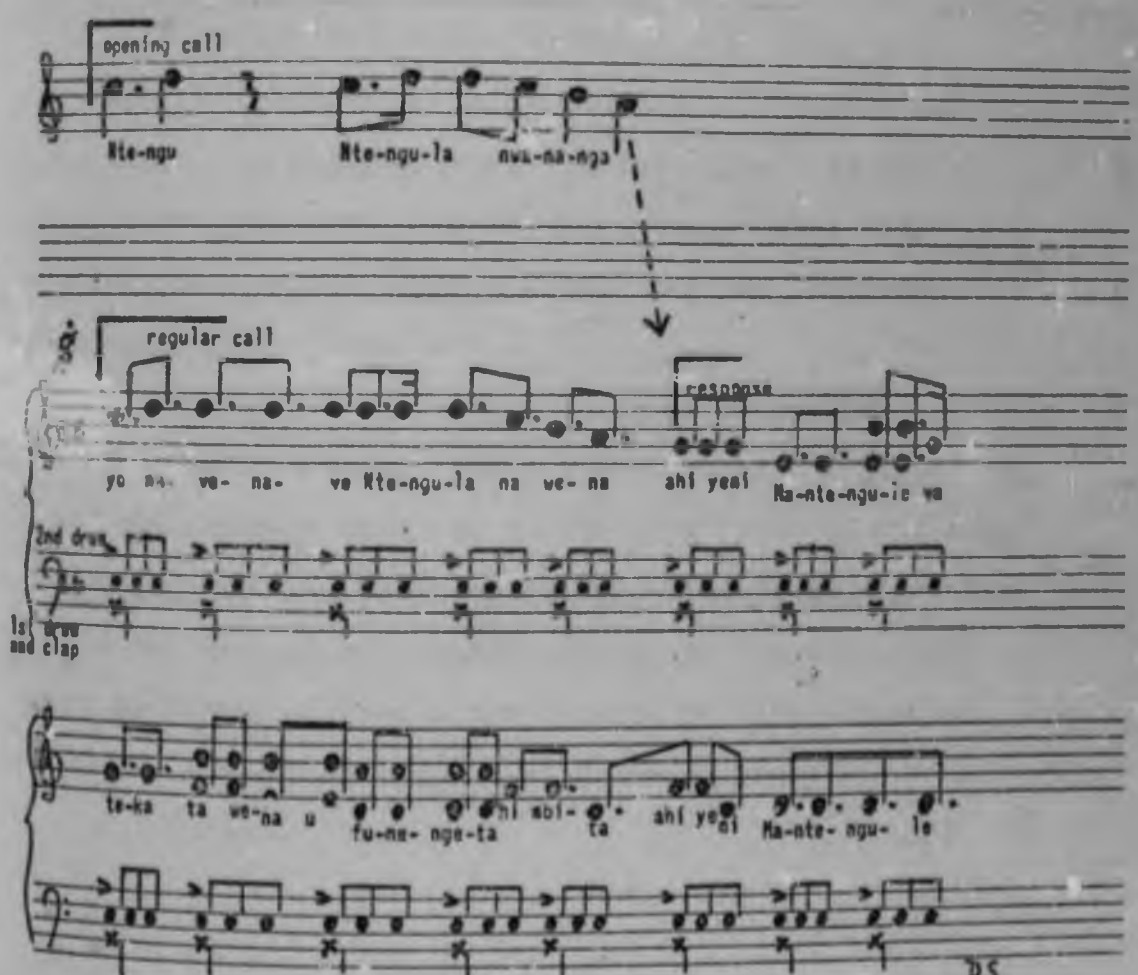
Xizambi Transcription 7. Ntengu, Ntengula N'wananga (Child-of-the-Drongo Bird)



In the above transcription, Mathye commenced singing at the chorus of the song rather than with its call -- this is verified by the following non-*xizambi* performance of the song.

An Ensemble Vocal Performance of Ntengu, Ntengula N'wananga (Child-of-the-Drongo Bird) -- by women singers of Mhinga's location. *Khomba* coming-out song sung by relatives.

♩ = 348
Cycle: 16 ♩.
Transpos.: maj 2nd up



When singing solo it is permissible and even usual to commence at the chorus rather than at the call, as Nketia points out in connection with Akan singing:

> Where the solo and chorus sections are different and the chorus part is more or less invariable, it is customary in adowa singing for the cantor to begin the song with the whole or part of the chorus response. After introducing the song in this way, the cantor can go on and sing the usual solo lead. 7

In an earlier transcription, vocal gaps were instrumentally represented by repetition of the previous xizambi tone. In Xizambi Transcription 7 the last three xizambi tones represent a vocal gap, but, instead of repeating the previous xizambi tone, they use 'harmonic equivalents' a 5th distant.

Mathye's vocal version occupies 16 dotted crotchets plus 2 quavers. These 2 quavers are 'superfluous' and probably occurred in the long tones of the sung word Ntengu. This supposition is supported by the fact that both the non-xizambi performance above and the additional xizambi performance given below (played by John Chauke of Sibasa) use a metrical length of 16 dotted crotchets.

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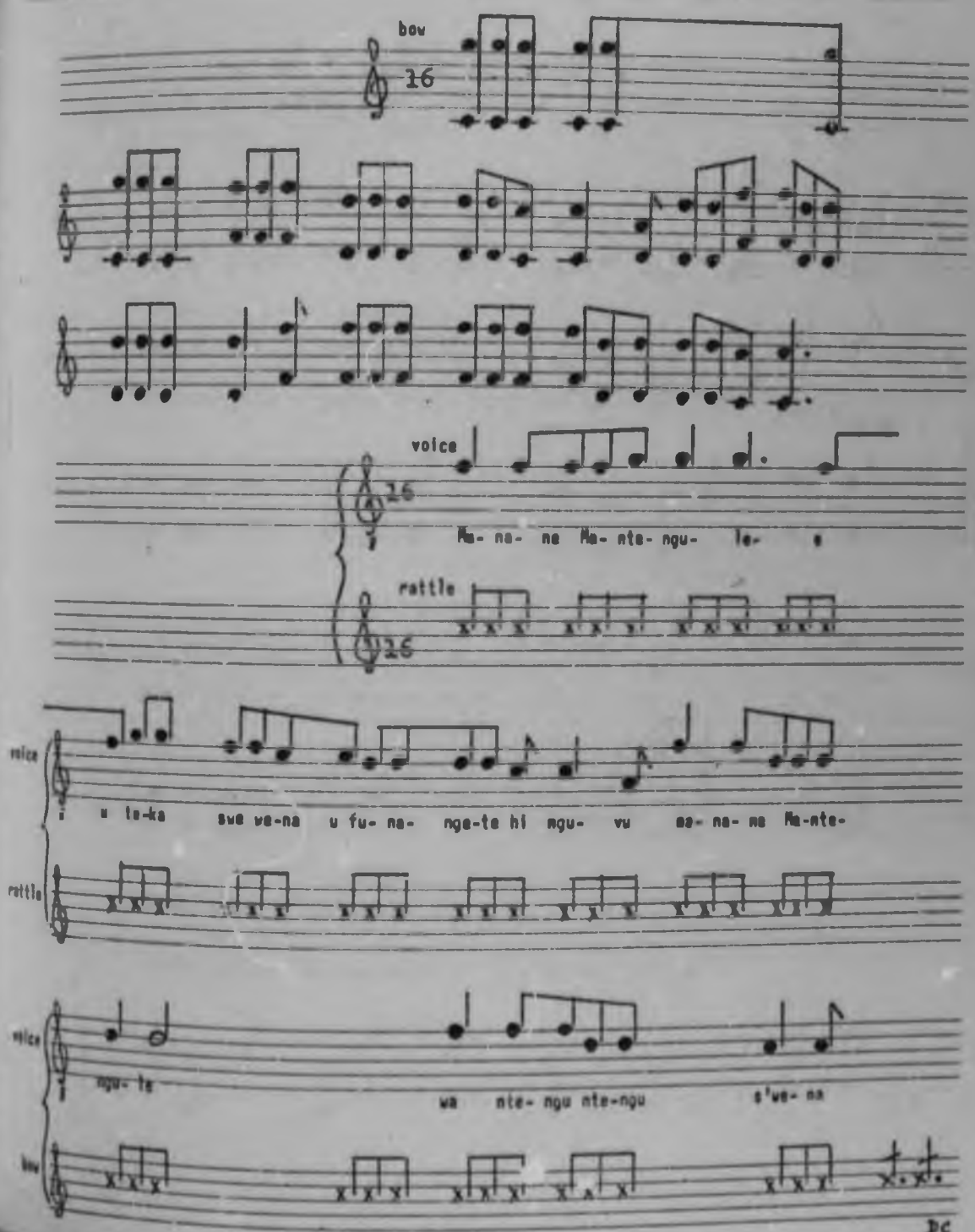
7. Nketia, J.H., Folk Songs of Ghana, University of Ghana, Legon, 1963, p. 90.

Xizambi Transcription 8. Ntengu, Ntengula N'wananga (Child-of-the-Drongo Bird) -- a second xizambi performance of the previous tune, this time by John Chauke.

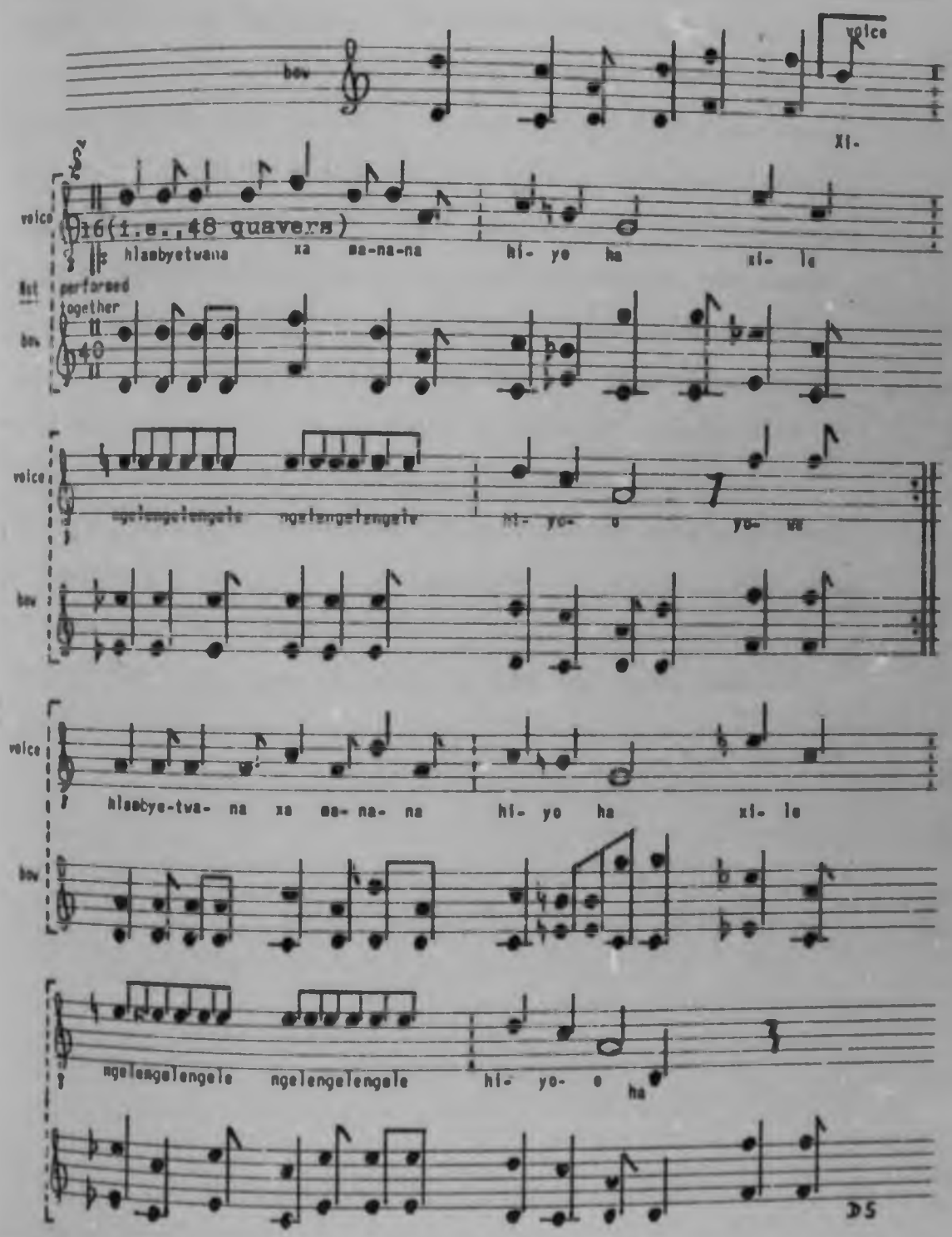
♩. = 106
Cycle: 16 ♩.

Transpos.: maj 3rd up (fund.)



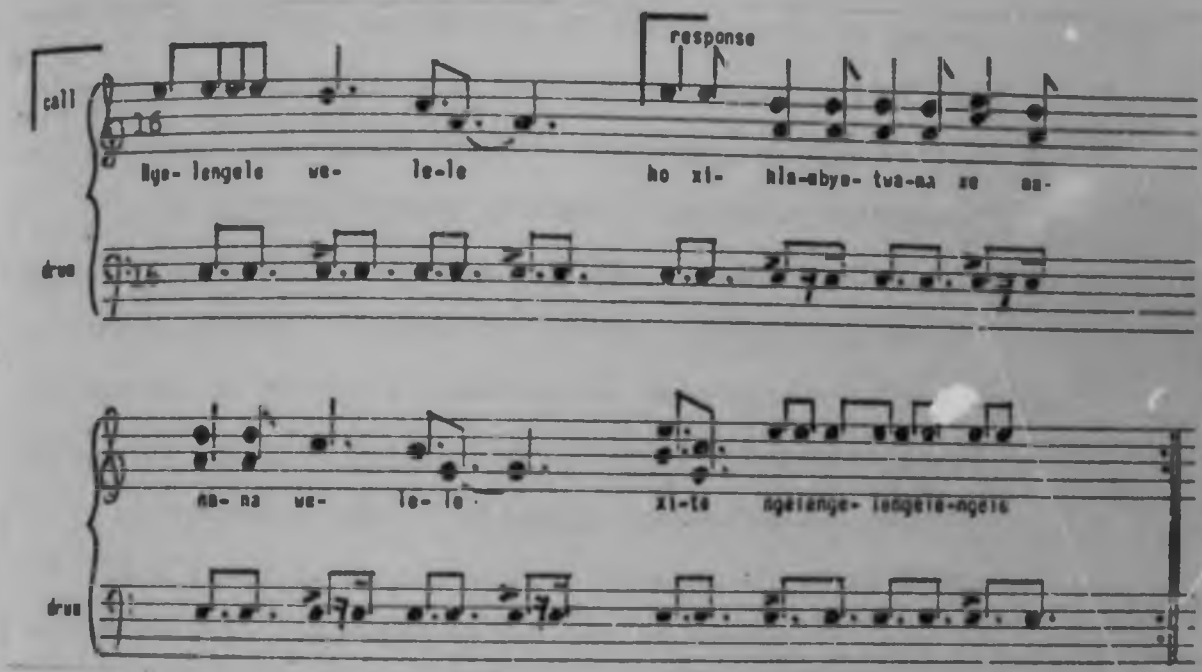
Xizambi Transcription 9. Ngelengele (The True-ringing Clay Pot)

Voice { ♪ = 384 Transpos.: 5th up Cycle: 16 ♩. } Bow { ♪ = 300 Transpos.: maj 3rd up (fund.) Cycle: 40 ♪ }



To point out that, in the above performance by Mathye, the song Ngelengele proceeds through a cycle of 5ths (D minor, G major, and C major), would be to assume the presence of European musical concepts where there are none, but it does serve to point out the song's unusually interesting and complex melody. Note the use of reiterated vocal tones to convey a feeling of 'action' in setting the onomatopoeic word ngelengele ('clank-clank-along-the-ground') -- this is common Tsonga practice in musical composition. The song features successive hemiola in that it alternates 4 dotted crotchets with 6 undotted crotchets, but while Mathye's instrumental version interprets the song's melody, it ignores its rhythm -- the instrumental version containing 40 quavers to the vocal version's 48. That 48 quavers is the norm for this song is shown by the following non-xizambi version of [illegible].

An Ensemble Vocal Performance of Ngelengele (The True-ringing Clay Pot), by women singers of Mahonisi.
♩. = 150
Cycle: 16 ♩.
Beer-song for xilala dance
Transpos.: 4th up



Note how, in the second half of Xizambi Transcription 9, Mathye's instrumental version accurately reproduces the vocal variation which occurs on the words hlambyetwana xa manana. At the words ngelengele ngelengele Mathye introduces instrumental changes that do not appear to derive from the vocal version, and an explanation to this may perhaps be found by considering similar occurrences in Azande harp music:

> Practically every note in the voice part is represented by the same note in the instru-

> mental part. Very rarely, and we estimate only for some particular reason, this law is broken, to create a sort of transient heterophony. [8]
> (present writer's emphasis)

To perform variations in Tsonga music is called ku hambana, and this term is exactly the same as that used by Chopi musicians [9] (non-musical meaning: to 'mix it').

In Xizambi Transcription 9, Mathye's representation of vocal E by instrumental E♭ compares interestingly with the procedure followed by another xizambi player -- Joel Mashava of Mhinga's location -- when alternately singing and playing the same song. Mashava also represents vocal E by instrumental E♭ (Xizambi Transcription 10). Both Mathye's and Mashava's representation of vocal E by instrumental E♭ indicates a process of musical 'crystallization' -- a valid transformation of the melody which (to Tsonga ears) still retains the basic identity.

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8. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 50.
9. Tracey, Hugh, Chopi Musicians, Oxford University Press, 1948, p. 109.

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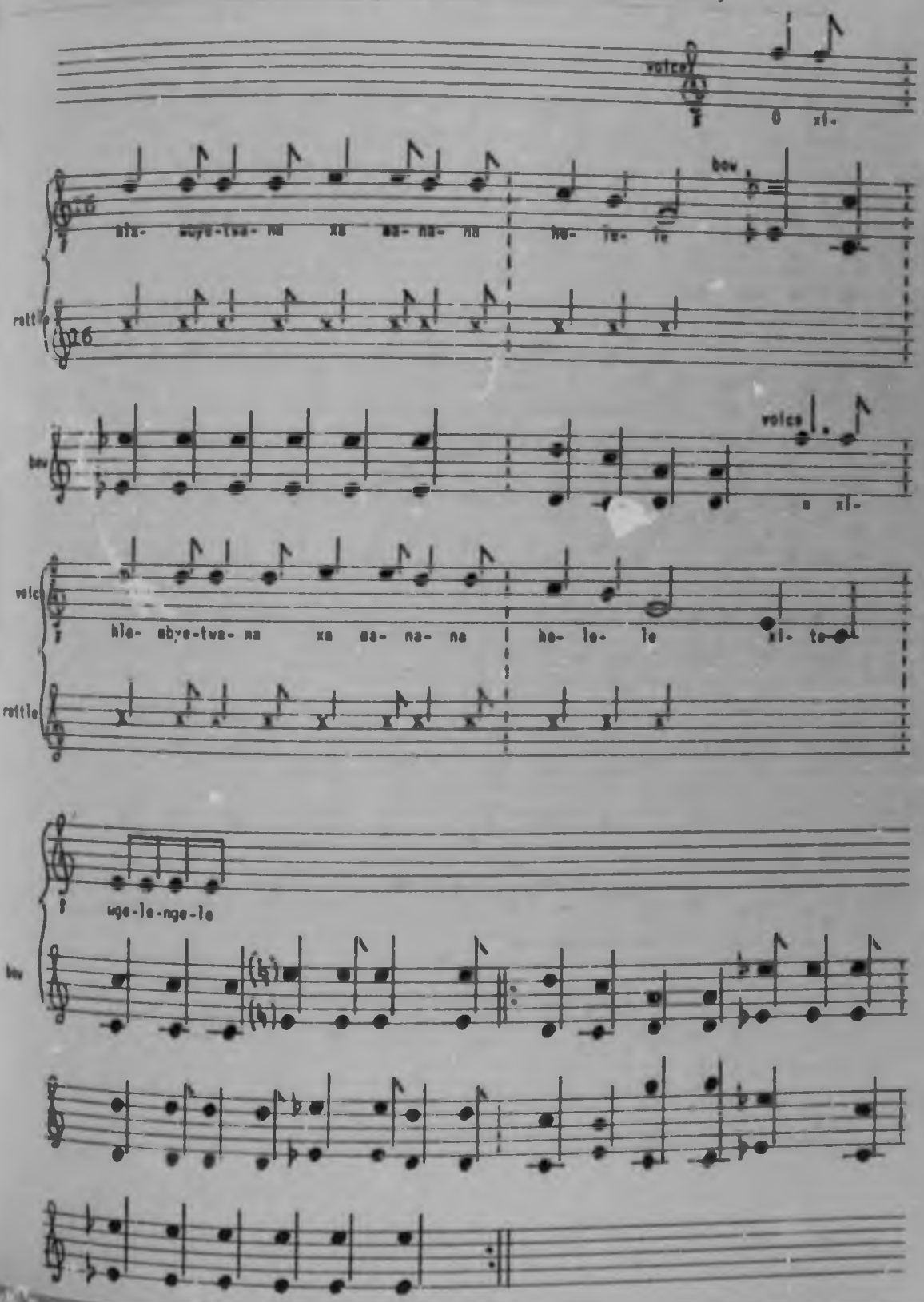
8. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 50.
9. Tracey, Hugh, Chopi Musicians, Oxford University Press, 1948, p. 109.

Xizambi Transcription 10. Ngelengele

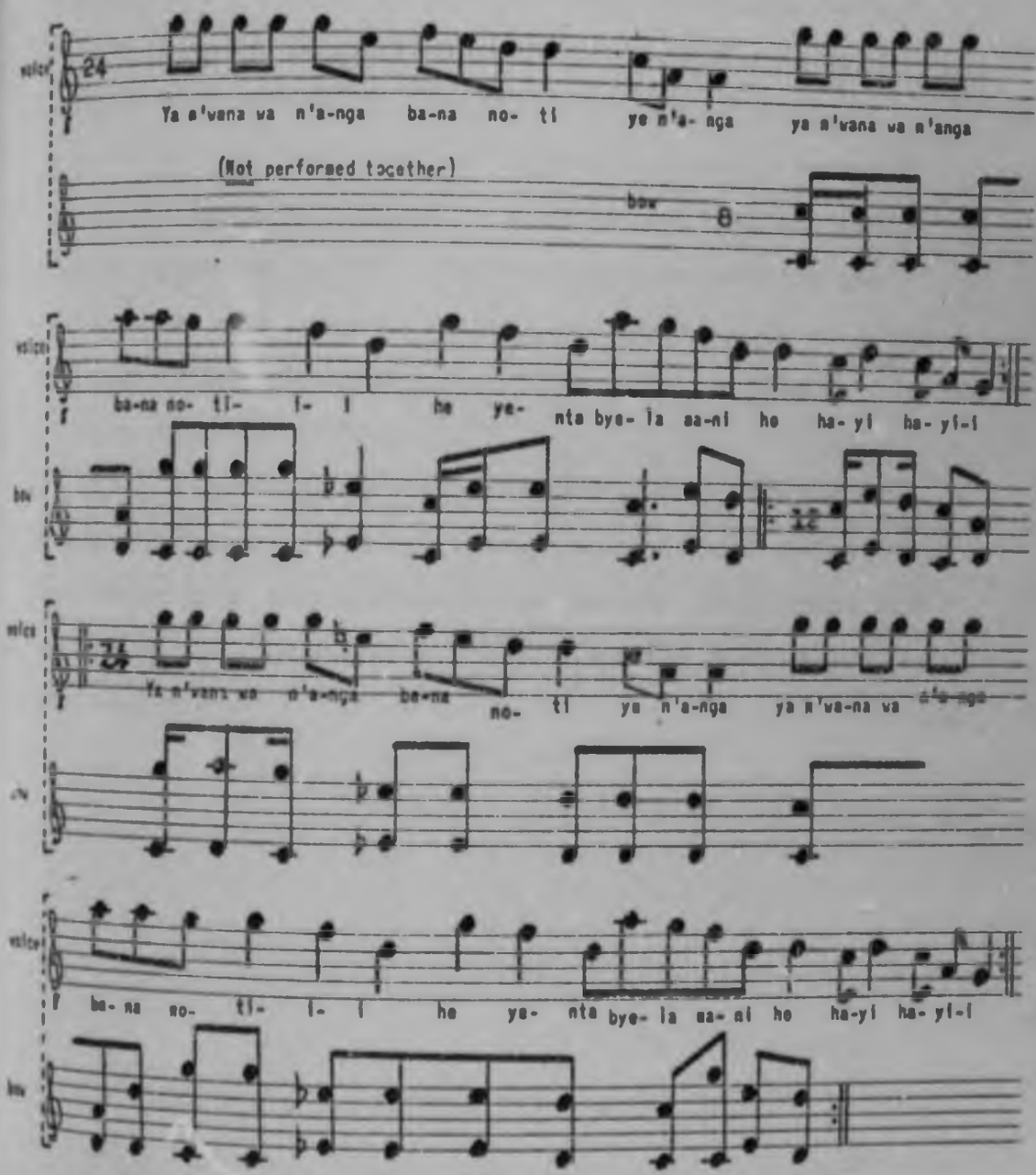
♩.= 510
Cycle: 16 ♩.

(The True-ringing Clay Pot) -- a second xizambi performance of the previous tune, this time by Joel Mashava.
Transpos.: 4th up (fund.)



Xizambi Transcription 11. N'wana Wa N'anga Bana Noti (The Whistle of the Herbalist's Child)

Voice { ♪ = 279; Transpos.: nil; Cycle: 24 ♩ } Bow { ♪ = 126; Transpos.: maj 3rd up (fund.); Cycle: 8 ♩ + 12 ♩ }



In Transcription No. 11, Mathye's vocal and instrumental versions do not metrically match, for the repeats occur in different places and, whereas the vocal version occupies 24 crotchets, the instrumental version occupies 8+12 crotchets. Certain sections of the song have, therefore, been shifted forward and others backward in the instrumental version -- a technique that occurs in Kiganda xylophone music: "Various note sections in the two versions often appear shifted against each other along the axis of elementary pulses. This causes a slight difference in the rhythm ...."[10]

A loose melodic concurrence was intended (much stretching and compressing having taken place), and we have shown this concurrence by appropriate positioning and spacing of the instrumental tones under the vocal tones they represent.

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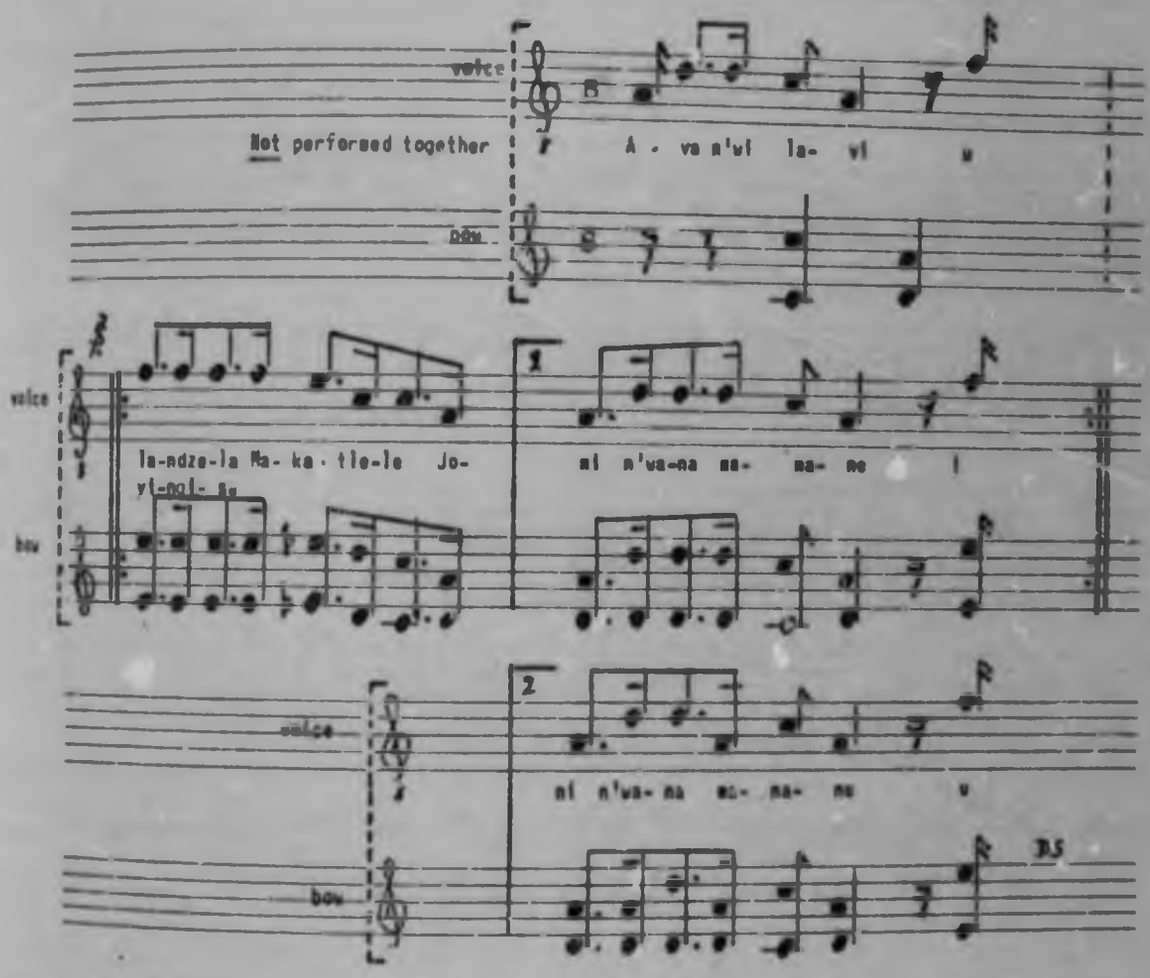
10. Kubik, Gerhard, "Composition Techniques in Kiganda Xylophone Music", African Music, Vol. IV, No. 3, 1969, p. 57.

Xizambi Transcription 12. A Va N'wi Lavi U Landzela Makatlele Joni (He Follows Them to Johannesburg)

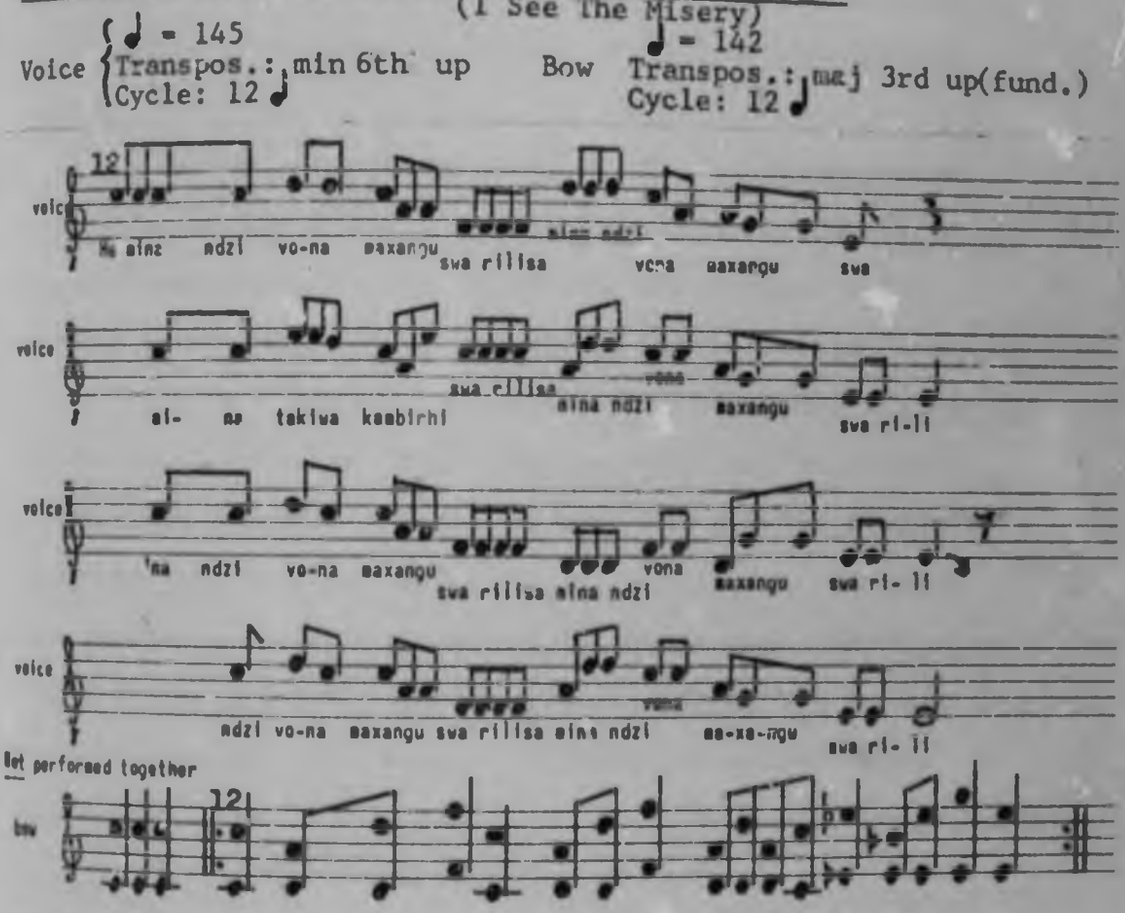
Voice { ♩ = 145, Transpos.: maj 6th up, Cycle: 8 ♩ } Bow { ♩ = 145, Transpos.: maj 3rd up(fund.), Cycle: 8 ♩ }



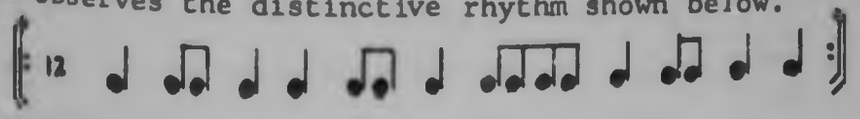
In the vocal version of the above piece, Mathye's substitution of A for D in the final bar, despite the fact that the words remain unchanged, suggests that, to him, these two tones are interchangeable. Note that the

chromaticisms of the instrumental version are not paralleled in the vocal version -- Tsonga vocal melody rarely exhibits consecutive minor 2nds.

Xizambi Transcription 13. Mina Ndzi Vona Maxangu
(I See The Misery)



In the above transcription, although both versions occupy a metrical length of 12 crotchets, the vocal version consists of unremitting quavers while the instrumental version observes the distinctive rhythm shown below.



This rhythm has little in common with that of the vocal version, and it is through his melodic line that Mathye has managed to convey the song's essence -- the C-to-F plus D-to-E structure of his vocal version is represented by the C-to-F plus D-to-E♭ structure of his instrumental version.

Mathye's representation of two descending phrases terminating on low F and low E respectively, by two ascending phrases terminating on high F and high E♭ respectively, warrants some comment. Mathye may be aware of this 'contrary motion', for he regards high vocal tones as 'small' (xitsanana) and low vocal tones as 'big' (nkulukumba), and in order to produce high F on his xizambi he must lay all his fingers along the nala 'string' and make it 'small'. At the same time we must concede that Mathye's instrumental use of high F is due mainly to the unavailability of low F, and that, to a Tsonga, the essence of tones an octave apart is the same.

Summary of Findings With Respect to the Xizambi Music of Johannes Mathye

In adapting Tsonga traditional songs for performance on the xizambi friction-bow, Johannes Mathye of Mangove utilizes the following procedures (the first two were confirmed in talks with Mathye; the other eight are assumptions arising from the present study):

(i) raising of the low song-tones by one octave in order to avoid weakly-audible lower harmonics;

(ii) the use, as a vocal or instrumental introduction, of a song's concluding phrase (this is due to 'circular' form);

(iii) instrumental representation of song-tones, at the distance of a 5th (inverted 4th), by using the principle of 'harmonic equivalence';

(iv) instrumental representation of song-tones by one of two simultaneously-sounded xizambi tones (again, the principle of 'harmonic equivalence');

(v) instrumental representation of a vocal rest by repeating the previous xizambi tone (this is due to a need for metrical consistency, but it is also partly occasioned by the continued motion of the rattlestick);

(vi) instrumental representation of a vocal rest, by sounding a 'harmonic equivalent' of the previous xizambi tone;

(vii) interpretation of different songs by using the same descending instrumental tone-row, suitably manipulating it by stretching, compressing, and repeating its constituent tones;

(viii) the phrasing of an instrumental adaptation so that its rhythm is different from that of the original vocal melody;

(ix) creation of variations in the instrumental version as 'transient heterophony';

(x) creation of an instrumental abstraction by changing a song's 'major' intervals to 'minor'.

In his methods of instrumental adaptation Mathye is, of course, governed somewhat by the physical and musical characteristics of the xizambi friction-bow. As Hornbostel points out, "the (African) instrument carries with it melodic

forms in which its particular tuning and technique are implied; and these forms now meet the more developed forms of melody produced by the natural musical instrument, the voice."[11] The xizambi open-tone C and its upper harmonic G function as 'guide-notes',[12] and vocal patterns are inverted so that they sit meaningfully in or across this compass.

However, not all of Mathye's art can be explained in terms of natural phenomena. "Every man", states Herskovits, "lives as a member of a society, ordering his behaviour and shaping his thought in accordance with its pattern; yet except in the rarest instances, this is not the whole story. At some time in his life, however brief the moment, in some mode of conduct, however slight its import, he asserts his individuality."[13] Johannes Mathye, immersed since birth in the customs and traditions of Tsonga music, at some point found himself reaching beyond the prescribed framework and creating new forms for himself.

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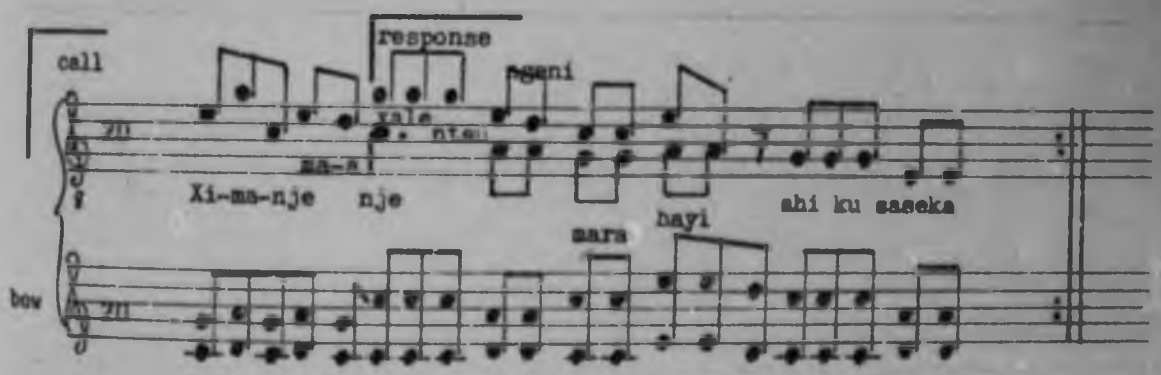
11. Hornbostel, E.M. von, African Negro Music, Oxford University Press, 1928, p. 19.
12. In Kiganda xylophone music "there is always one note that tends to recur regularly ... the guide-note is of utmost importance to the compositional rules." (Gerhard Kubik in "Composition Technique in Kiganda Xylophone Music", African Music, Vol. IV, No. 3, 1969, p. 45.
13. Herskovits, Melville J., Franz Boas, New York, Scribner, 1953, p. 73.

The Xizambi-playing of Wilson Zulu of Samarie

Wilson Zulu, xizambi-player at the 'court' of Chief Mutsetweni of Samarie, plays forcibly and excitedly, generally accompanying a group of singing villagers who clap and dance. His style, and that of the five other xizambi-players to be discussed in the following pages, conforms more closely to Tsonga 'tribal' practice than does that of Johannes Mathye. The following piece is a well-known contemporary Tsonga song.

Xizambi Transcription 14. Ximanjemanje (These Modern Times)
♩ = 140 Transpos.: maj 3rd up (fund.)
Cycle: 20 ♪



Ximanjemanje consists of an overlapping call and response, each complete cycle of which occupies a total of 20 quavers. This length is derived in part from the number of syllables contained in the text, and the irregular quaver-grouping is derived in part from speech-stress, as follows:

Ximanjemanje xale ntsungeni mara hayi ahi ku saseka
Ximanjemanje n'wana manana mara hayi ahi ku saseka

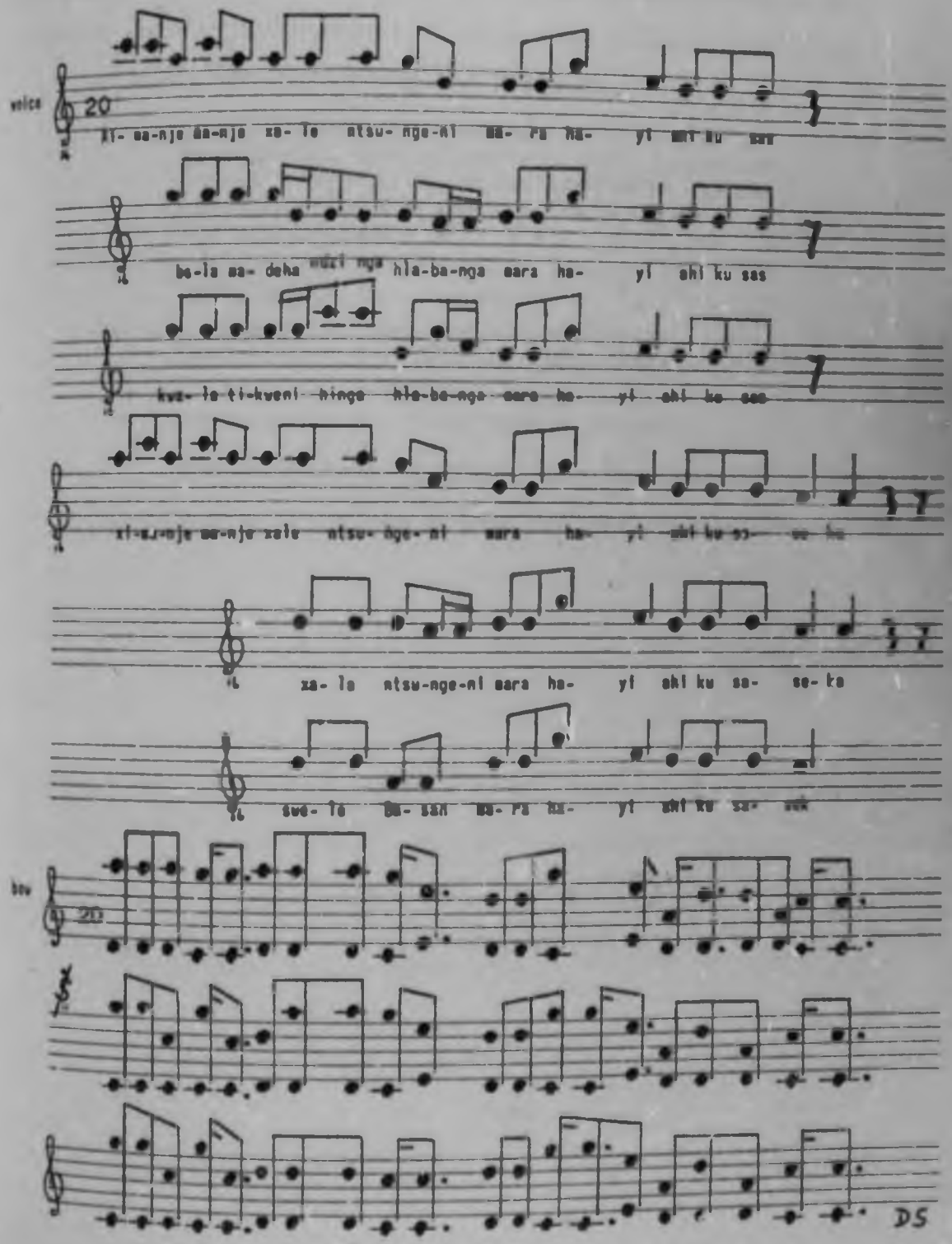
The bow accompaniment is of interest in that occasionally either its upper or lower tones may represent the melody, and that it may move in 'contrary motion' to the melody.

Wilson Zulu, on another occasion, recorded a solo version of Ximanjemanje wherein he first sang six verses unaccompanied, and then played five cycles of the tune, as follows.

Xizambi Transcription 15. Ximanjemanje (These Modern Times)--a second xizambi performance of the previous tune, by Wilson Zulu.

♪ = 304
Cycle: 20 ♪

Transpos.: maj 3rd up(fund.)



The metrical length of the repeated section in Wilson Zulu's performances of this song differs from those of certain other performers, as follows:

(i) xizambi-player Joel Mashava extends his performance for 20 quavers during unaccompanied singing, 8 dotted crotchets during clapping, and 20 quavers during his xizambi-playing;

(ii) xizambi-player Elias Khosa extends his performance for 16 crotchets;

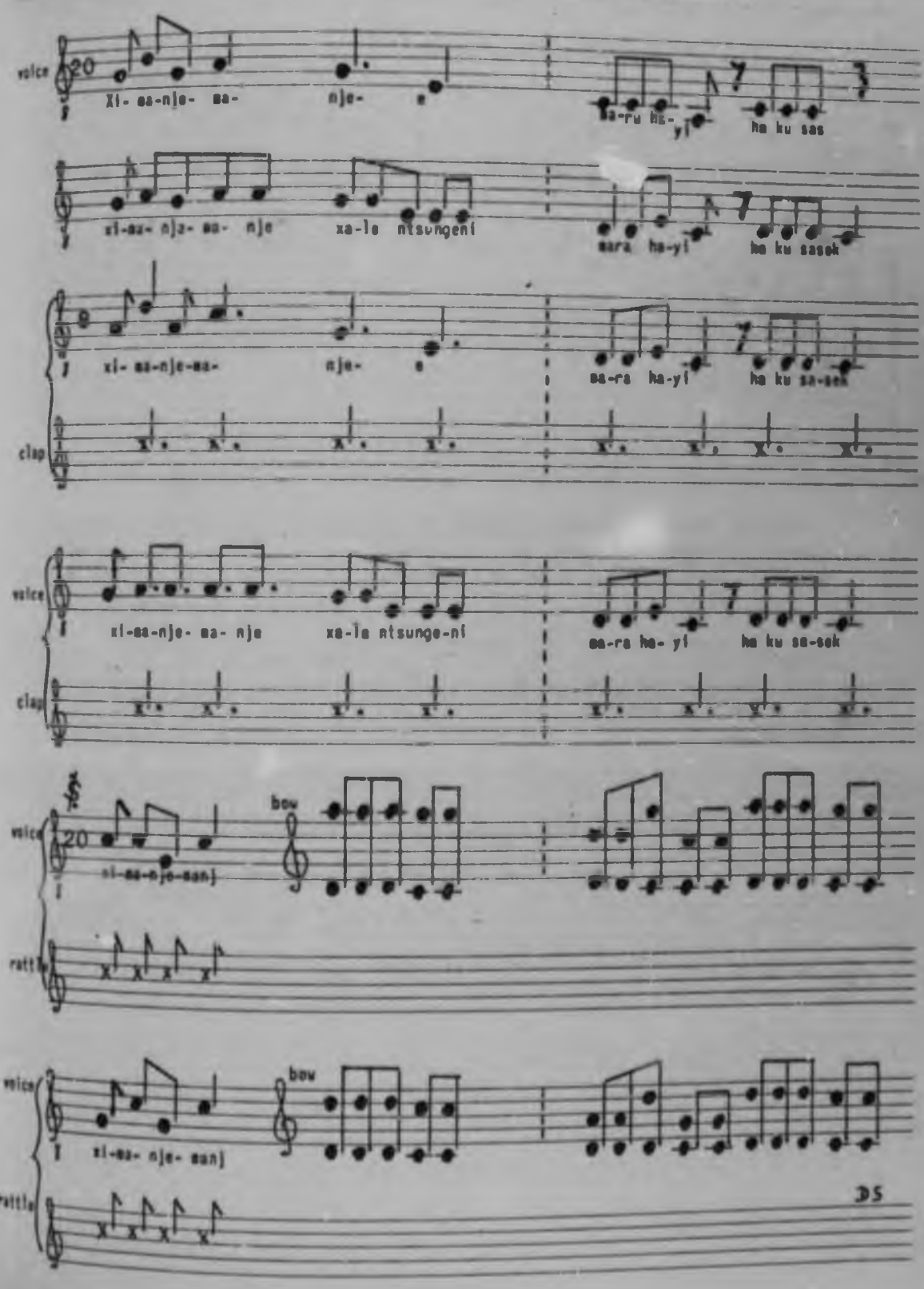
(iii) men singers at Messina extend their performance for 8 dotted crotchets;

(iv) girl singers at Ribola extend their performance for 8 dotted crotchets.

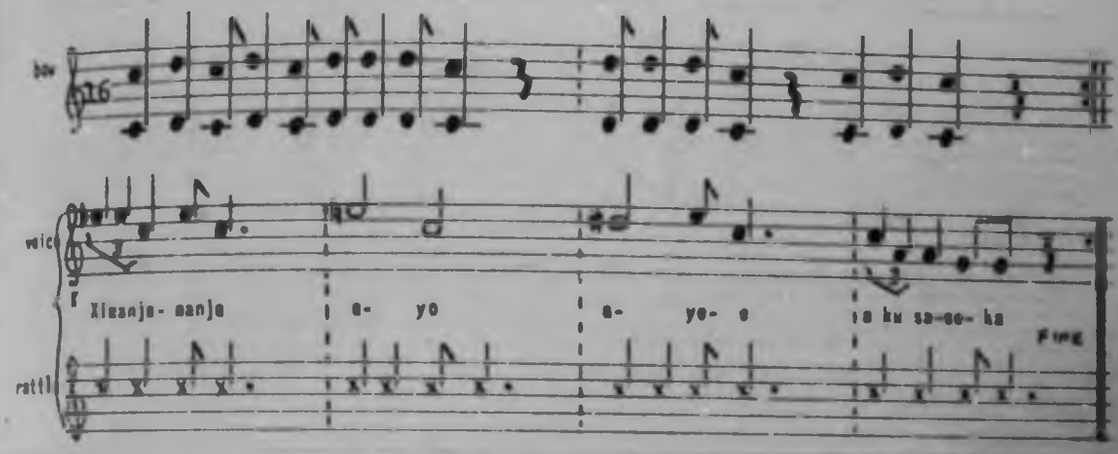
Transcriptions of these four performances of the song Ximanjemanje are given below, for purposes of comparison.

Xizambi Transcription 16 Ximanjemanje (These Modern Times) -- a third xizambi performance of the previous tune, this time by Joel Mashava. Transpos.: dim 5th up(fund.)

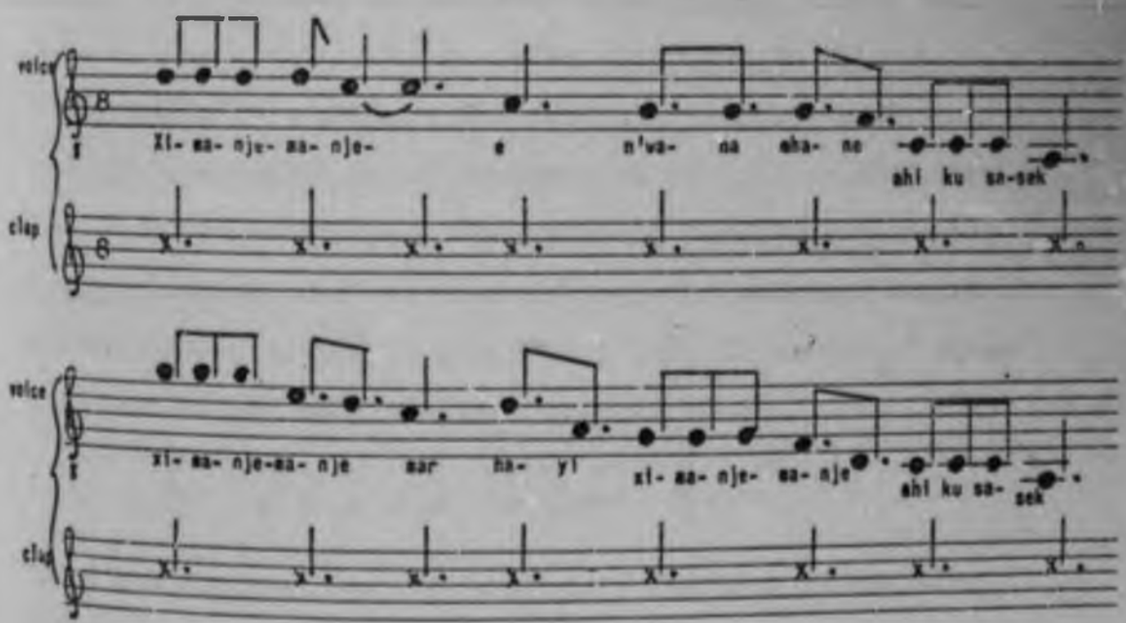
♪ = 300
Cycle: 8 ♩.



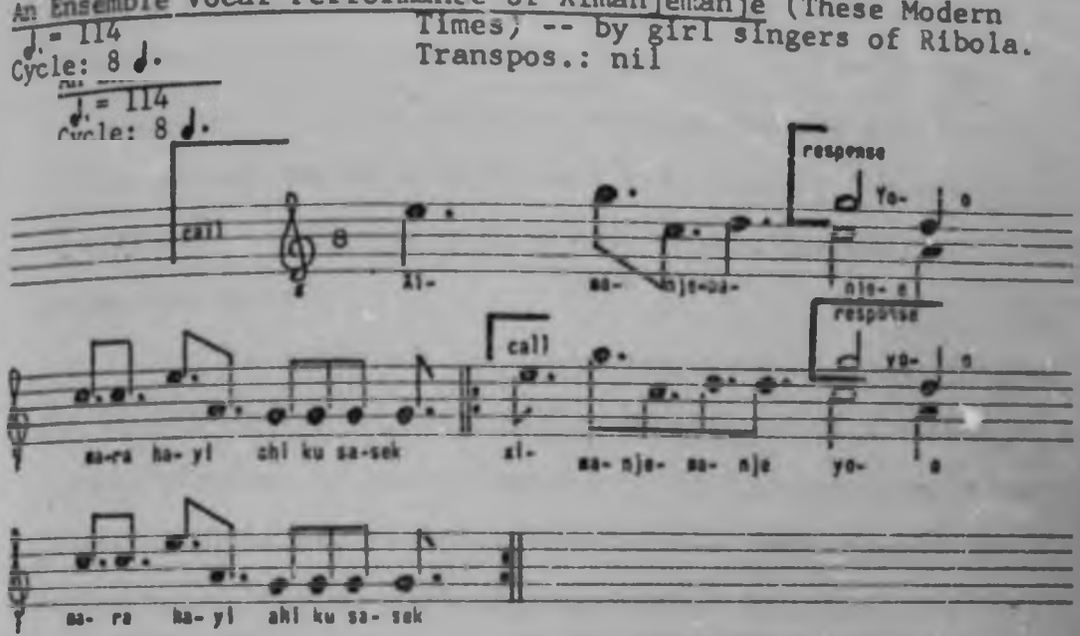
Xizambi Transcription 17. Ximanjemanje (These Modern Times) -- a fourth xizambi performance of the previous tune, this time by Elias Khosa.
♩ = 145
Cycle: 16 ♩
Transpos.: min 3rd up(fund.)



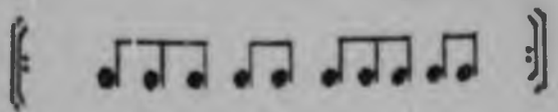
An Ensemble Vocal Performance of Ximanjemanje (These Modern Times) -- by men singers of Messina.
♩. = 93
Cycle: 8 ♩.
Transpos.: maj 3rd up(fund.)



An Ensemble Vocal Performance of Ximanjemanje (These Modern Times) -- by girl singers of Ribola.



Of interest is the fact that xizambi player Joel Mashava, when singing and clapping Ximanjemanje (Xizambi Transcription 16), employs the metrical length usually employed by ensemble vocal groups when performing that song, i.e., 8 dotted crotchets. When playing Ximanjemanje on his xizambi, however, Joel Mashava employs the metrical length used by xizambi player Wilson Zulu, i.e., 20 quavers. These 20 quavers are in each instance grouped thus:



Of the two rhythms, this is certainly the more interesting rhythm to play on an instrument exhibiting primarily percussive and rhythmic characteristics.

different melodies seem to be used for each of the aforegoing six versions of Ximanjemanje. To the Tsonga, however, most of these melodies are one and the same melody -- they merely employ a different selection of 'harmonic equivalents' (a different inversion of the descending pentatonic scale).

The title of the following transcription, Sing to the Chief With Praises (No. 18), reveals one of the uses of xizambi-playing -- 'court' music.[14] It is the player's own composition, as are the remainder of his performances presented here. For an introduction Wilson Zulu uses the concluding 8-quaver phrase of his instrumental version. Note the interesting cross-rhythm provided by the clap -- 8 claps against 12 units of the vocal pattern. This is a standard polyrhythmic formula in Tsonga music, and the performers who are simultaneously singing and clapping in different rhythms are exercising what might be called an ambivalent conception of meter.

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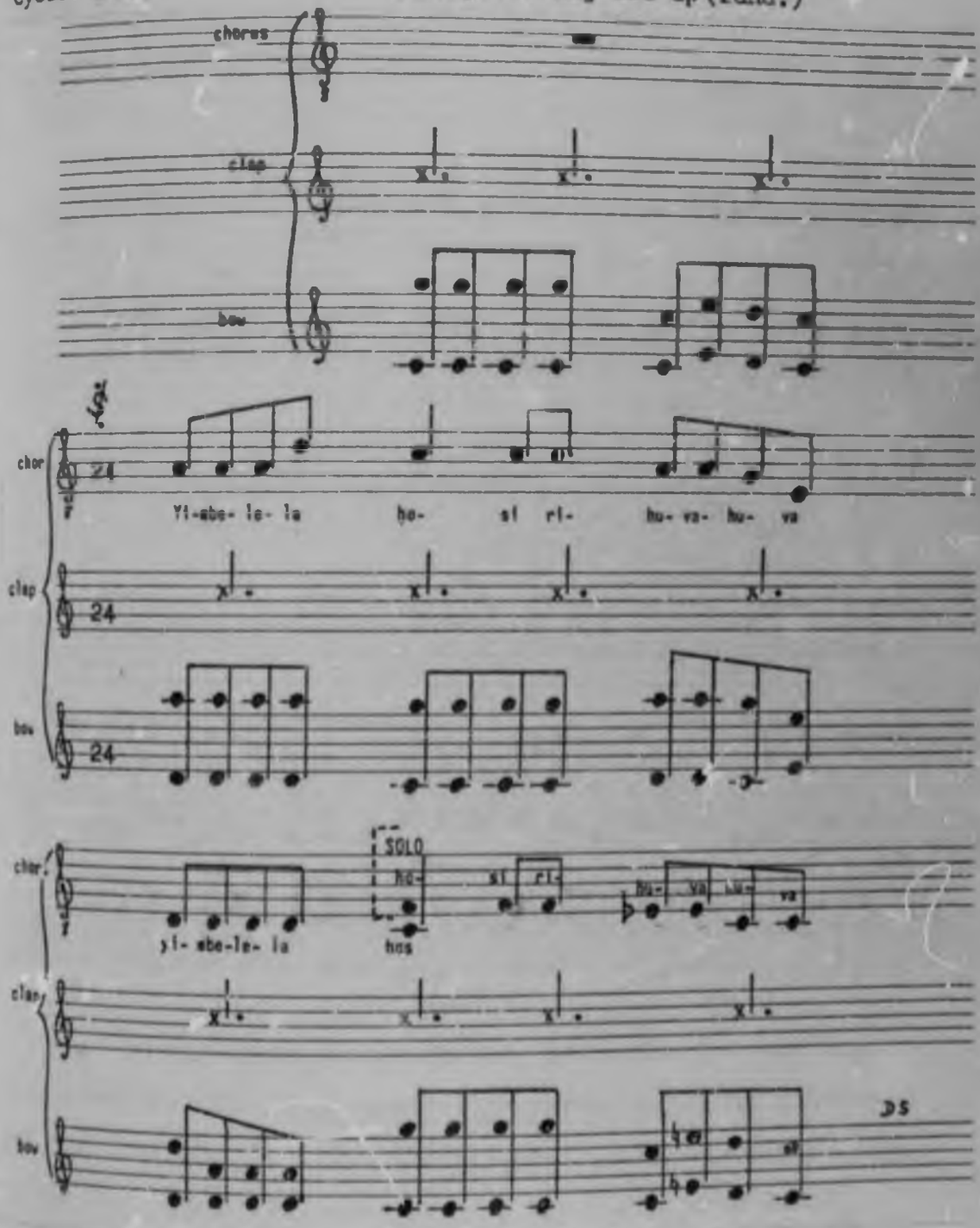
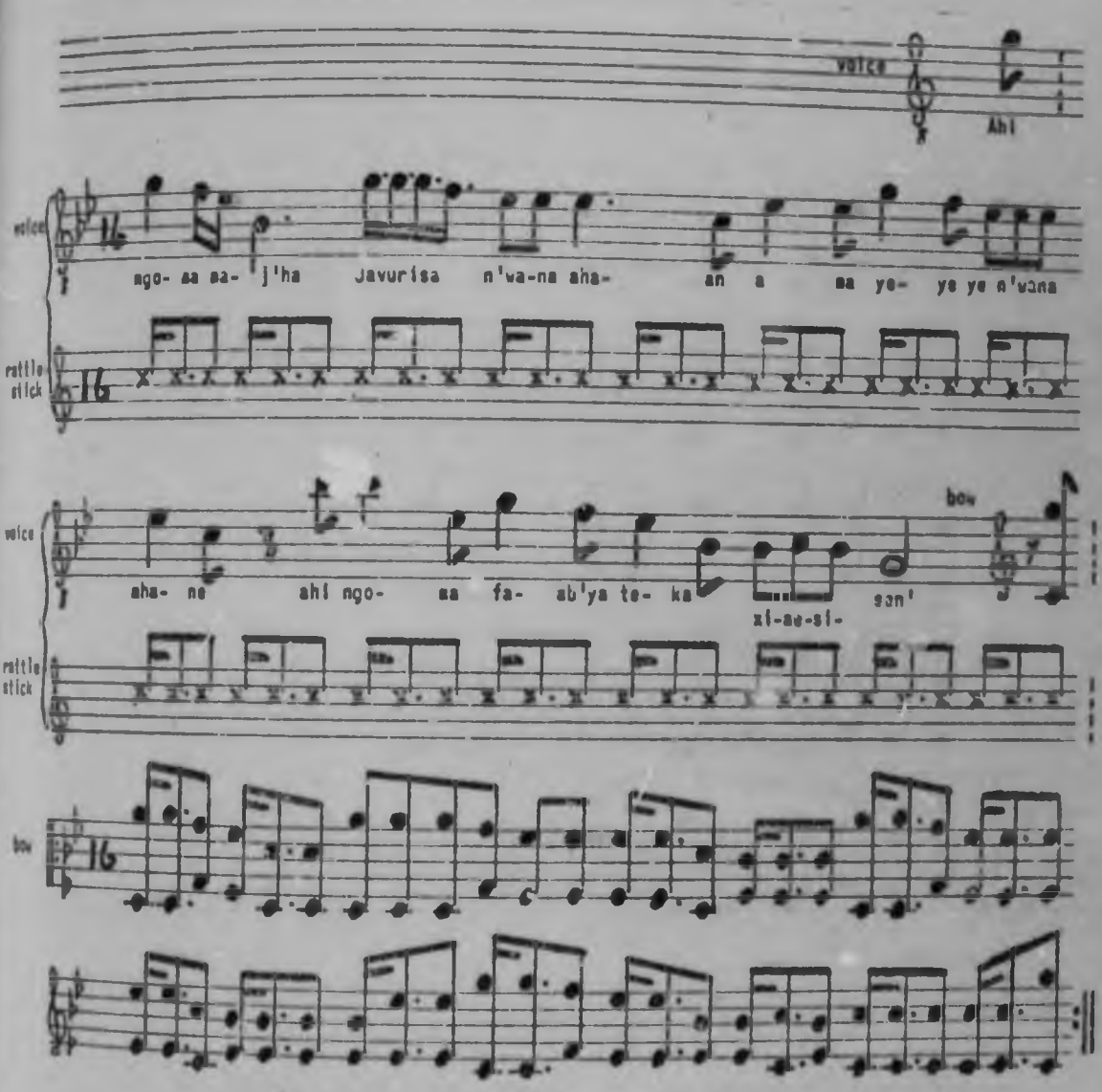
14. 'Court' music here refers to the retaining (by a Tsonga Chief) of a professional musician for the purpose of singing praises, relaying gossip, providing diversion at meetings, entertaining dignitaries, etc.

Yizambi Transcription 18. Yimbelela Kosi Rihuvahuva
(Sing To The Chief With Praises)
♩ = 162
Cycle: 24 ♪
Transpos.: maj 3rd up (fund.)



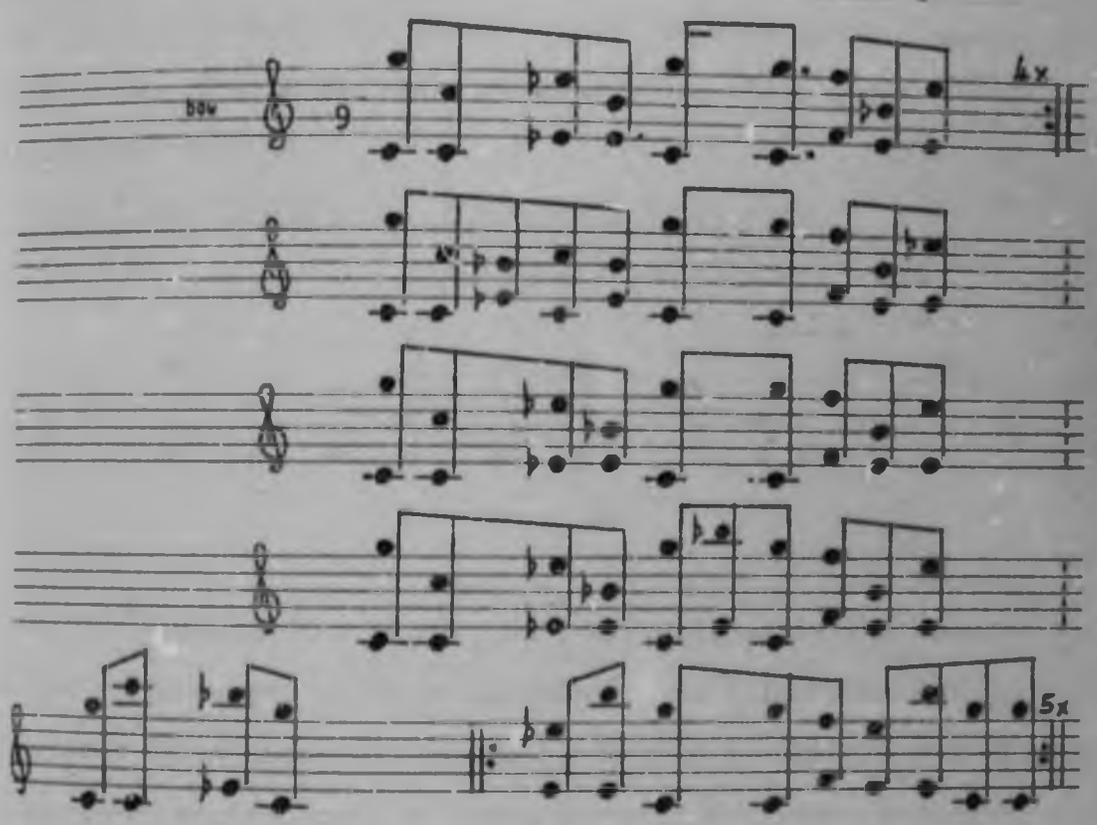
Xizambi Transcription 19. Javurisa (a girl's name)
♩. = 99 Transpos.: maj 3rd up (fund.)
Cycle: 16 ♩.



In the above transcription, as in the previous one, song-tones are often instrumentally represented a 5th (inverted 4th) distant. Note how the xizambi version 'stretches' tones at the point where the word Javurisa is sung -- this is

accomplished within the meter of 16 dotted crotchets, the tune's overall length remaining undisturbed.

Xizambi Transcription 20. Galilena (a girl's name)
♪. = 300 Transpos.: maj 3rd up(fund.)
Cycle: 9 ♪



Galilena, the tune shown in the above transcription, possesses no words other than its title. Formal structure emerges from the re-occurrence of 'open' tones CG. Whereas the top and bottom lines of our transcription show, by their number of repeats, that the piece employs a metrical length of

9 quavers grouped either 4+3+2 or 2+3+4, the second and fourth lines add an 'extra' quaver while still observing the essential melodic contour. Contrary to our normal transcribing practice of aligning the tones vertically in order to show the rhythmic concurrence of each line, we have in this case aligned the tones vertically so as to show where extra melody has occurred.

Xizambi Transcription 21. Xikotikoti Xa Vinlana
(The Small Tin Sounds)
♪ = 300
Cycle: 9 ♪
Transpos.: maj 3rd up (fund.)



Although the above piece is practically the same as its predecessor, we have included it to illustrate an important idiosyncrasy of xizambi tonality -- while C and G are fixed guide-notes, D (together with its lower harmonic A) and E (together with its lower harmonic B)[15] can be 'slid' up and down to produce E♭ (together with its lower harmonic B♭) and F. All that is involved is a lateral hand-shift away from the 'string'-end. This shortens the 'string' and raises the pitch of fingered tones. In Galelina, therefore,

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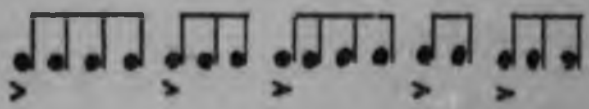
15. We are referring to fingered E -- open E is never used.

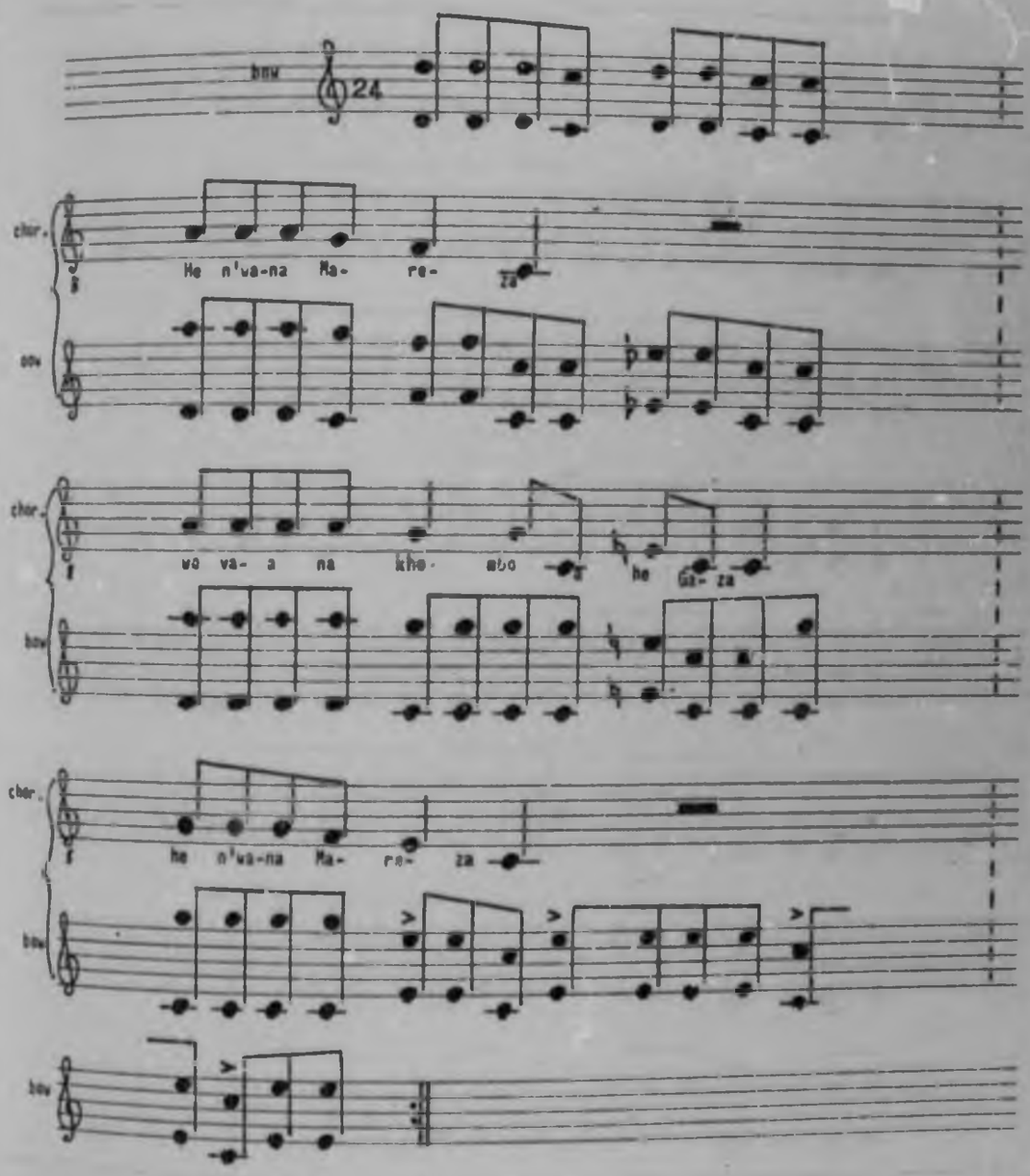
Wilson Zulu merely lowered the E♭/B♭ and F, and renamed the piece Xikotikoti Xa Vinjana. This indicates a significant Tsonga compositional maxim -- changing the 'in-between', fingered tones in a xizambi piece is alone sufficient to destroy the identity of that piece and produce a new tune.

The song in Transcription No. 22 (below) consists of three 6-crotchet sections totalling 18 crotchets, the whole being followed by an instrumental vamp of 6 crotchets. Note how Wilson Zulu heightens rhythmical interest during the latter by phrasing the quavers irregularly, thus:



Xizambi Transcription 22. Ho Va Na Khombo E Basani
(We Are Unfortunate at Basani)

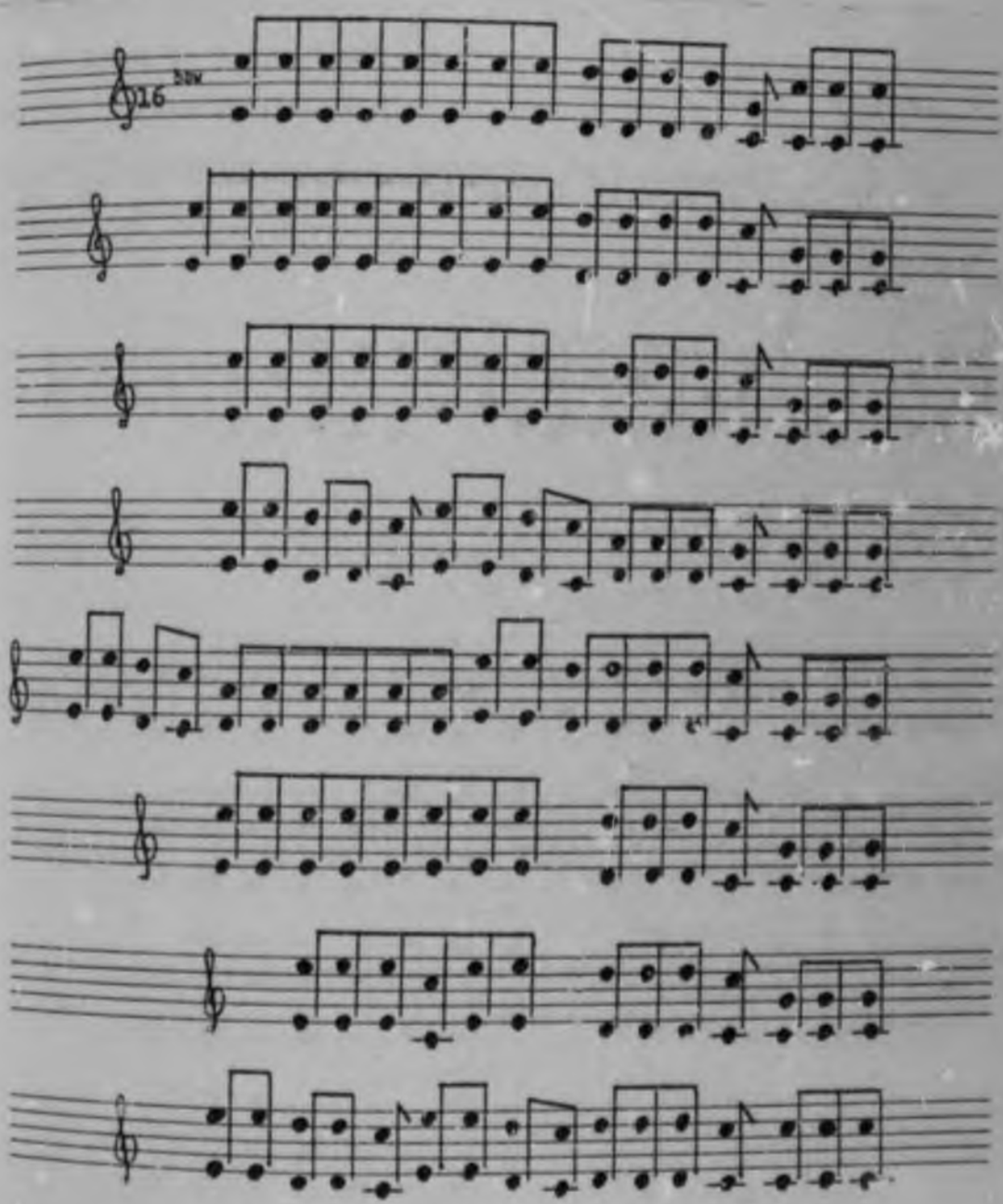
♩ = 145
Cycle: 24 ♩
Transpos.: maj 3rd up (fund.)



Xizambi Transcription 23. A Hi Ku Chava Ka Wena
(Your Playing Is Very Good)

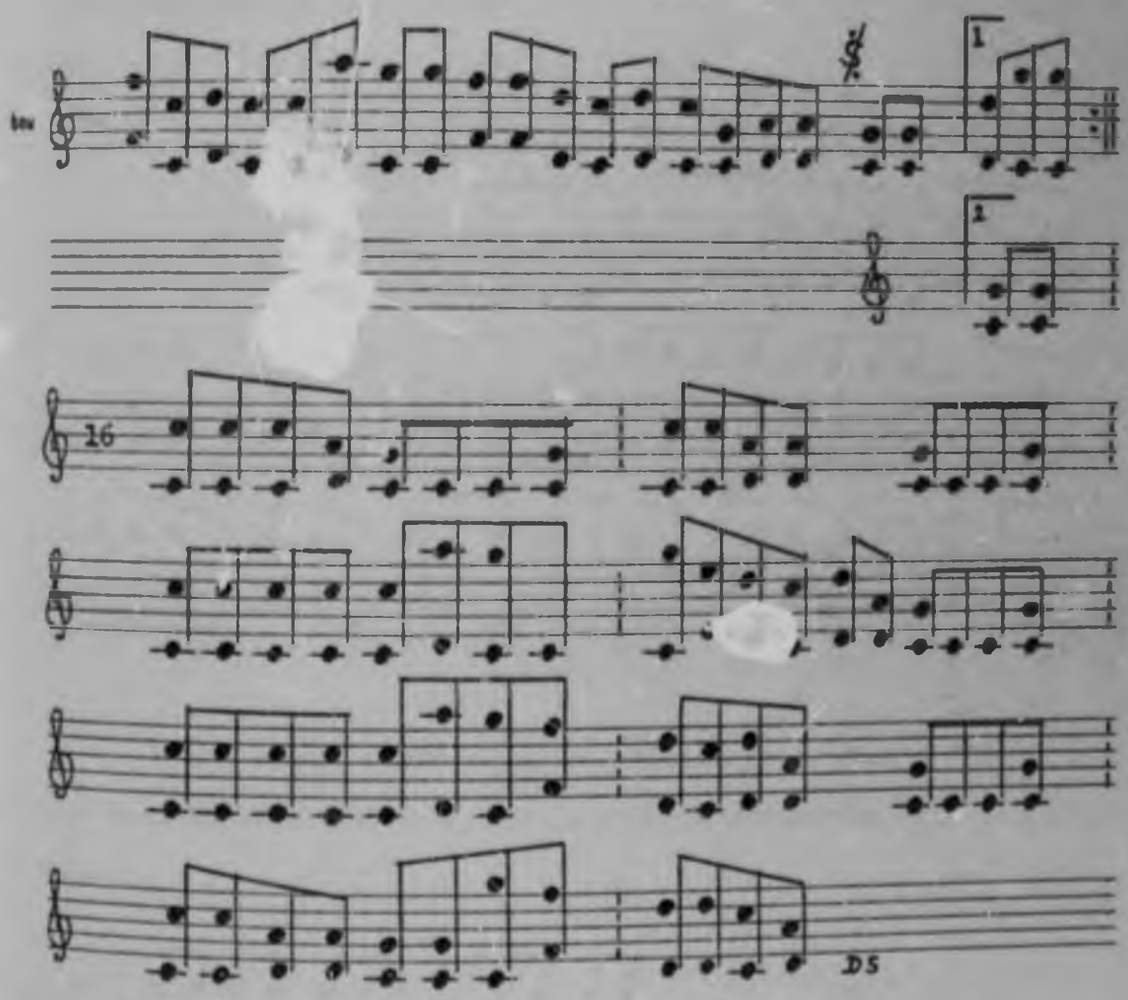
♪ = 340
Cycle: 16 ♪

Transpos.: maj 3rd up (fund.)



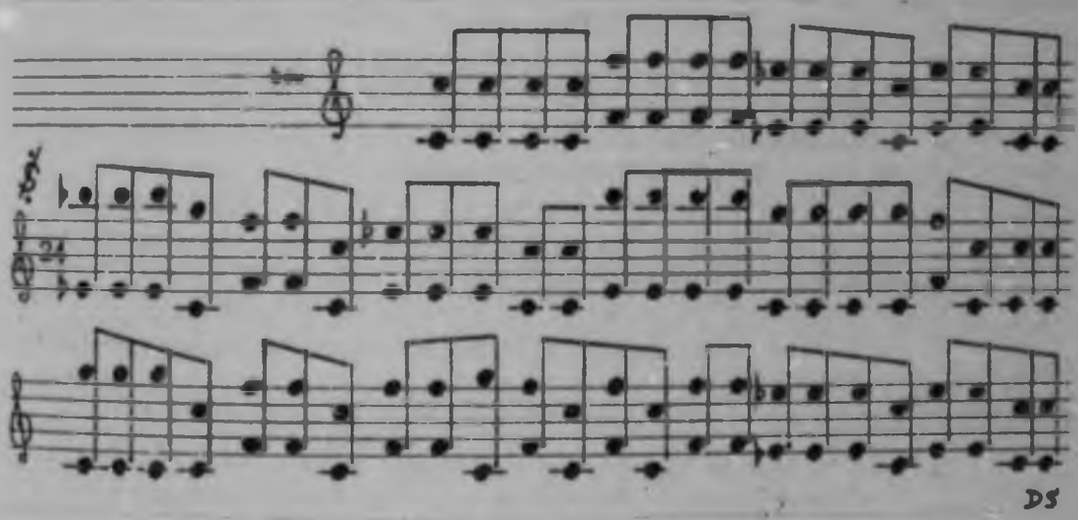
...In Transcription No. 23, Wilson Zulu not only groups quavers irregularly (8+4+1+3), but he stretches and compresses alternate cycles of the tune. The 8 cycles shown comprise a total of 128 quavers, which averages out at 16 quavers per cycle.

Xizambi Transcription 24. Muqambhi (The Composer)
♪ = 340 Transpos.: maj 3rd up (fund.)
Cycle: 16 ♪

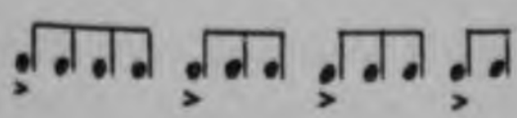


The opening quaver-groups in the above piece are 'out-of meter', but from the third line onward the meter is nominally 16 quavers per line. We say nominally, because there are two unaccounted-for quavers in the second bar of the fourth line. By comparing the melodies line for line, however, it will be seen that these two quavers are 'extra' and that the lines as we have arranged them constitute the successive cycles of the melody.

Xizambi Transcription 25. Timbamba Ta Valungu
(Clothing of the White Man)
♩ = 146 Transpos.: maj 3rd up (fund.
Cycle: 24 ♩



In the above transcription, Wilson Zulu groups the quavers into interesting and exciting rhythms such as the following:



Although the melodies of Wilson Zulu's non-vocal compositions can by no means be regarded as inconsequential, the salient feature of his performances is their exploitation of the instrument's rhythmic possibilities.

Summary of Findings With Respect to the Xizambi-playing of Wilson Zulu

Wilson Zulu utilizes six out of the ten procedures utilized by Johannes Mathye. They are as follows:

(i) octave transposition;
(ii) use of the ending as an introduction;
(iii) instrumental representation of song-tones at the 5th (inverted 4th);
(iv) instrumental representation of song-tones, by one of two simultaneously-sounded xizambi tones;
(v) instrumental representation of a vocal rest, by repeating the previous xizambi tone;
(vi) creation of instrumental variations.

He does not do the following:

(a) represent vocal gaps by playing 'harmonic equivalents' of the previous xizambi tone;
(b) interpret songs by using a descending tone-row;
(c) drastically change a song's rhythm in the instrumental version;
(d) change 'major' to 'minor' when effecting an instrumental adaptation.

A prominent feature of Wilson Zulu's xizambi-playing is its rhythmic vitality. Within the context of a

16- or 32-unit cycle he employs thrusting, jagged accents that mask the basic pattern and build up tension. Wilson Zulu carries the principle of irregularity beyond that normally indulged in by Tsonga musicians -- he adds to one cycle and subtracts from another, leaving the hearer in constant anticipation of when the music will re-enter phase. This is probably his greatest contribution to Tsonga xizambi music.

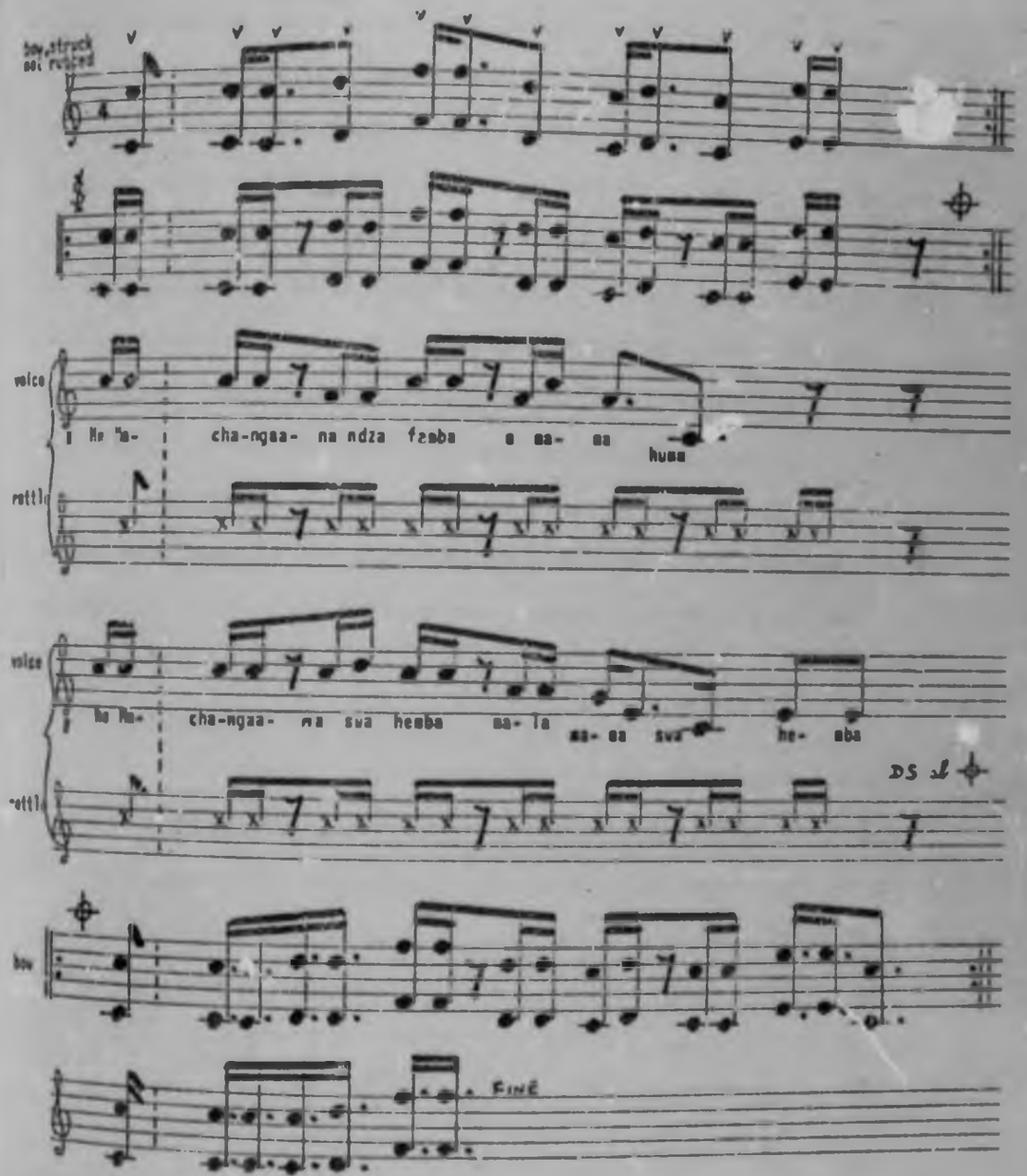
The Xizambi-playing of John Chauke of Sibasa

John Chauke is a xizambi-player working in the copper mines of Messina. He owns a carefully-carved instrument, brought with him from the Sibasa area. He plays it during the evenings and weekends at beer-drinks, and most of his repertoire is of his own composition.

Xizambi Transcription 26. He Machangana Ndza Famba
(Shangaan, I Am Going)

♩= 170
Cycle: 4 ♩

Transpos.: maj 2nd down (fund.)

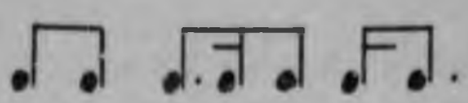


The above piece is unique in this collection of xizambi pieces in that it features a short, clearly-stated theme, which is then played or sung in various ways and gradually developed. Chauke first taps rather than rubs the notched bow, producing a clipped but musical 'popping' sound -- this style of performance was not used by any other player. He then reverted to conventional playing, changing the quavers into paired semiquavers. After next singing the piece he played it again in another rhythm, changing the semiquavers into dotted semiquavers. The resulting impression is one of perfect form and musical unity.

Eighteen further xizambi performances by John Chauke will now be briefly discussed, and our findings summarized. The transcriptions themselves will then be given in one group.

Xizambi Transcriptions 27-30

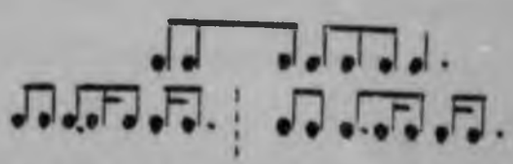
In Xizambi Transcriptions 27-29, Chauke's instrumental F represents his vocal C. In Xizambi Transcription 30, instrumental D represents vocal A. The metrical length in all four of these pieces is two bars of 7-unit rhythm, generally grouped thus:



Note, in Xizambi Transcription 29, how Chauke simultaneously sings and plays in different rhythms, thus:

Voice

Rattle



Xizambi Transcriptions 31-36

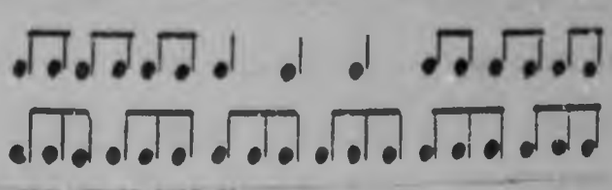
In Xizambi Transcriptions 31 and 32, Chauke's instrumental F represents his vocal C, and in No. 33 instrumental C represents vocal F. In Nos. 35 and 36, instrumental D represents vocal A. Note how, toward the end of No. 34, the voice descends C-to-F while the bow ascends C-to-F -- the latter ascent being due to the unavailability of low F on the xizambi. All six of Xizambi Transcriptions 31-36 utilize a metrical length of 8 dotted crotchets.

Xizambi Transcription 37

In this piece, based on a metrical length of 16 dotted crotchets, Chauke maintains a steady triplet rhythm on his fahlawana rattlestick while singing. The singing, however, consists mainly of paired quavers, thus:

Voice

Rattlestick



Xizambi Transcription 38

This piece consists of a short 4-crotchet theme which is alternately sung and played. In the played portions, instrumental F represents vocal C.

Xizambi Transcription 39

This piece consists basically of a short theme 4 dotted crotchets in length, but it is unusual in that Chauke adds an extra instrumental dotted crotchet after each section, thus:

instr. intro. ♩. + 𝄆 instr. theme 4♩. + ♩.

+ sung theme 4♩. + instr. vamp ♩. 𝄇

Xizambi Transcription 40

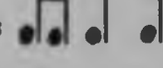
In this piece Chauke represents vocal A and C by instrumental D and F respectively, at the point where u na ma is sung. Note that the grouping of 9 pairs of quavers is unusual, but that 6 groups of 3 each is common, as is shown in the following piece.

Xizambi Transcription 41

It was earlier suggested that the melodies of some Tsonga traditional songs derive from the speech-tones of their song-words. That this is not always so is shown in No. 41 -- the words Ka-mu-za ma-ni wa are syllabically set to quavers in the first half of the song, but in the last

half of the song the music is given over entirely to melismatic non-lexical syllable singing.

Xizambi Transcription 42

This piece extends over 32 crotchets, and neither the 22-crotchet instrumental section nor the 10-crotchet vocal section are separable -- the two sections must be played consecutively as one whole. In many of his pieces, Chauke appears to prefer a jerked rhythm, thus  to a smooth rhythm, thus  This preference may be due to Chauke's awareness of the rattlestick's rhythmic potential.

Xizambi Transcription 43

In each transcription presented in this volume, the metrical length attributed (by the author) to a piece, is the minimum basic pattern to which the performance can be reduced. Chauke, however, often so interestingly and musically varies his second cycle, that the work appears to be in bipartite form, and thus may often be considered to consist of double the number of units we have indicated. In No. 43, for instance, the words in the final bar of the second cycle (i.e., the final bar of the piece) constitute a mere repetition of previously-sung words, but the melody to which they are set constitutes a musical answer to the melody in the corresponding bar of the first cycle.

Xizambi Transcription 44

In this piece, comparison of the first voice-line

with the third voice-line reveals that vocal gaps may be accompanied by either of two instrumental tone colours, as follows:

(i) an 'empty' (caesura-filled) area toward the end of a vocal section that precedes another vocal section is generally accompanied by the rattlestick alone;

(ii) an 'empty' area toward the end of a vocal section that precedes an instrumental section is generally accompanied by buccal resonation.

Summary of Findings With Respect to the Xizambi-playing of John Chauke

Many aspects of John Chauke's xizambi-playing are unusual -- they are as follows:

(a) his occasional tapping of the arc rather than rubbing;

(b) his maintenance of interesting accompaniments (i.e., 2+3+2 with the rattle stick) while singing across the rhythms of same;

(c) his interpolation of extra 'vamp' bars between sections;

(d) his use of fingered F as 'tonic'.

With regard to (d) above, Johannes Mathye does this in one tune -- in Xizambi Transcription 13. We have already referred to xizambi-players' use of open-tones C and G as 'guide-notes'. While these tones do not always function as 'tonic', when they appear to do so it is probable that the player is aware of it. Kubik considers that in Azande harp music "there is a clear

key note",[16] and that "most of the horizontal Zande harp themes end on the tonic."[17]

John Chauke's xizambi playing, like that of Johannes Mathye and Wilson Zulu already discussed, utilizes the following procedures:

(i) instrumental octave-transposition of vocal tones;

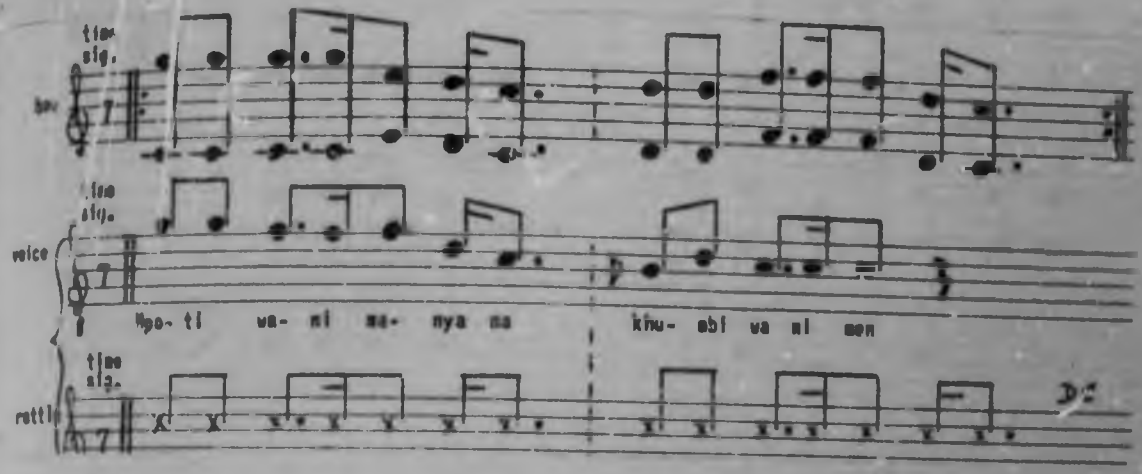
(ii) instrumental representation of song-tones at the 5th (inverted 4th);

(iii) creation of instrumental variations.

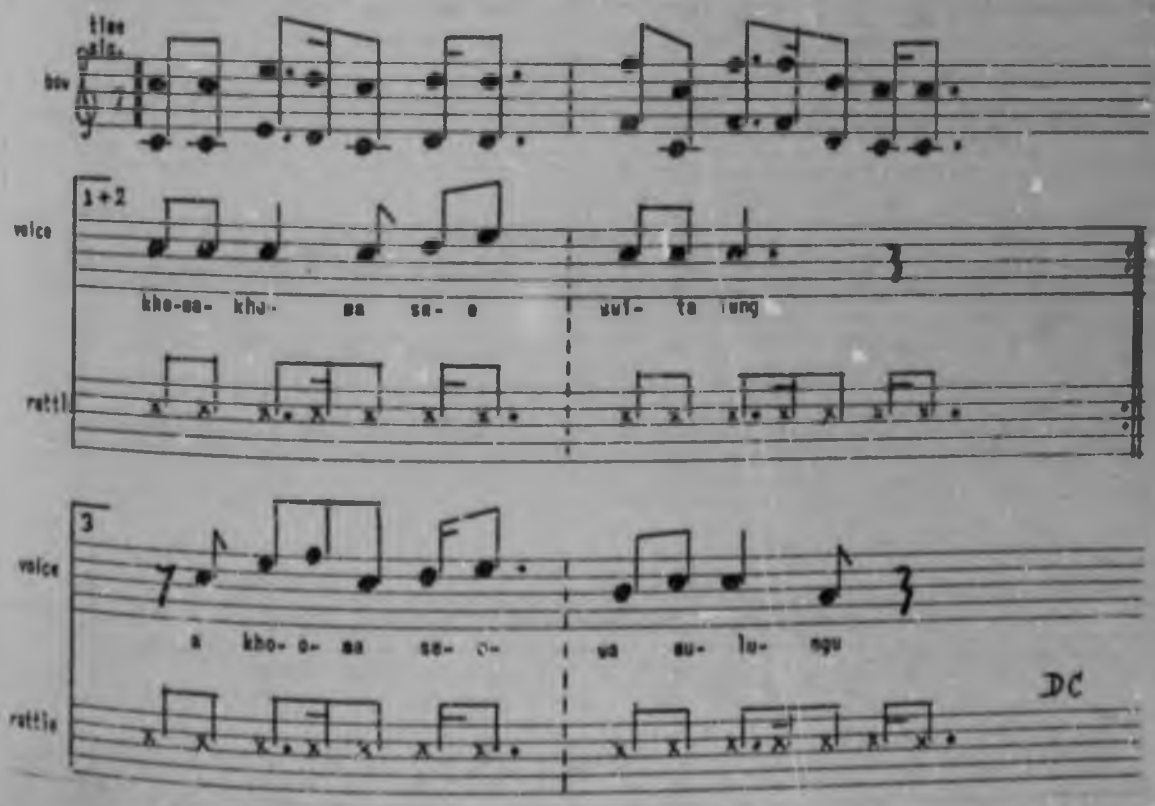
. . . . . .

16. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 44.
17. Ibid., p. 53.

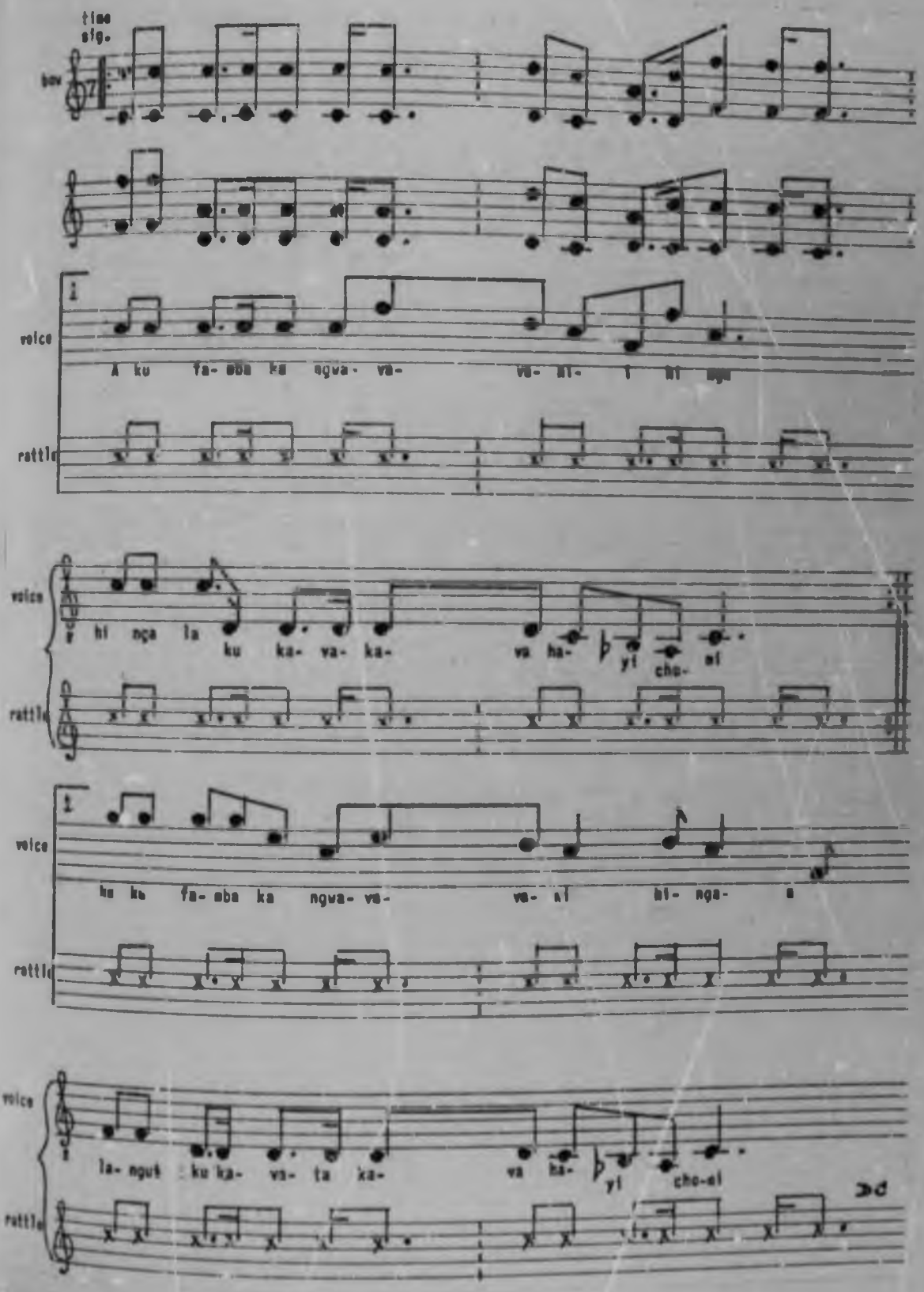
Xizambi Transcription 27. Mpoti Wani Manya Nakhumbi
(Mpoti Thrusts Me To The Wall)
♩ = 130
Cycle: 7 ♩
Transpos.: nil (fund.)



Xizambi Transcription 28. Khoma-khoma
(Hold On)
♪ = 278
Cycle: 14 ♪
Transpos.: maj 2nd down (tension adjustment)



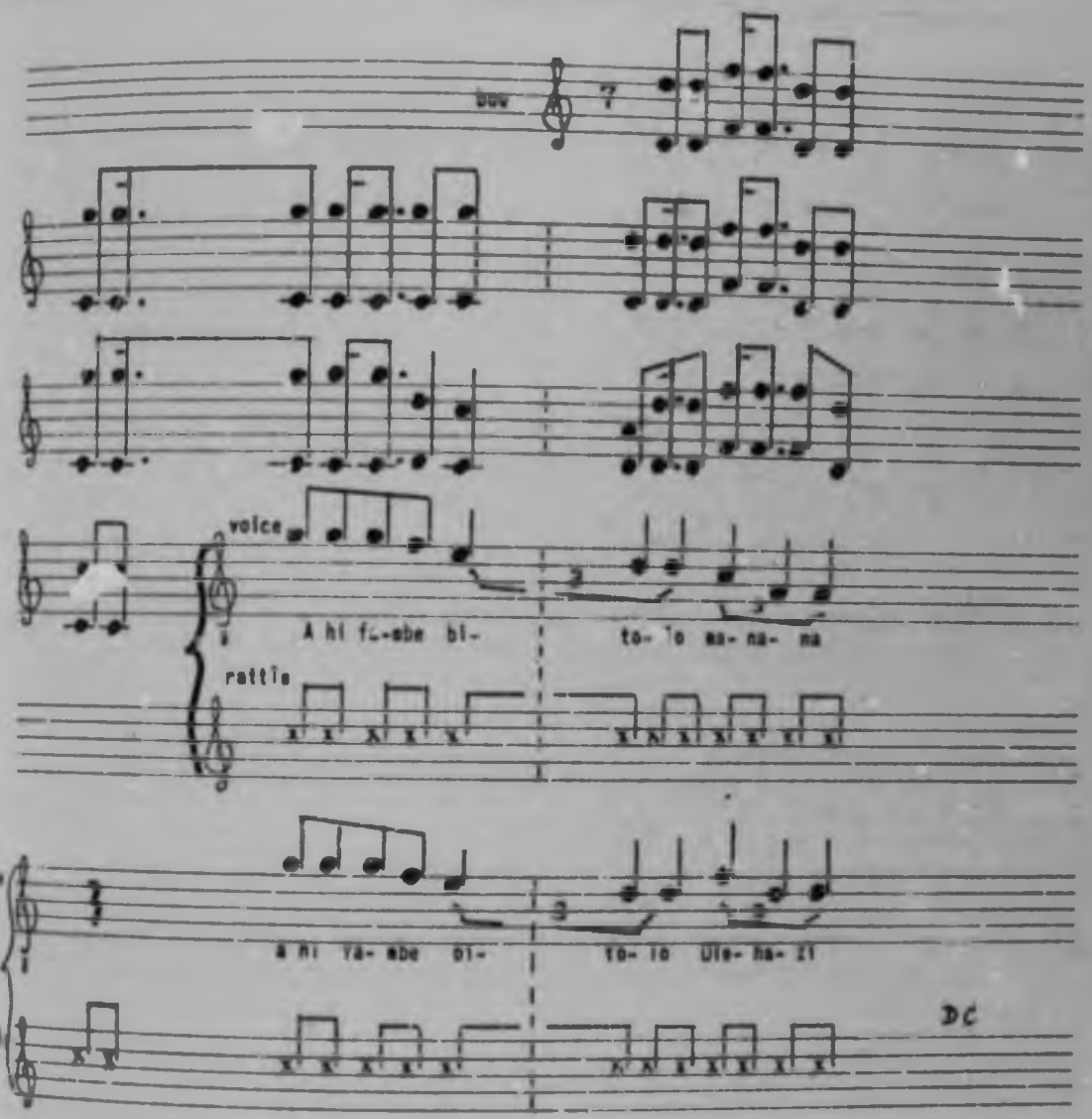
Xizambi Transcription 29. A Ku Famba Ka Ngwavavani
♪ = 129 (The Wandering Of The Streetwalker)
Cycle: 7+7+7+7♪ Transpos.: maj 2nd down (fund.)



Xizambi Transcription 30. A Hi Fambe Xitolo
(Let's Go To The Store)

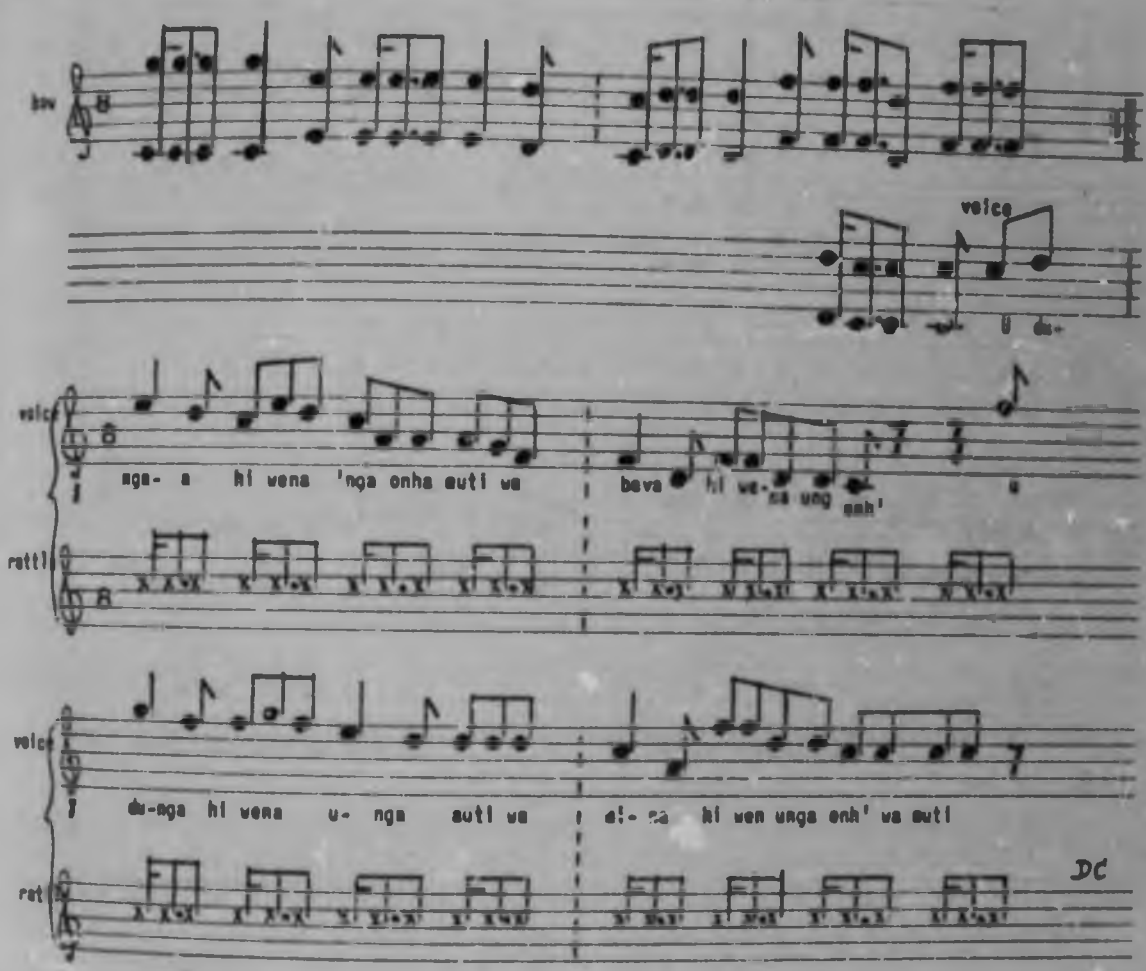
♩ = 316
Cycle: 14 ♪

Transpos.: maj 2nd down (fund.)

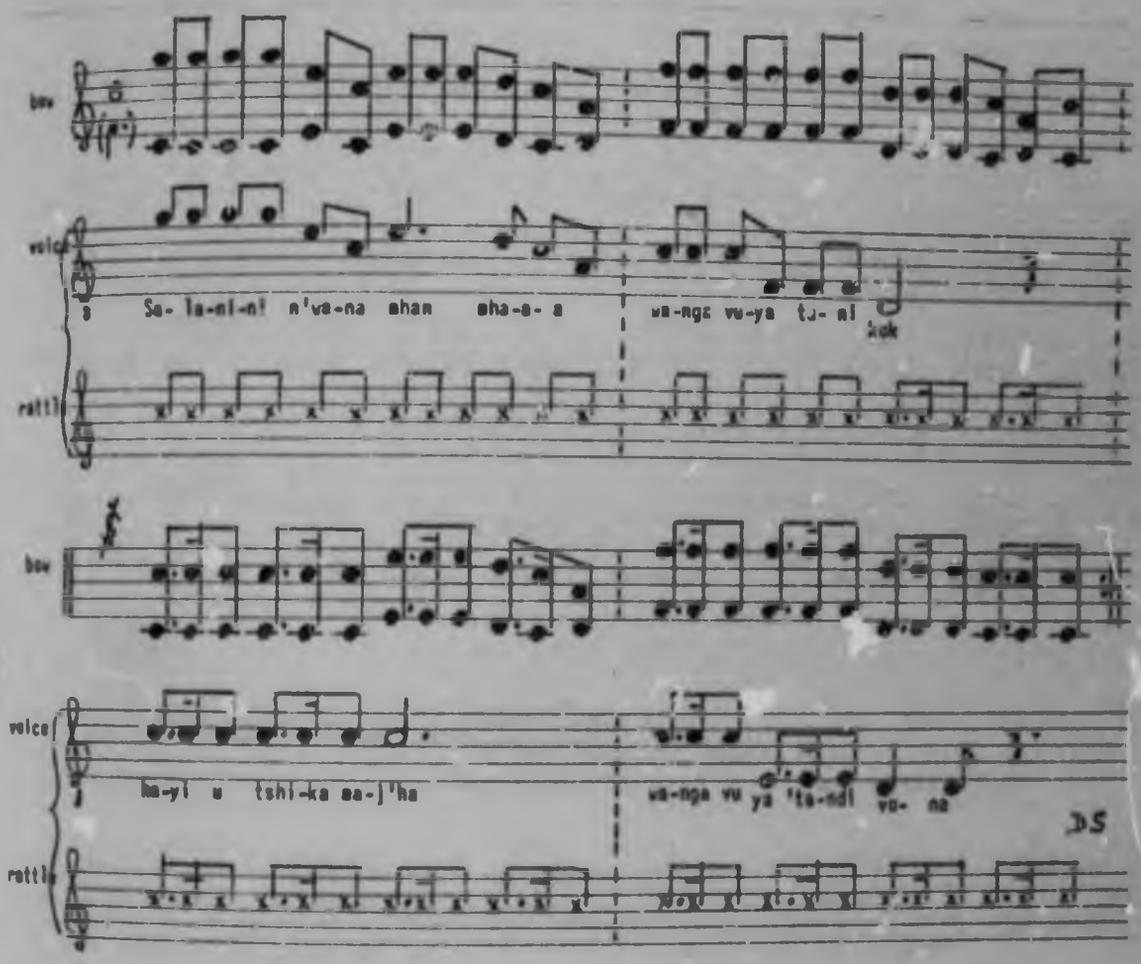


Xizambi Transcription 31. U Dunga Hi Wena U Nga Onha Muthi Wa Mina (You Are The One Who Destroys My Village)

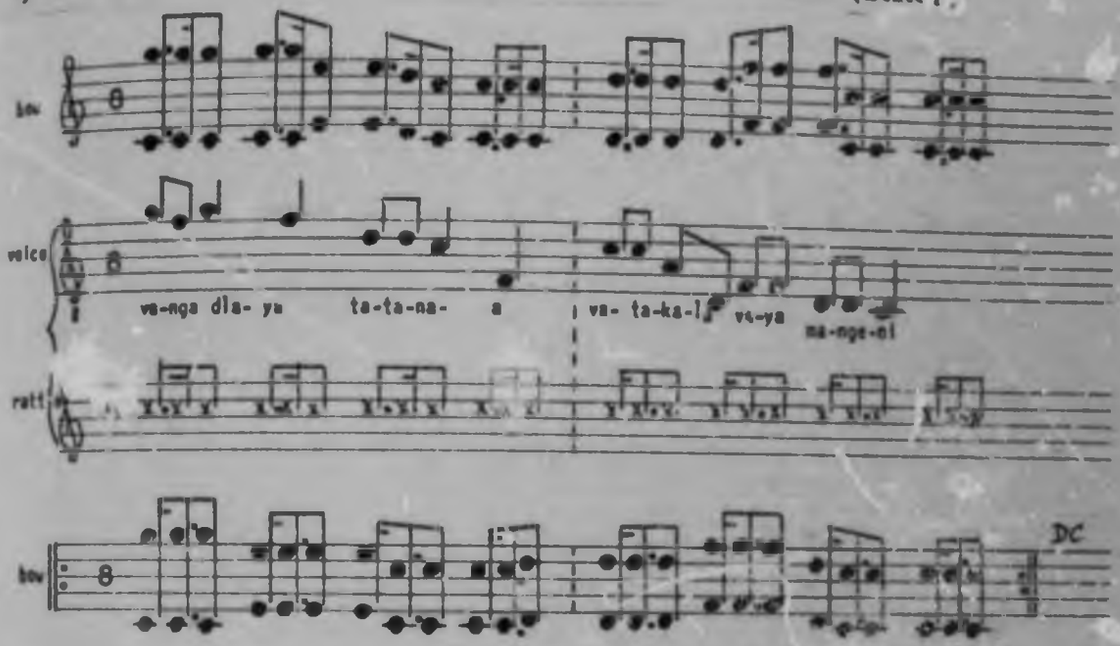
♩. = 106
Cycle: 8 ♩.
Transpos.: maj 2nd down (fund.)



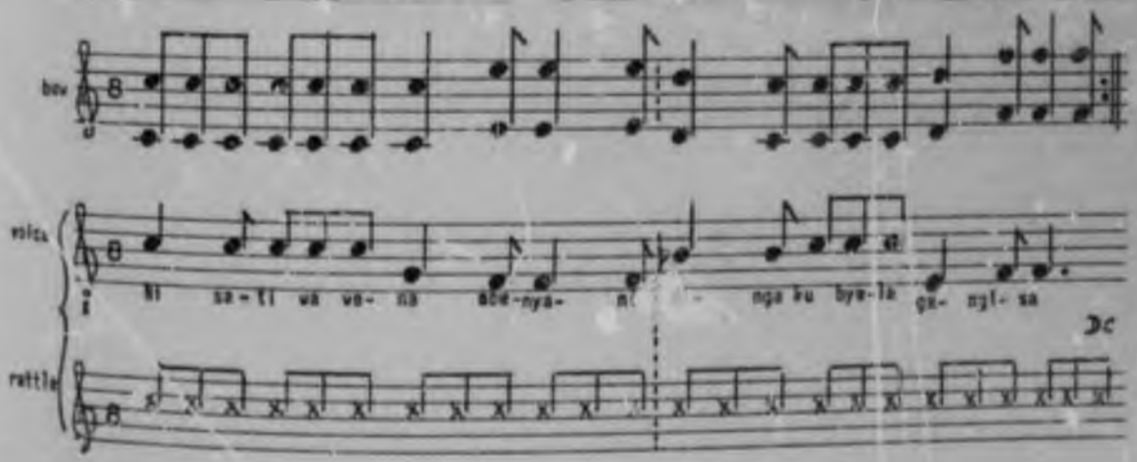
Xi- hi Transcription 32. Salanini N'wana Mhani
(Goodbye Child-of-My-Mother)
♩. = 104
Cycle: 8 ♩.
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 33. Vanga Dlaya N'wana Tatana
(They Killed the Child-of-My-Father)
♩.= 115
Cycle: 8♩.
Transpos.: maj 2nd down (fund.)



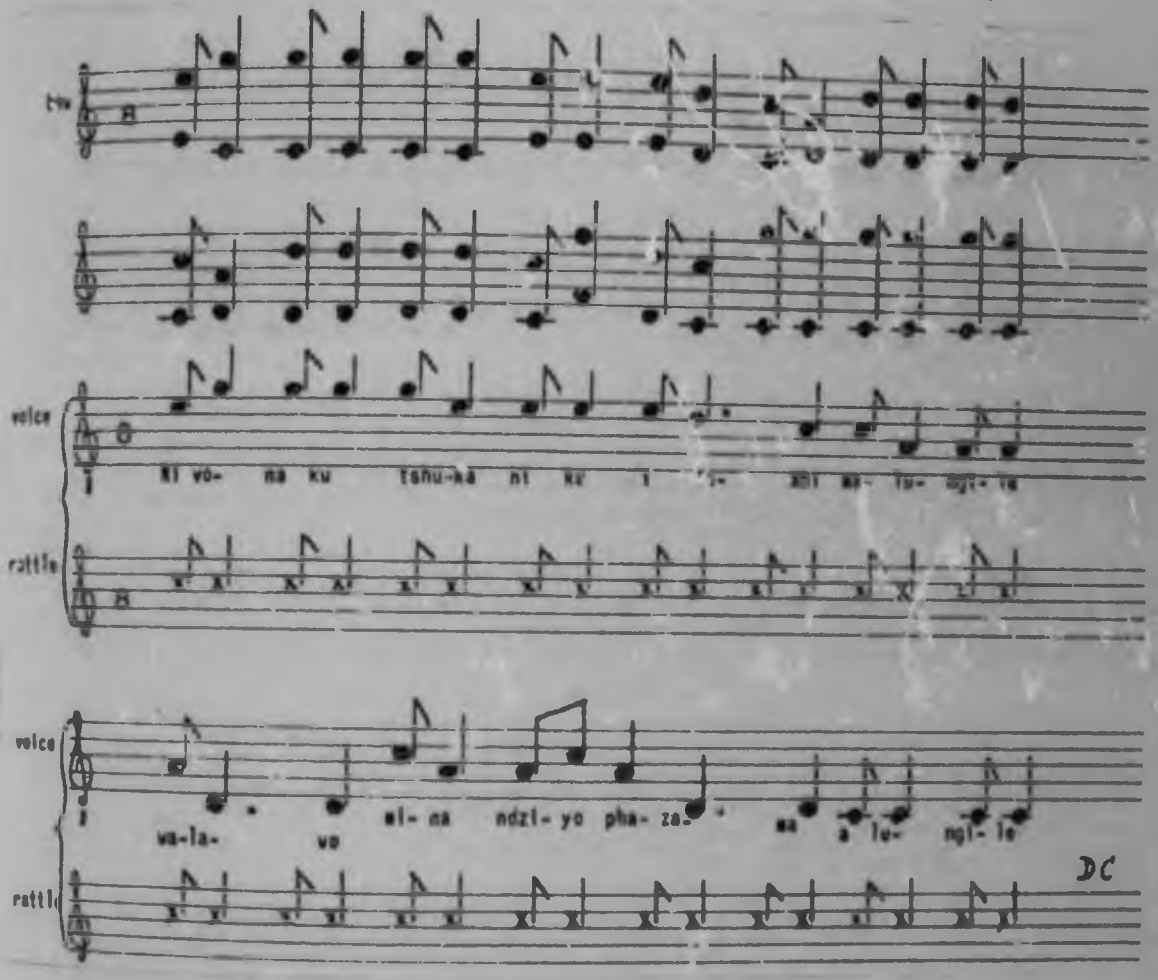
Xizambi Transcription 34. Nsati Wa Vanhu
(I Am Already Married)
♩.= 116
Cycle: 8♩.
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 35. Ni Vona Ku Tshuka Ni Ku I Tonbi Malungile (I See the Girl Who's Like a White)

♩. = 165
Cycle: 8 ♩.

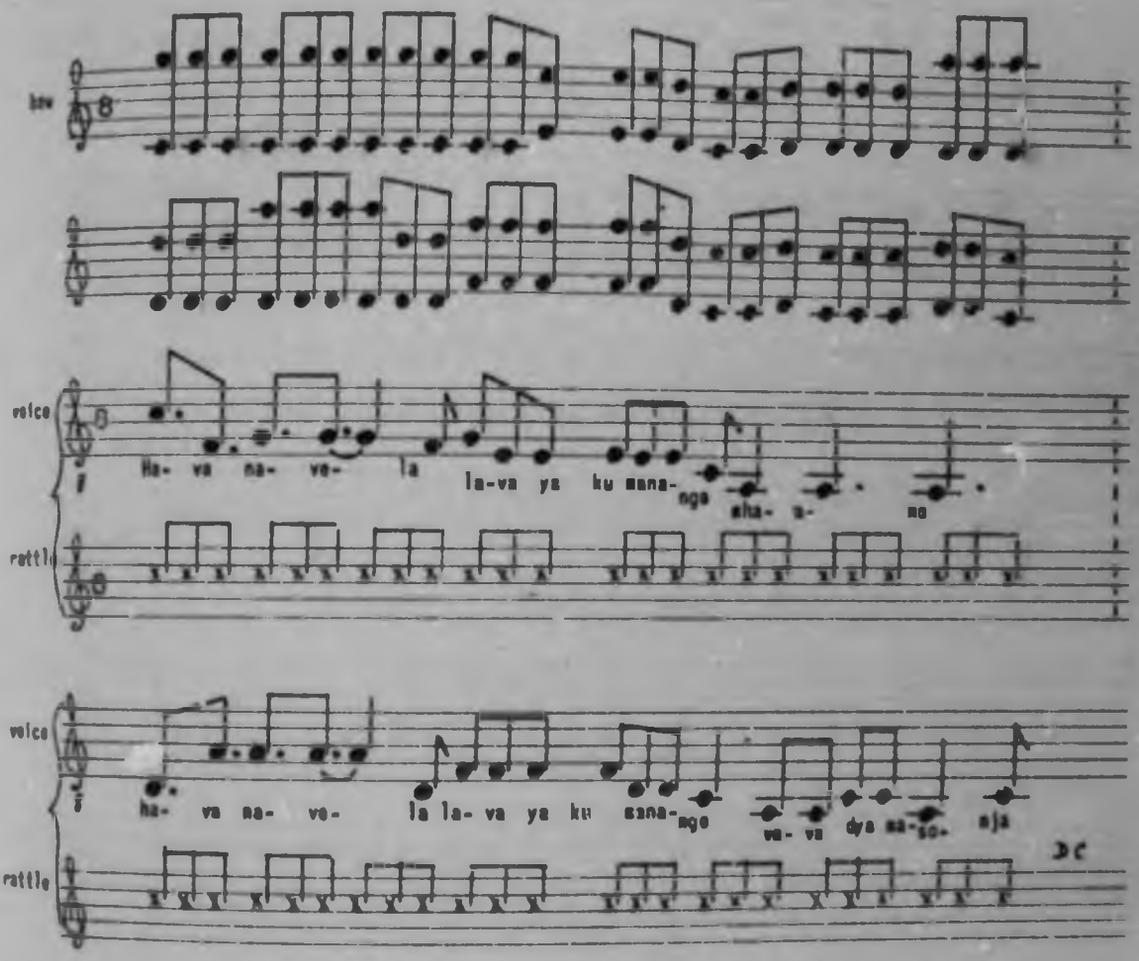
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 36. Hava Navela Lava Yaku Mananga
(We Admire Those Going to the Desert)

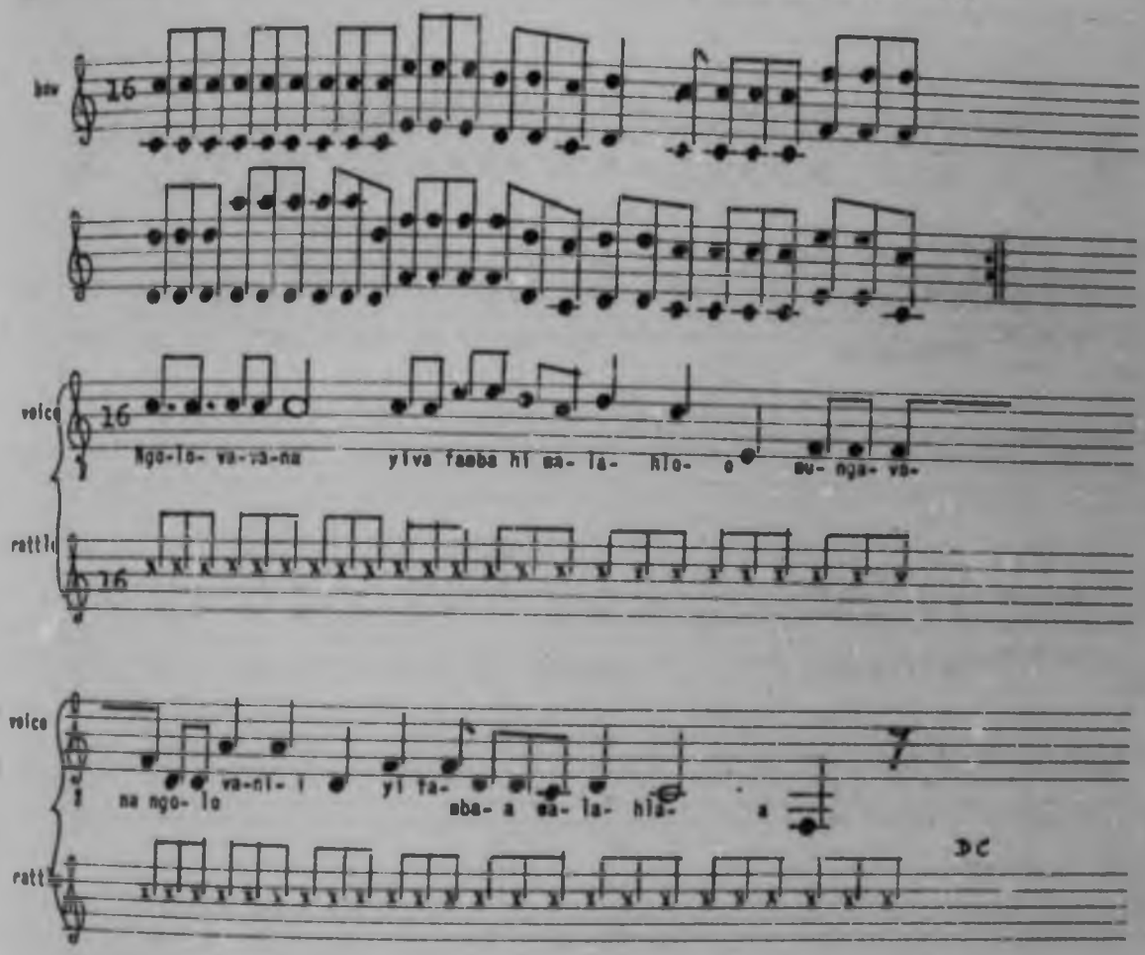
♩. = 113
Cycle: 8 ♩.

Transpos.: maj 2nd down (fund.)



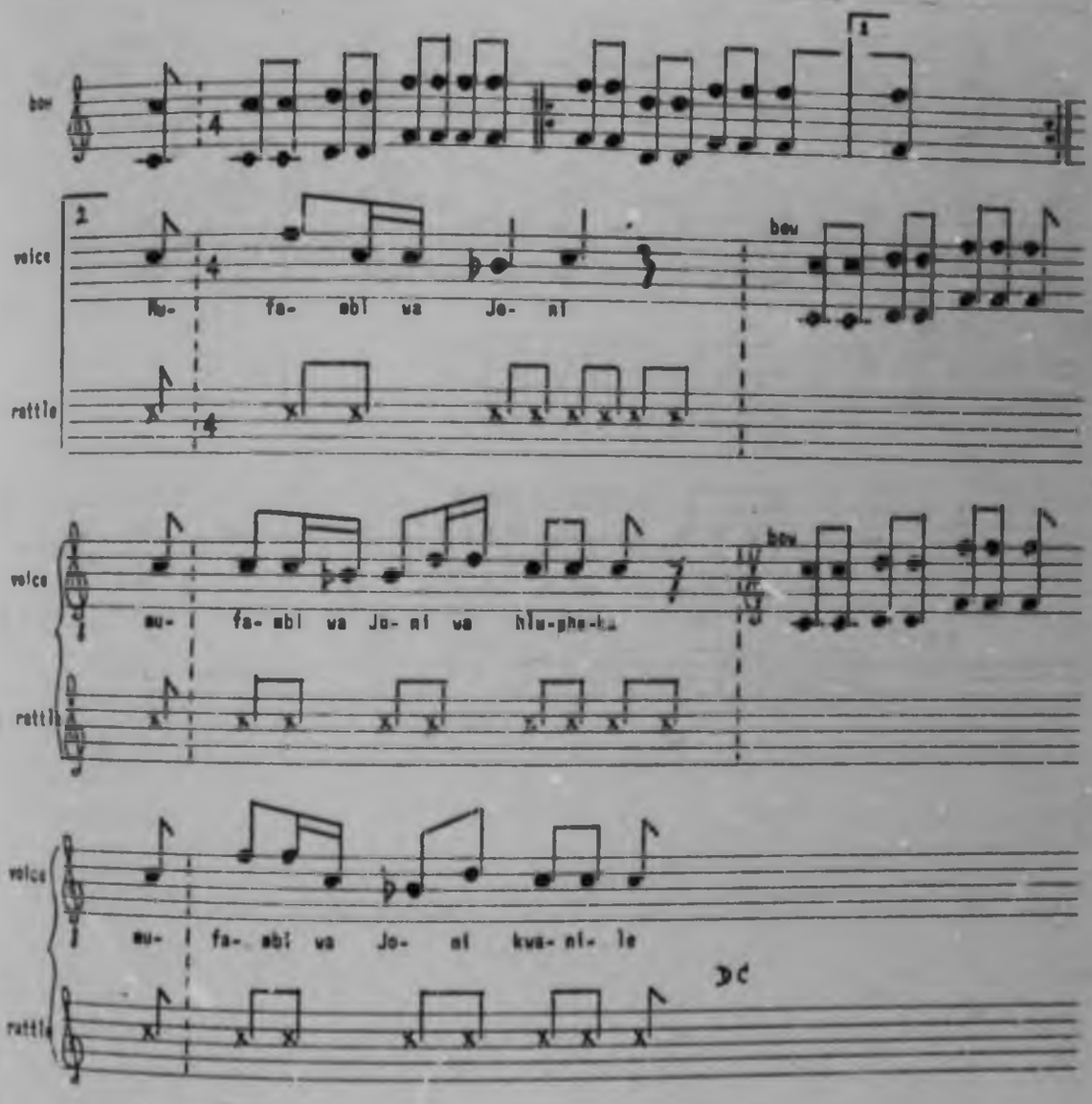
Xizambi Transcription 37. Ngolovana Yi Va Famba Hi Malahla
(The Small Train Travels On Coal)

♩. = 114
Cycle: 16 ♩.
Transpos.: maj 2nd down (fund.)



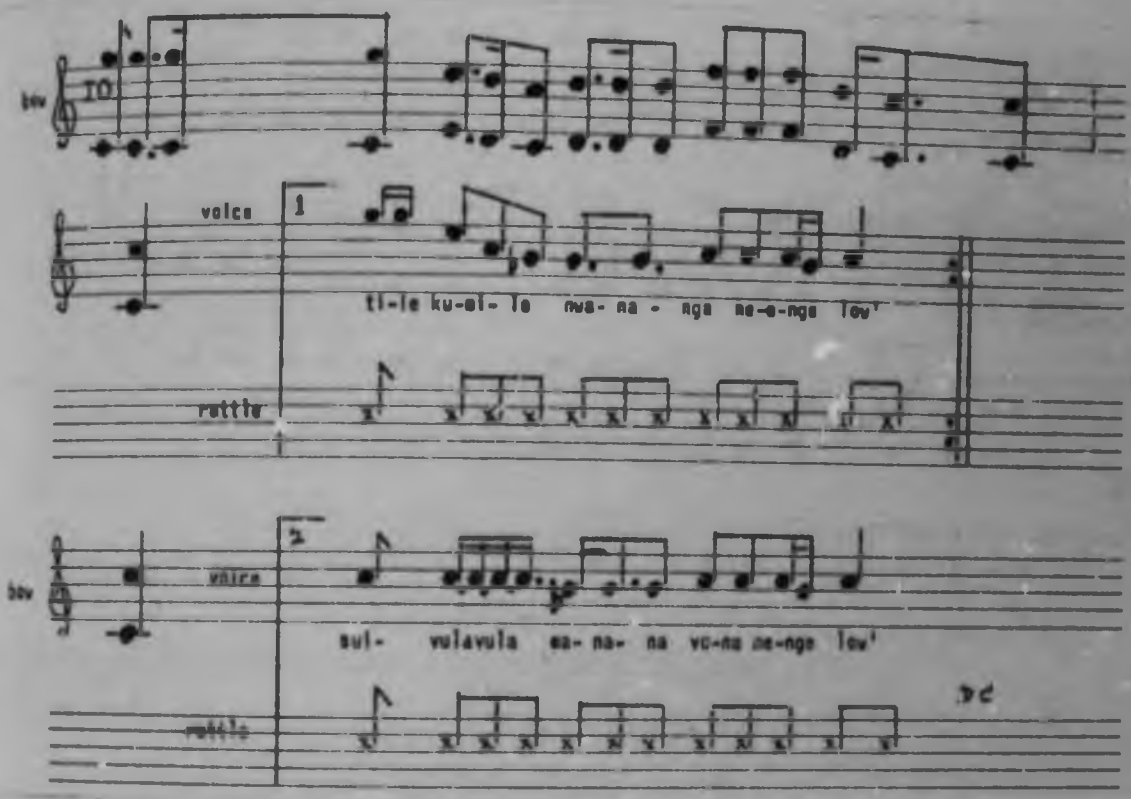
Xizambi Transcription 38. Mufambi Wa Joni
(The Traveller To Johannesburg)

♩ = 140
Cycle: 4 ♩
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 39. Swini Kumile Manana Hiwo Ninge Lowu
(All This Because of My Bad Leg)

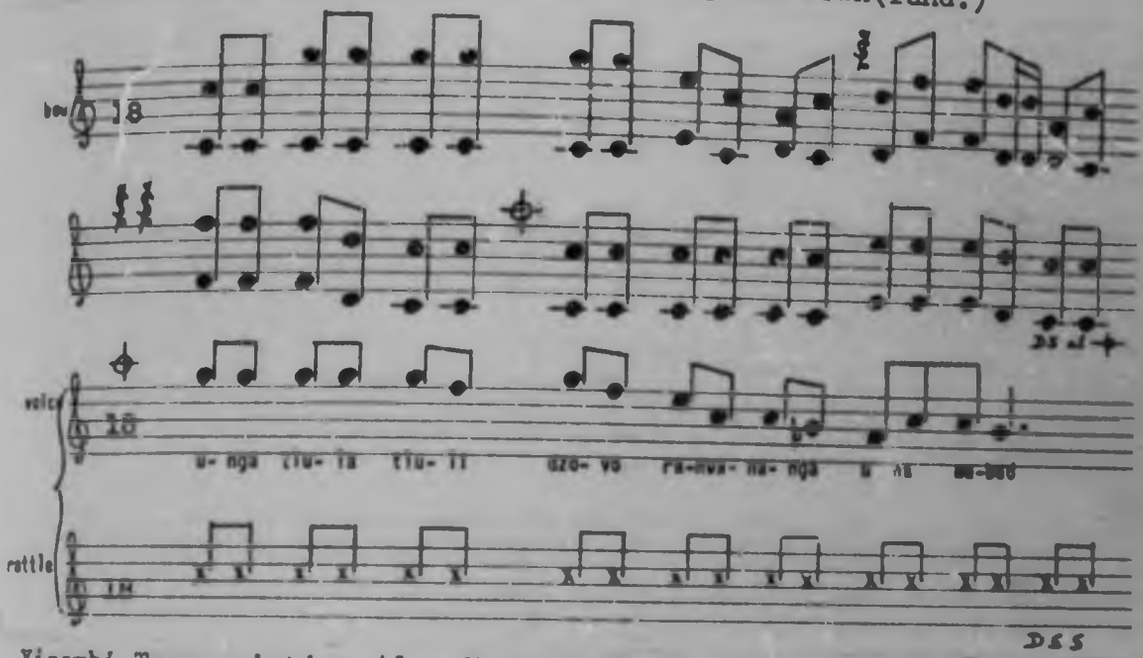
♩. = 108
Cycle: 10 ♩.
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 40. Unga Tlula Tluli Dzovo Ra N'wanga Ninga Ti Sunga (Don't Jump On The Skin, It Is For My Child)

♩ = 148
Cycle: 18 ♪

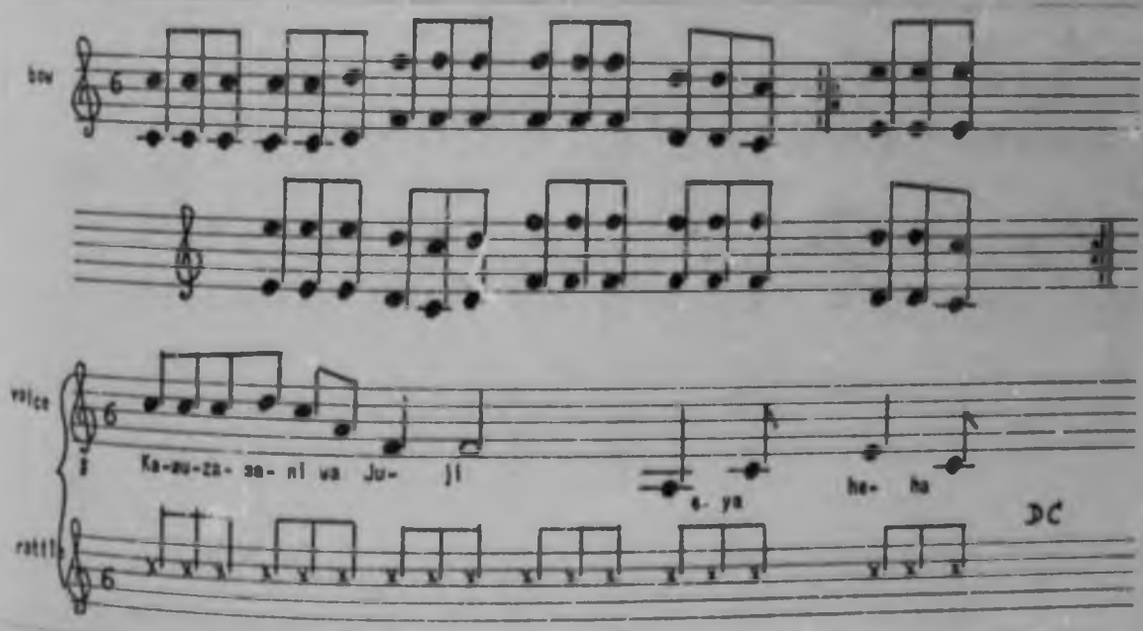
Transpos.: maj 2nd down(fund.)



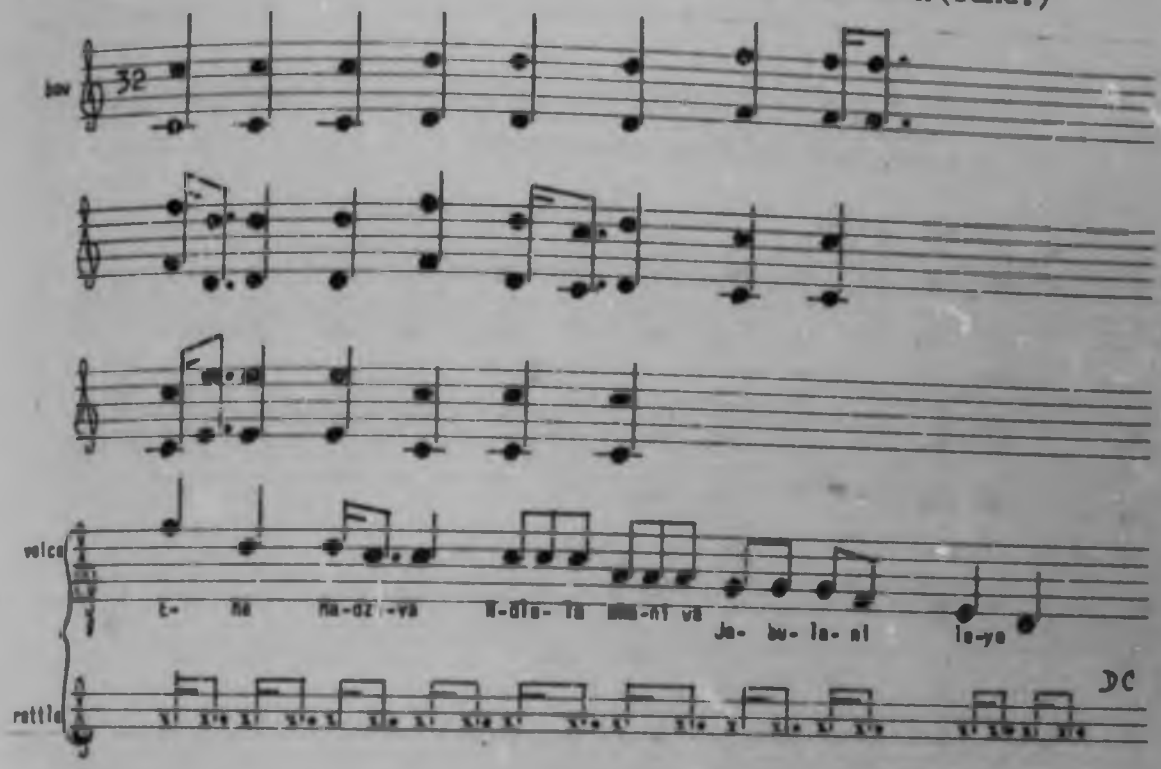
Xizambi Transcription 41. Kamuzamani Wa Juji (For The Son Of Juji)

♩. = 106
Cycle: 6 ♩.

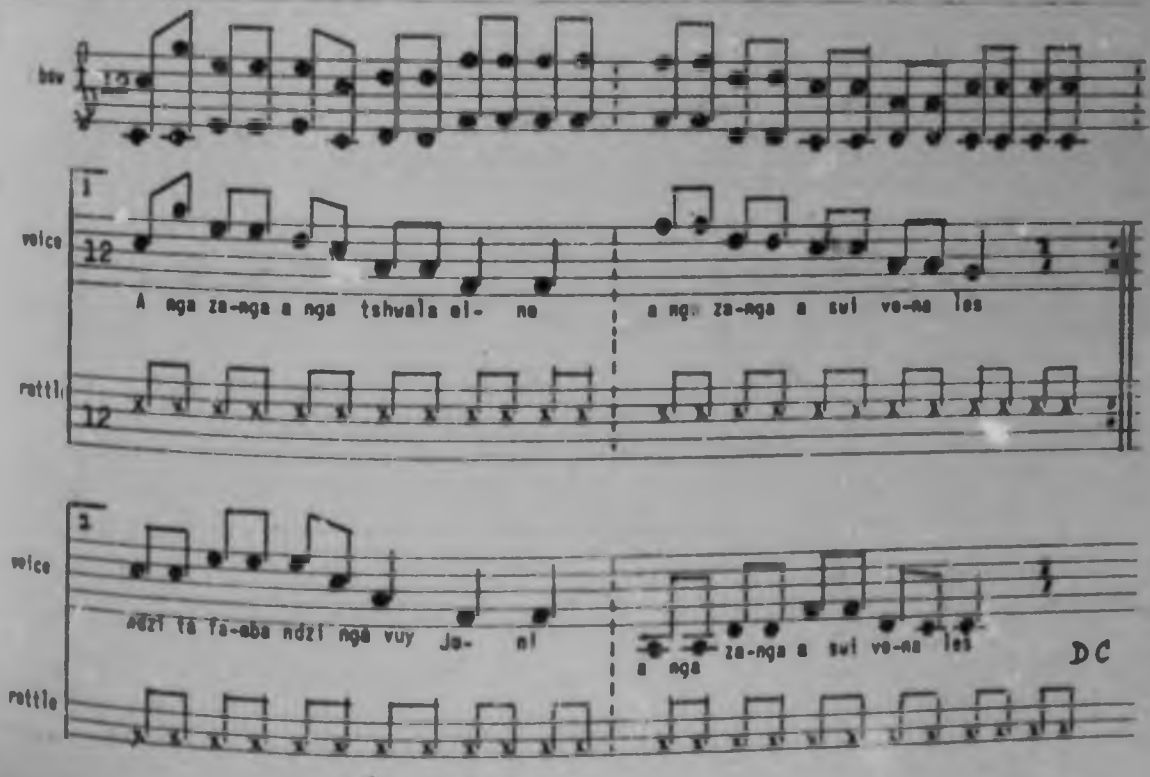
Transpos.: maj 2nd down(fund.)



Xizambi Transcription 42. Madziva Ndlela Mhani Wa Jabulani
(Madziva Ndlela, Mother of Jabulani)
♩ = 170
Cycle: 32 ♩
Transpos.: maj 2nd down (fund.)



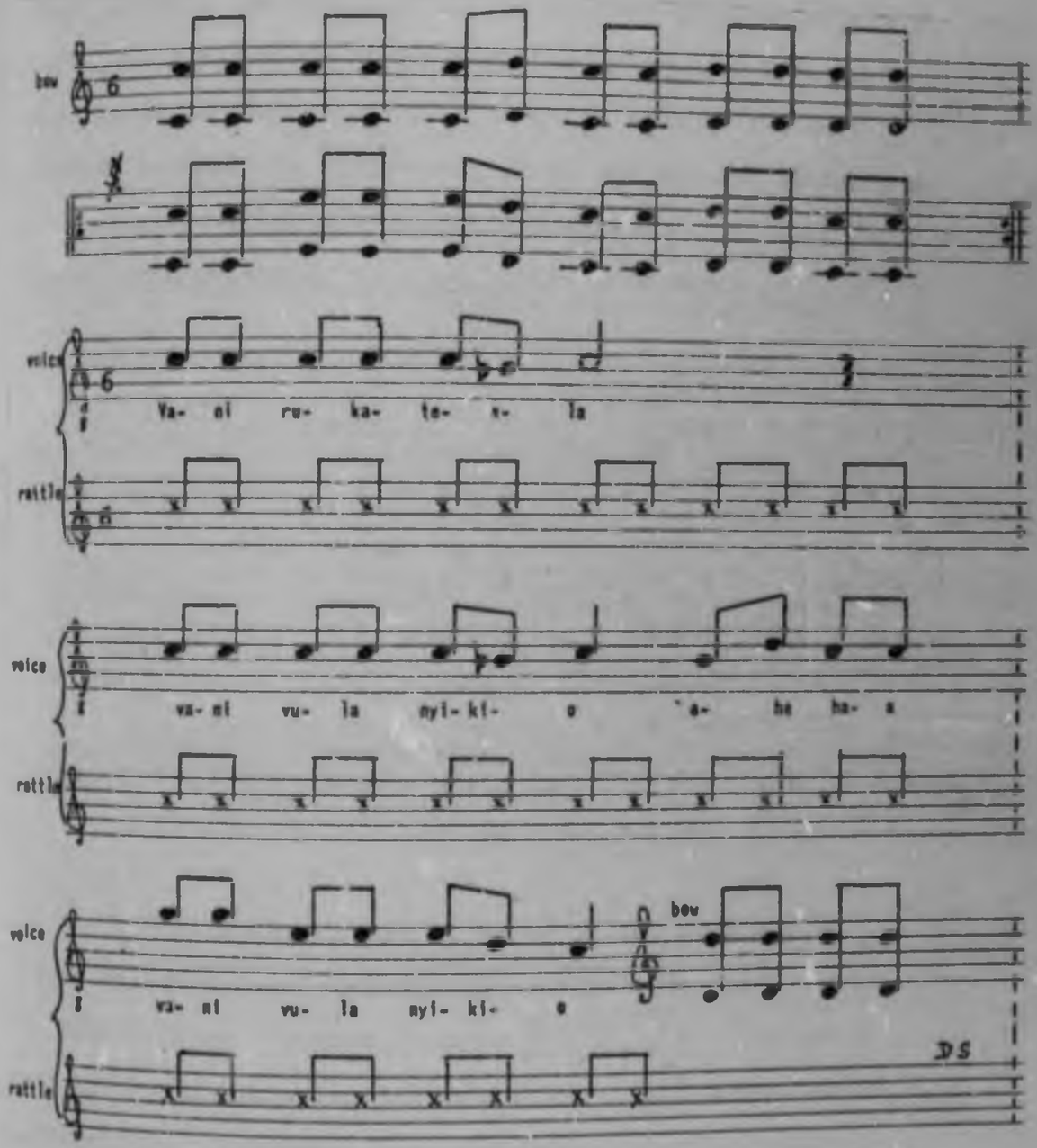
Xizambi Transcription 43. Ndzi Famba (I Am Going)
♩ = 138
Cycle: 12 ♩
Transpos.: maj 2nd down (fund.)



Xizambi Transcription 44. Vani Rukatela Vani Vula Nyika
(You Speak Insulting Things)

♩ = 143
Cycle: 6 ♩

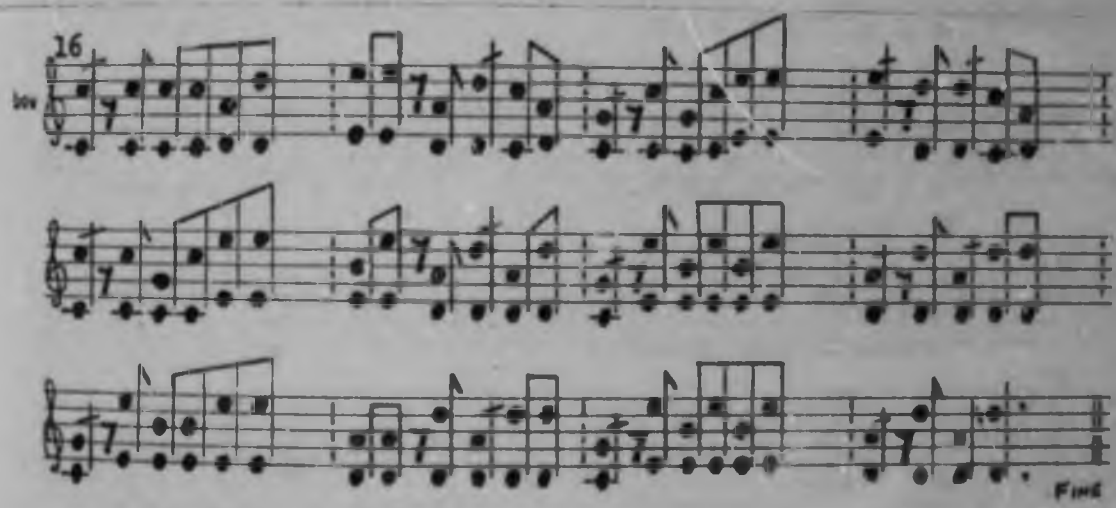
Transpos.: maj 2nd down (fund.)

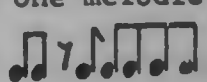


The Xizambi-playing of Elias Khosa of Machekacheka

The tension of Khosa's bow is adjusted so that lower partials are favoured at the expense of upper partials, and for this reason he plays many third-harmonic G's and no sixth-harmonic G's. His music exhibits several unique rhythmic and melodic characteristics, and the following two examples suffice to demonstrate these.

Xizambi Transcription 45. Godini (a man's name)
♩ = 144 Transpos.: min 3rd up (fund.)
Cycle: 16 ♩

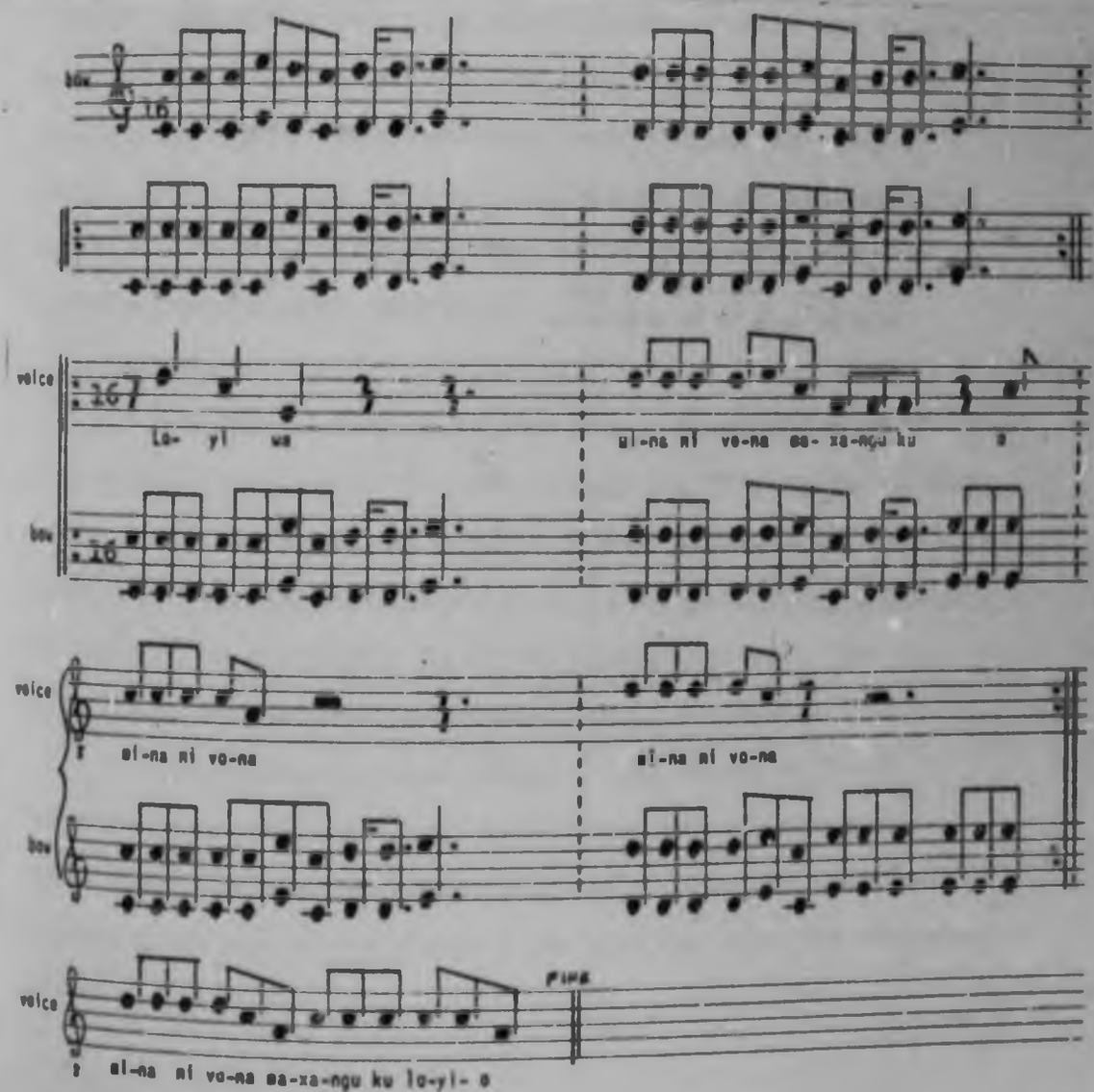


This entire piece is based on two simple yet effective ideas, one rhythmic and one melodic: (a) use of the same nuclear rhythmic pattern  in every bar; and (b) alternation between a tone and its similarly-fingered lower harmonic 4th. The latter results partly from the former, because an unvarying rhythm needs melodic

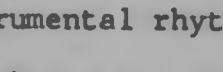
motion to provide musical interest, but the type of melodic motion found here is derived from motor-sensory impulse. Khosa's use of motor-sensory impulse incurs frequent use of B (lower harmonic of fingered E), a tone rarely used by other players.

Xizambi Transcription 46. Mina Ni Vona Maxangu
(I See All The Misery)

♩.= 119
Cycle: 16 ♩.
Transpos.: min 2nd up (fund.)



In the above piece, as in the previous piece, Khosa bases every bar on the same rhythmic motive, which in this case goes thus:  This is an intriguing way of phrasing the 12 quavers of a rhythm based on 4 dotted crotchets. Note that Khosa's first bar is a quaver short -- partial bars often occur at the beginning of instrumental pieces.

The voice sounding simultaneously with the buccal-resonated xizambi tones is Khosa's own. This is quite an accomplishment, for constant mouth-adjustment is needed during resonation, as well as concentration on the required harmonic. To sing triplets thus while producing his own opposing instrumental rhythm of  is no mean feat.

In the second vocal bar Khosa accompanies vocal A by playing instrumental D. He is capable of playing A, for he did so in the previous piece. Khosa played D at this point, not because he considers it to be suitable 'harmony', but because he considers it to be synonymous with the A -- a 'harmonic equivalent' (controlled test was conducted).

When accompanying vocal gaps, Khosa neither reiterates his previous tone nor plays substitutions (procedures followed by other players). Instead, he creates complementary melodic figures that link up with the oncoming phrase.

Summary of Findings With Respect to the Xizambi-playing of Elias Khosa

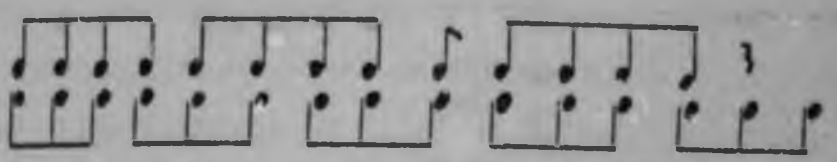
Many of Khosa's procedures are the same as those already found in the work of others -- substitution by 'harmonic equivalence', vocal rhythm contrasted with instrumental rhythm, etc., but his use of nuclear rhythmic ideas and motor-sensory-based melodic ideas shows considerable ingenuity. In addition, Khosa's simultaneous singing and playing makes him unique among known xizambi players.

The Xizambi-playing of Joel Mashava of Mhinga's Location

In Xizambi Transcription 47, the voice belongs to Mashava's companion, whom he accompanies on the xizambi. In Nos. 48-53, however, the voice is Mashava's own, and during the sung portions buccal-resonation ceases, leaving only an instrumental accompaniment consisting of rattlestick (and the continuously-sounding fundamental C). On another occasion, when Mashava was without his xizambi friction-bow, he recorded six of the seven pieces again, this time employing only his unaccompanied voice. In order to show possible relationships between these two sets of recordings, we follow Xizambi Transcriptions 48-53 with transcriptions of their related non-xizambi pieces, numbering the latter 49A, 50A, etc.

Xizambi Transcription 47

In this xizambi-accompanied song, the vocal quavers of Mashava's companion are grouped in pairs, thus their phrasing crosses that of the instrumental triplets, thus:



Occasionally, instrumental D accompanies vocal A, and instrumental G accompanies vocal C, thus 5ths (inverted 4ths) are here used as 'equivalents'.

Xizambi Transcription 48

Here, the unusual tonality of the first line is entirely due to parallel 5ths produced by the physical and musical characteristics of the xizambi, and it is created only incidentally while Mashava meticulously matches his upper harmonics to the song-tones they represent. Note the irregular division of this 16-crotchet composition -- 3+4+3+6 .

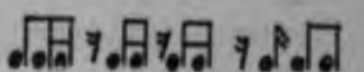
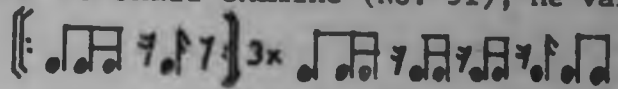
Xizambi Transcription 49

The sixth harmonic G's of this xizambi piece represent vocal C's, but it must be remembered that instrumental C is always present with G -- the latter cannot be sounded on the xizambi without incurring concurrent

sounding of the second harmonic C of inaudible fundamental C.

Note that, while Mashava employs duple meter in his xizambi version (24 ♩), he employs dotted crotchet meter in his unaccompanied vocal version shown in No. 49A (8 ♩.). While the overall metrical lengths of these meters is the same (allowing for notation method), their internal grouping of tones is different.

Xizambi Transcription 50

Mashava occasionally produces an interesting 'fragmented' rhythm, thus: 
In another piece that we shall examine (No. 51), he varies this pattern thus: 
The aforementioned effects are produced by using sharp, jagged thrusts of the fahlwana battlestick.

Note that the xizambi-accompanied vocal version uses only the first line of his unaccompanied vocal version shown in No. 51A. Note that, in the latter, Mashava's final line is a 4th below his first line, the two lines being regarded by him as 'equivalent'.

Xizambi Transcription 52

The overall metrical length of the repeated section in this transcription, including both played and sung sections, is 24 crotchets, but this is preceded by a 4-crotchet instrumental introduction, a 6-crotchet vocal section, and a 6-crotchet instrumental section. Considering

certain melodic, rhythmic, and textual differences in the 6-crotchet sections, a 36-crotchet metrical length might just as well be applied to this work.

Note that Mashava's xizambi-accompanied vocal version uses only the fourth line of the unaccompanied vocal version shown in No. 52A.

Xizambi Transcription 53

This piece, like many of John Chauke's xizambi pieces, is based on a metrical length involving units of 7 -- in this case, 14 ♪ + 21 ♪ + 21 ♪

Note that the xizambi-accompanied vocal version consists of the text salani manani repeated at different pitch levels in a musical question-and-answer style, using the same triplet phrasing as appears in the unaccompanied vocal version shown in No. 53A.

In several of his pieces (Nos. 8, 16, 50, 52, 53) Mashava represents vocal E by instrumental E♭ --- a procedure followed by xizambi player Johannes Mathye.

Summary of Findings With Regard to the Xizambi-playing of Joel Mashava

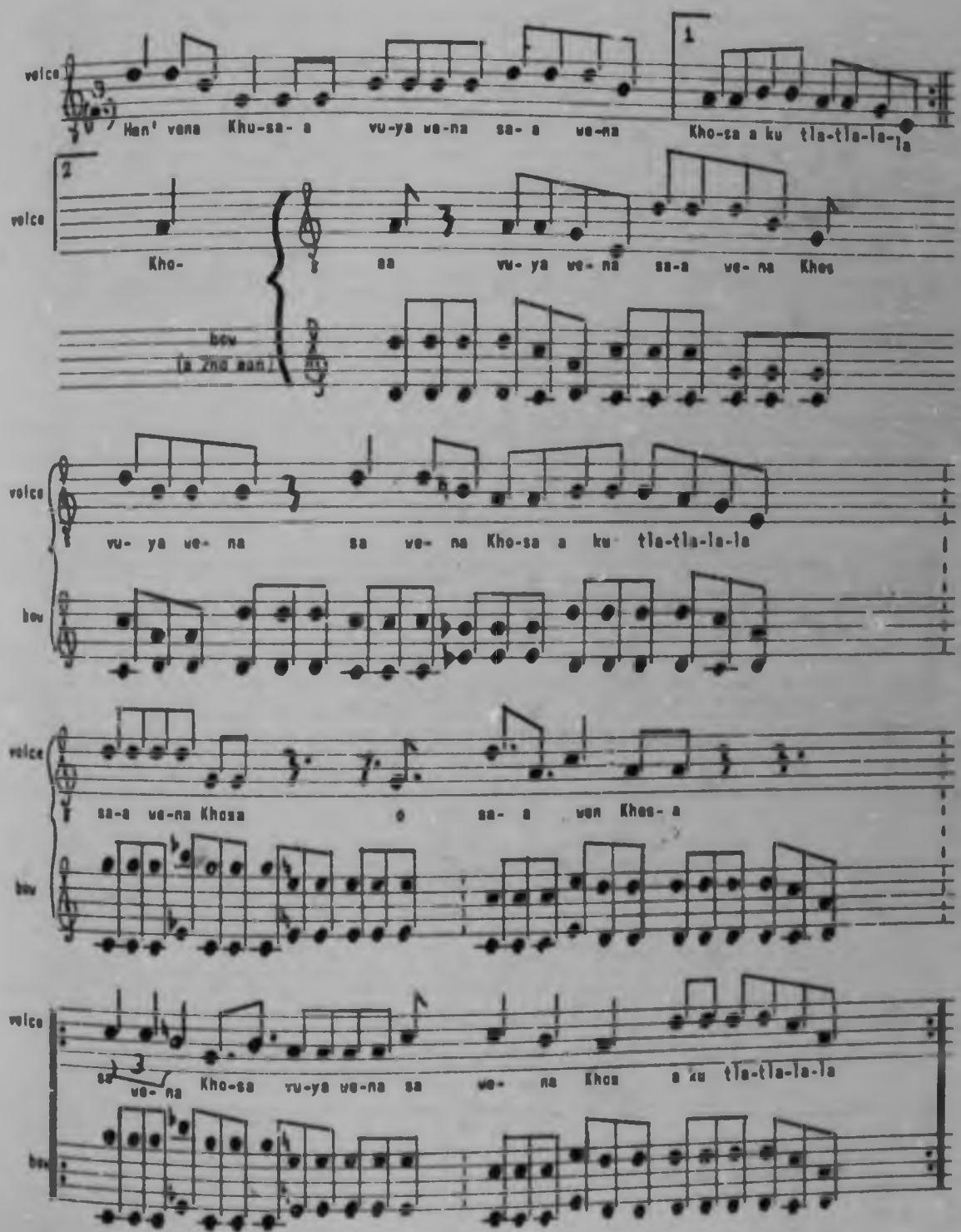
Joel Mashava produces interesting 'fragmented' rhythms by means of sharp, jagged thrusts of the fahlwana rattlestick; he makes frequent use of the principle of tone-substitution by 'harmonic equivalence'; and he transforms 'major' vocal tonality into 'minor' instrumental tonality (as does Johannes Mathye).

Xizambi Transcription 47. Ha N'wi Vona Khosa A Ku Tlatlalala (He Sees Khosa Falling Like A Pumpkin)

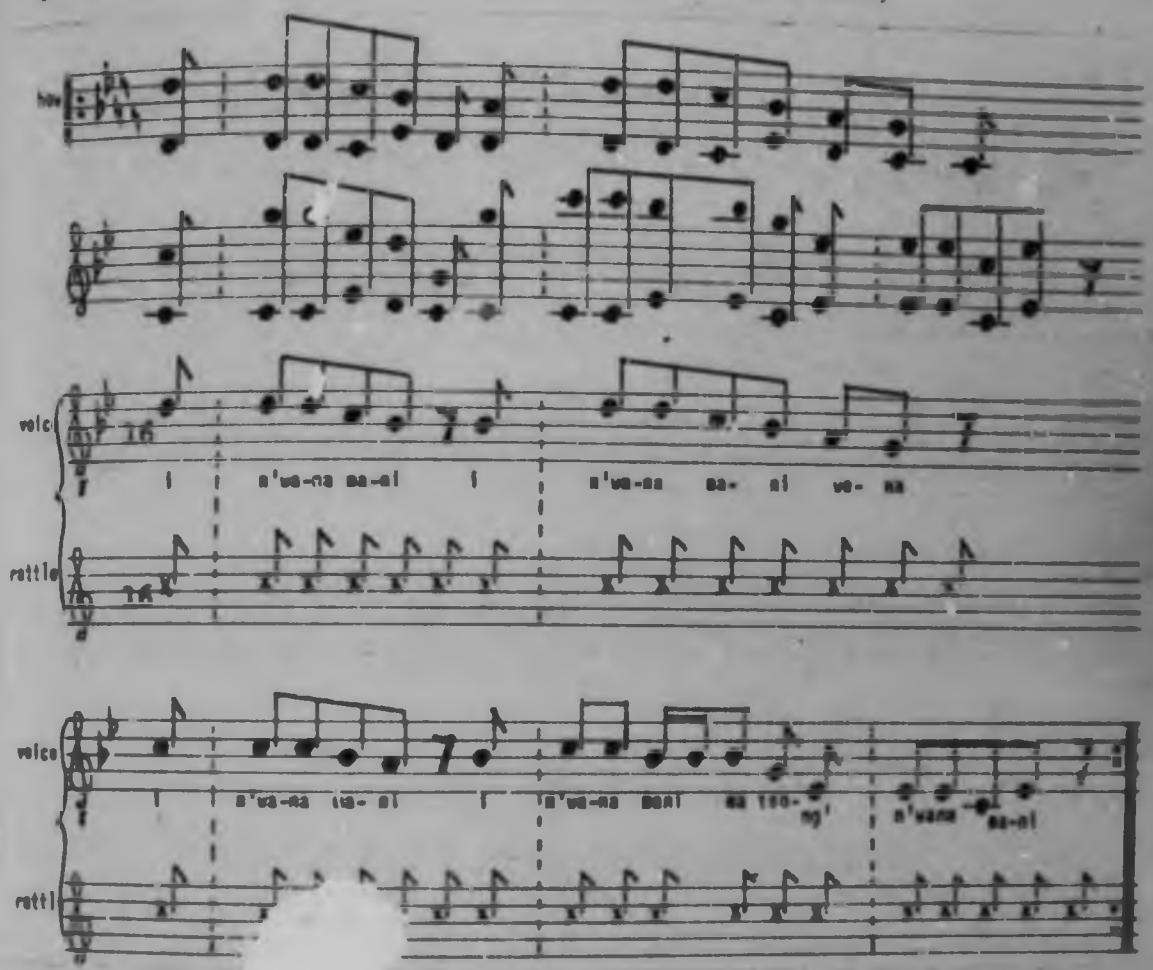
♪ = 288

Cycle: 8 ♩.

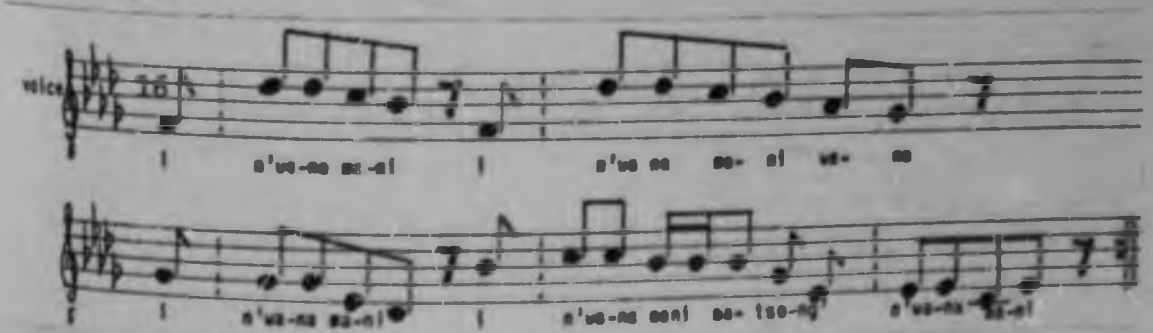
Transpos.: 4th up (fund.)



Xizambi Transcription 48. U N'wana Mani?
(Whose Child Are You?)
♪ = 240
Cycle: 16 ♩
Transpos.: 4th up (fund.)

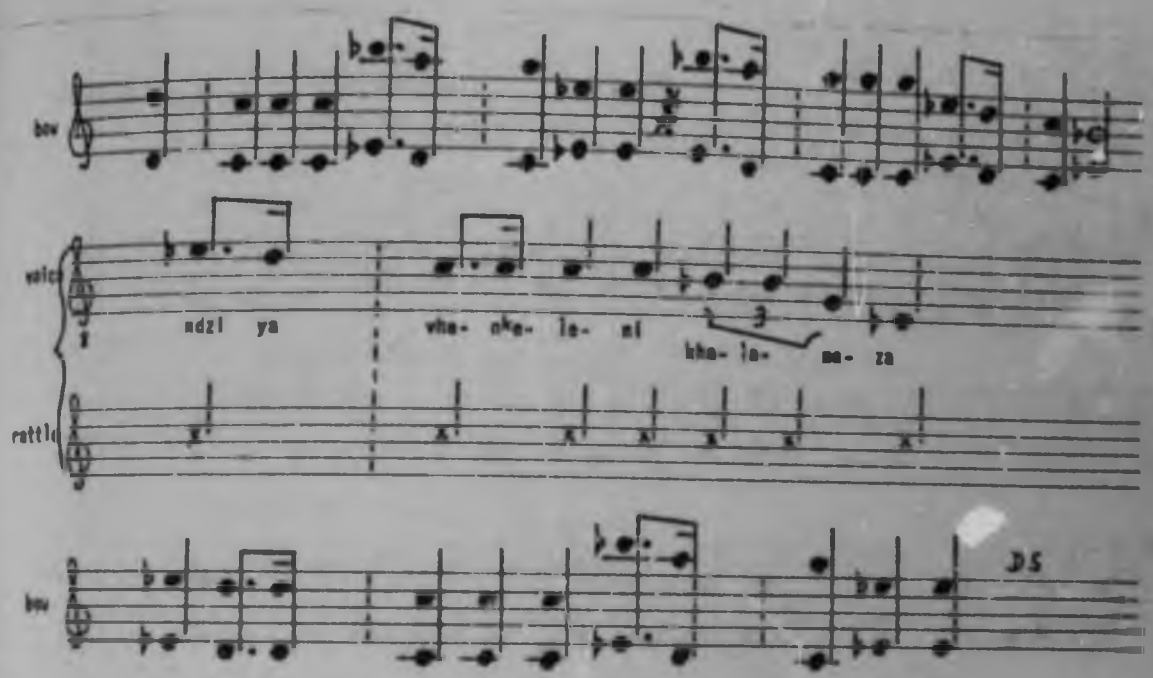


No. 48A. An Unaccompanied Vocal Version of the Above
♪ = 240
Cycle: 16 ♩
Transpos.: maj 2nd up



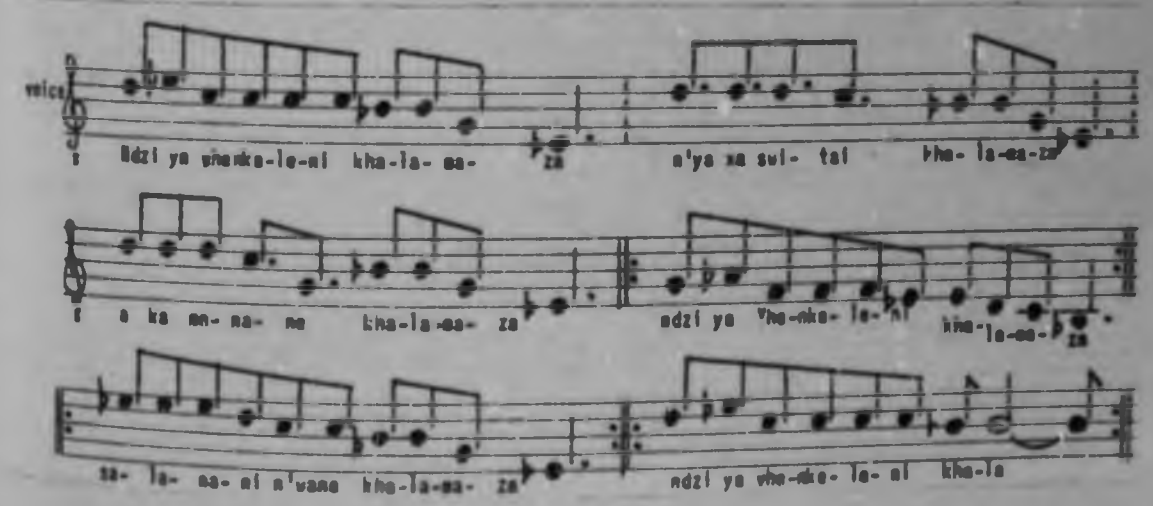
Xigambi Transcription 49. Kwale Vhenkeleni
(There At The Store)

♩ = 232
Cycle: 24 ♩ from 𝄞 on
Transpos.: 4th up (fund.)

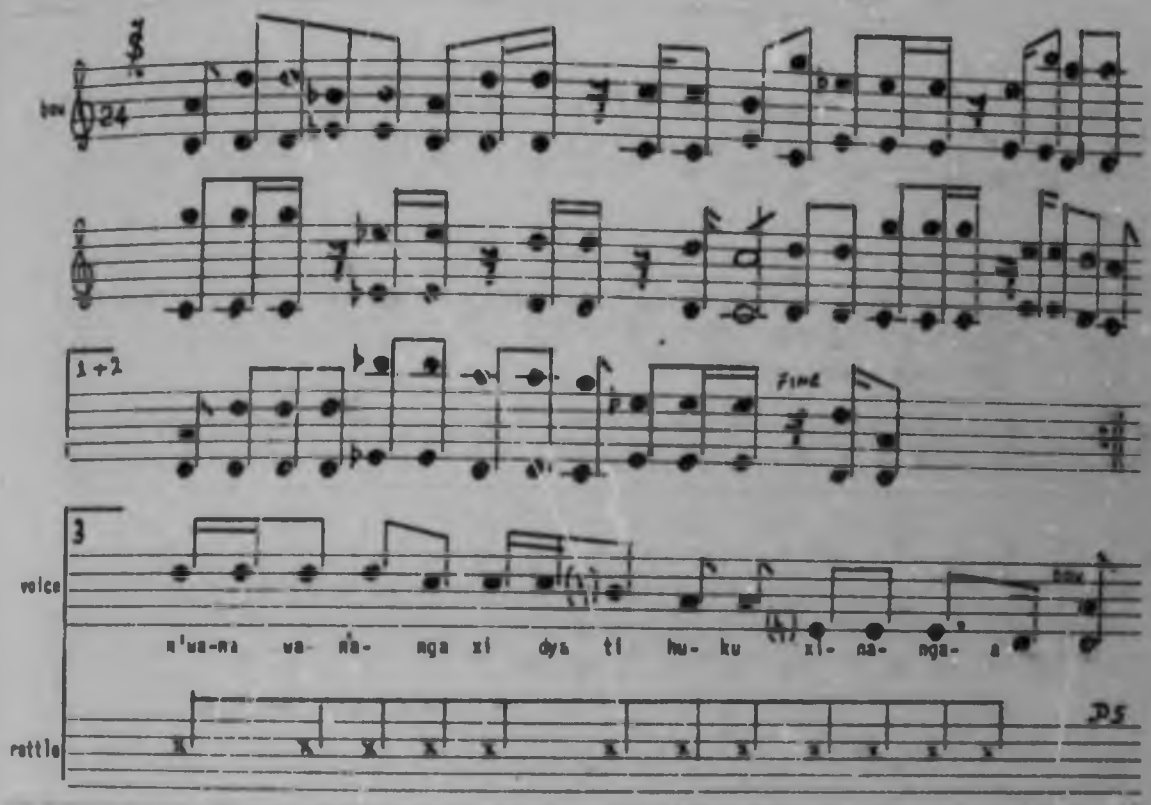


No. 49A. An Unaccompanied Vocal Version of the Above

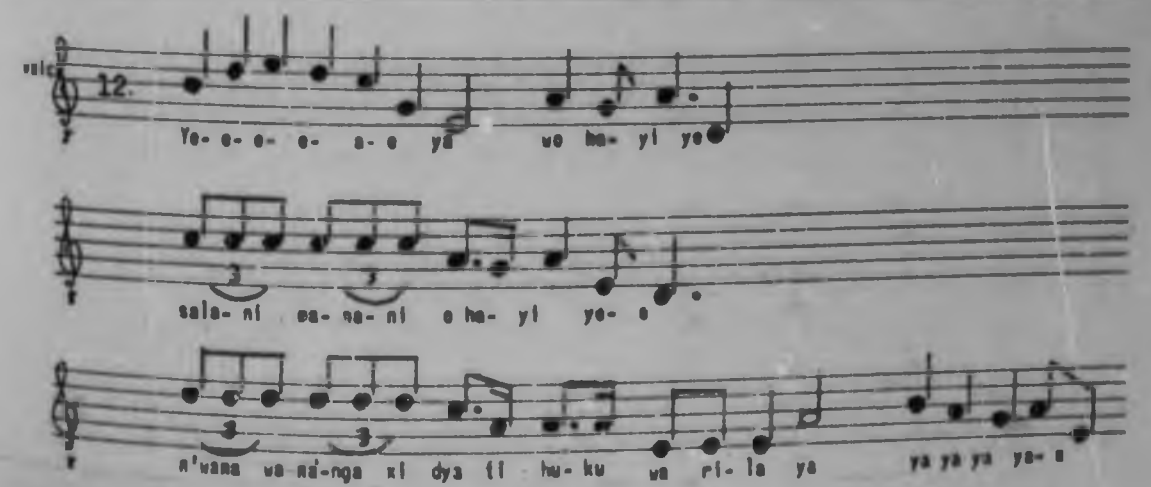
♪ = 300
Cycle: 8 ♩.
Transpos.: 4th up



Xizambi Transcription 50. N'wana Wa N'anga
(Child-of-the-Herbalist)
♩ = 262
Cycle: 24 ♩
Transpos.: 4th up (fund.)

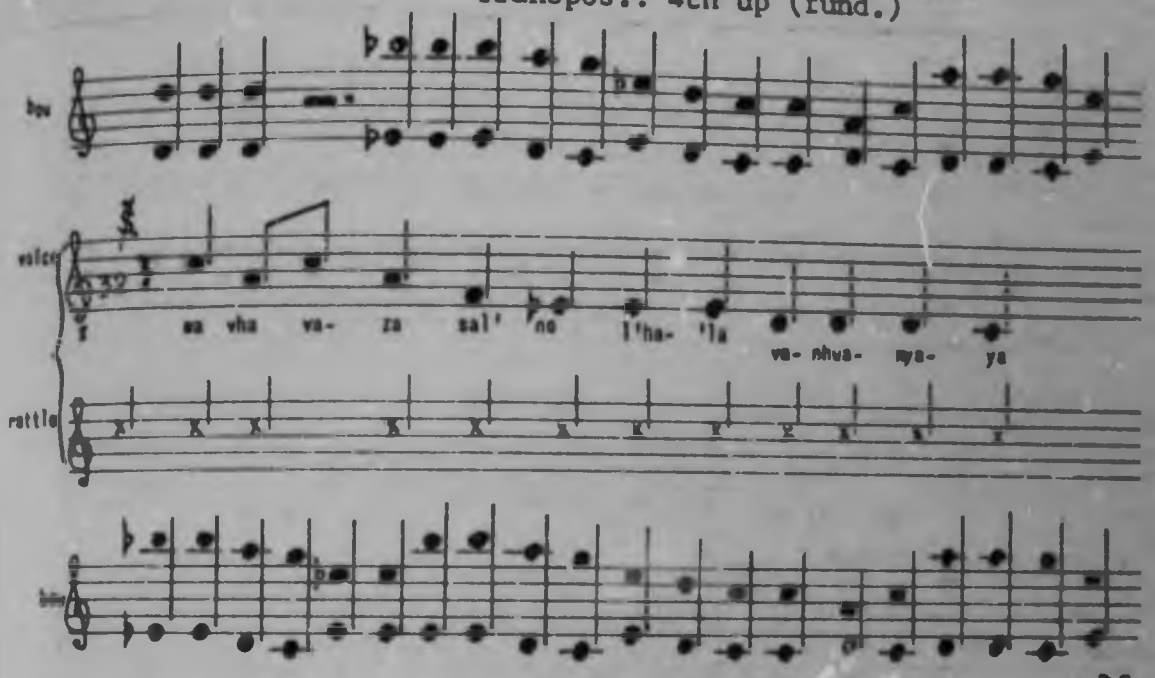


No. 50A. An Unaccompanied Vocal Version of the Above
♩ = 131
Cycle: 12 ♩
Transpos.: min 2nd up



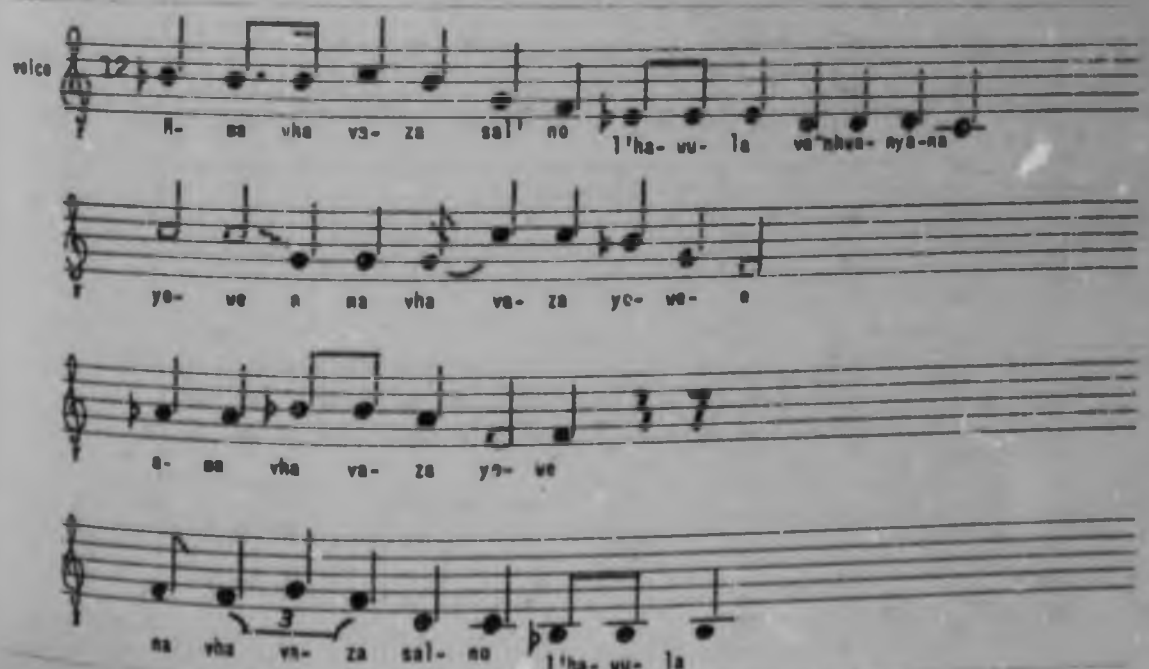
Xizambi Transcription 51. Mavhavaza Sala No L'hawula Vanhwanyana (Mavhavaza Shook Hands With Girls But Never Won Them)

♩ = 224
Cycle: 32 ♩
Transpos.: 4th up (fund.)



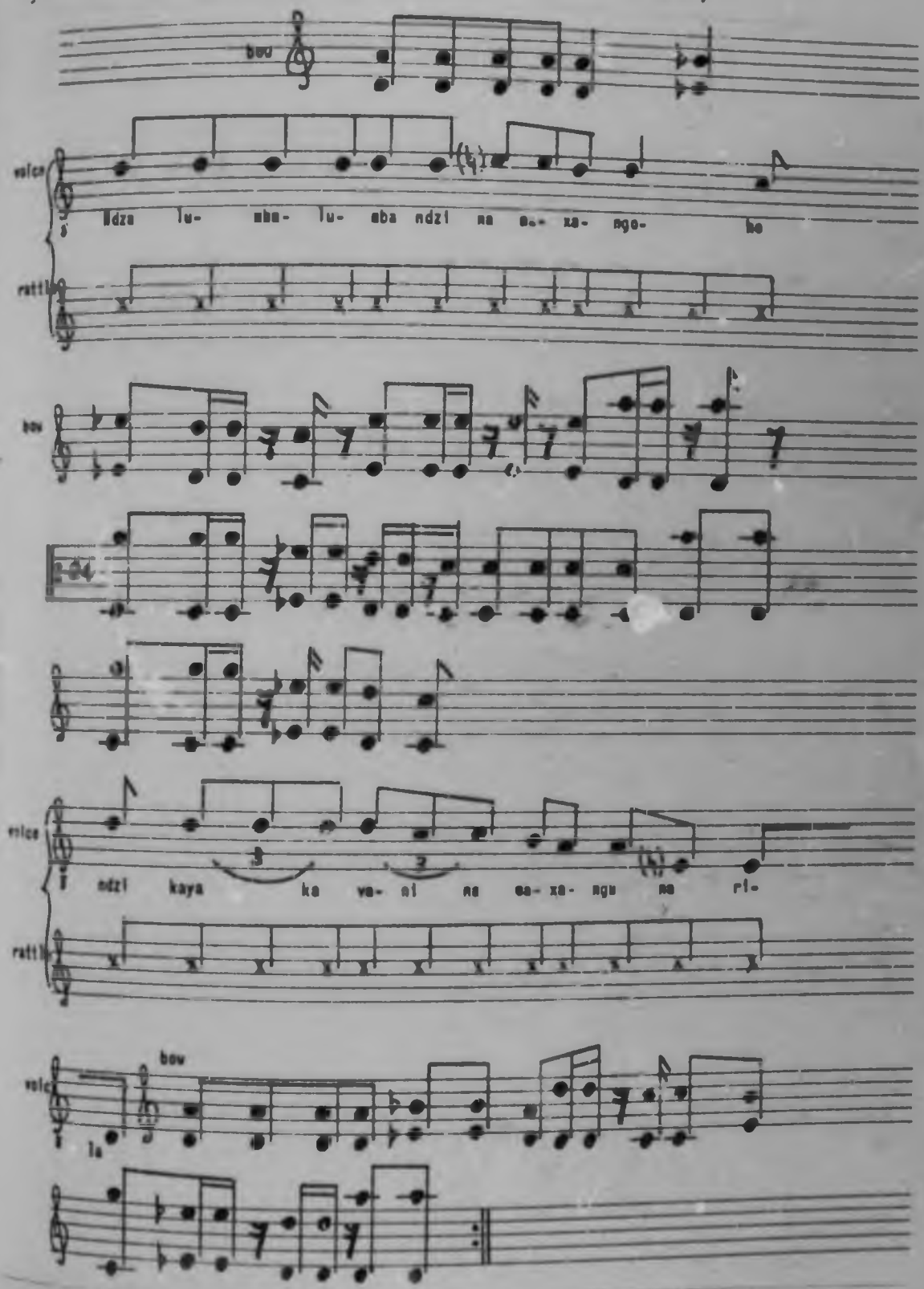
No. 51A. An Unaccompanied Vocal Version of the Above

♩ = 240
Cycle: 12 ♩
Transpos.: min 2nd up



Xizambi Transcription 52. Ndza Lumbalumba, Ndzi Na Maxangu
(I Wander, In Trouble)

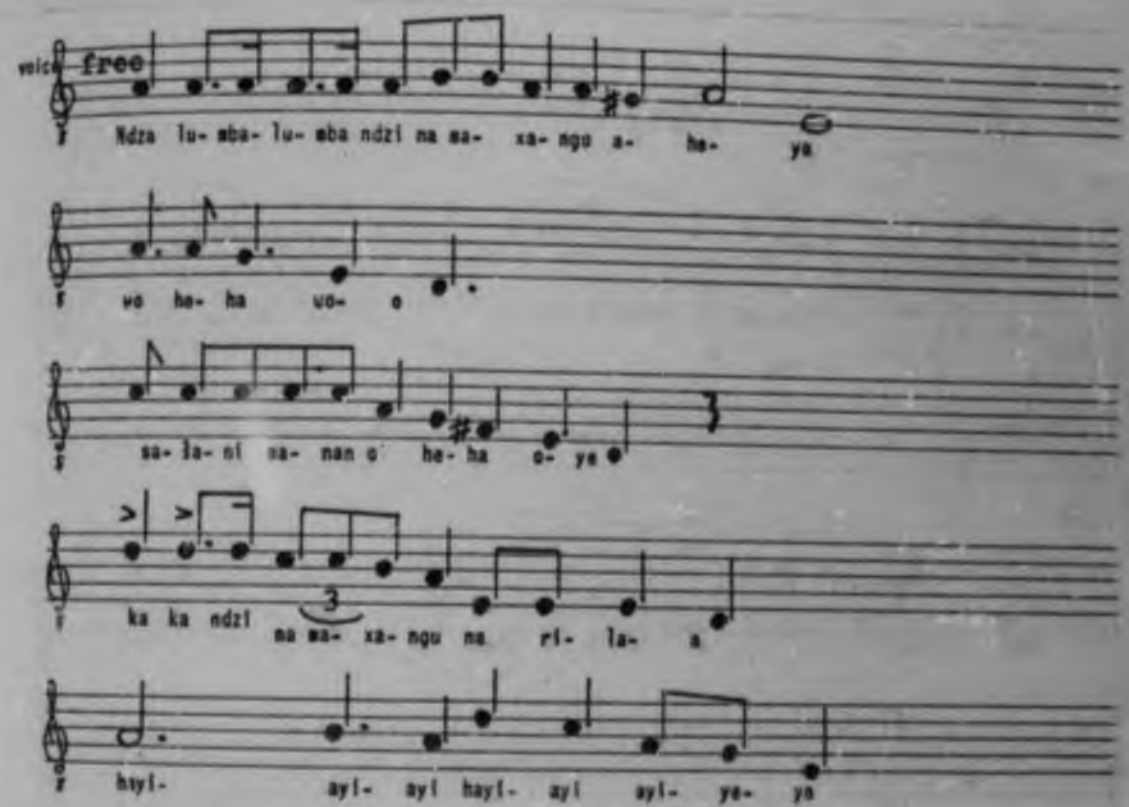
♩ = 127
Cycle: 24 ♩
Transpos.: 4th up(fund.)



No. 52A. An Unaccompanied Vocal Version of the Above

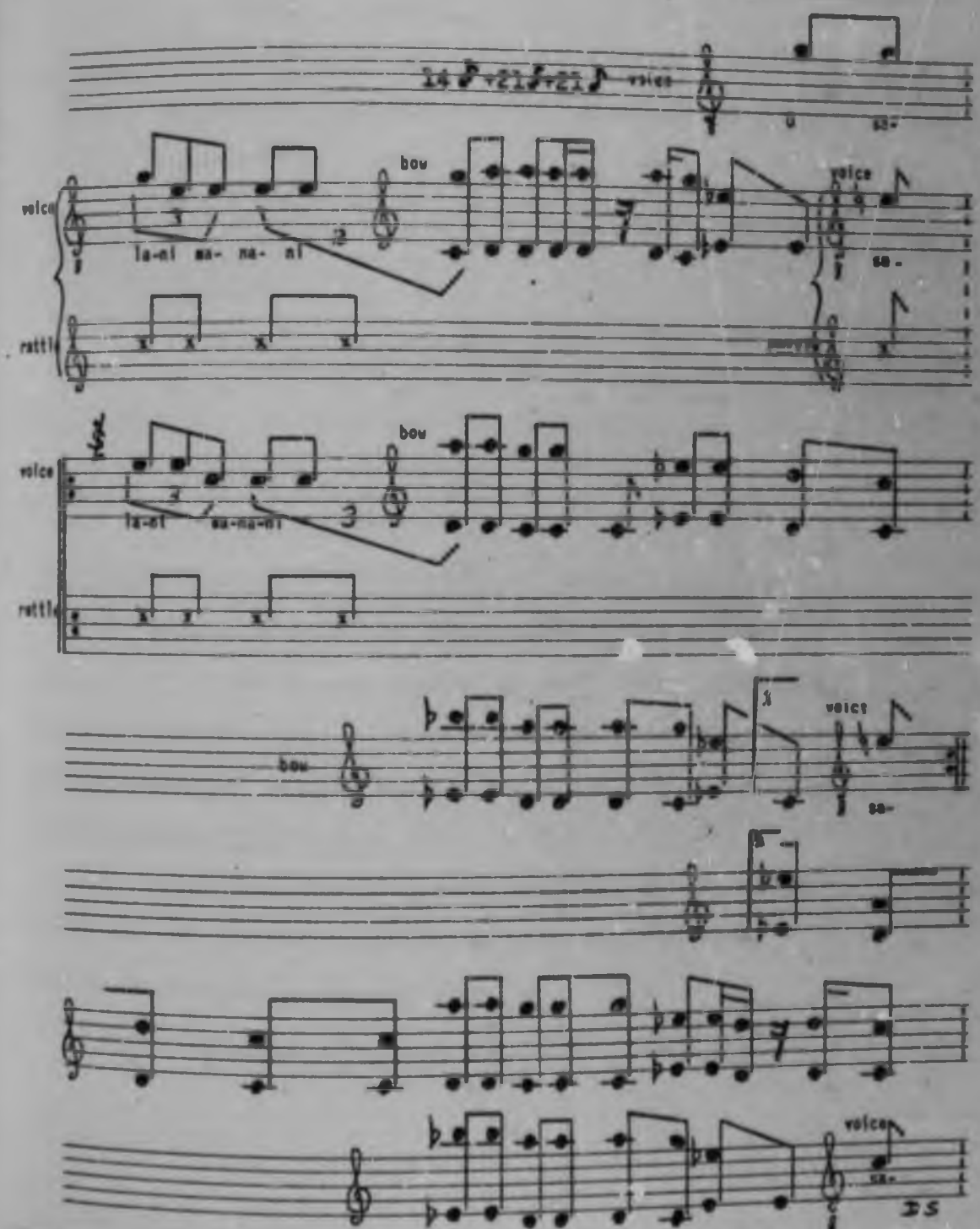
♩ = 304 Transpos.: 4th up

Cycle: Free

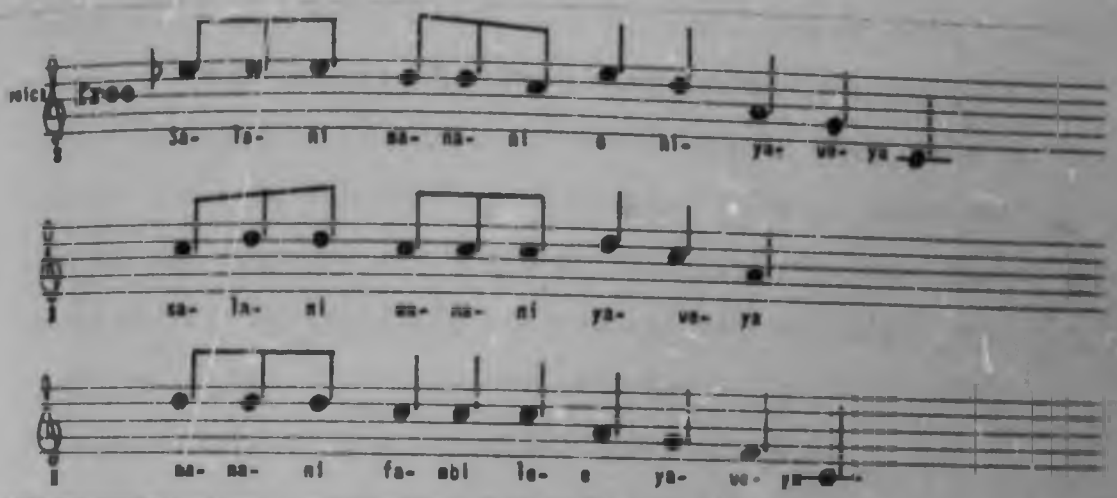


Xizambi Transcription 53. Salani Manani
(Goodbye, Mother)

♩ = 232
Cycle: 14 ♪ + 21 ♪ + 21 ♪ Transpos.: 4th up(fund.)



No. 53A. An Unaccompanied Vocal Version of the Above
♪ = 306 Transpos.: maj 3rd up
Cycle: free



The Xizambi-playing of Njaranjara of Minga's Location

Njaranjara is the companion of Joel Mashava referred to in our discussion of Xizambi Transcription 47. Both are highly-respected members of the Chief's Council, and they often accompany each other's singing.

Xizambi Transcription 54

Note that the 30-quaver metrical length (from the $\overset{3}{\underset{4}{\$}}$ on) of the instrumental section and the vocal section is unusually divided thus:

[: 11 ♪ voice + 19 ♪ xizambi :]

Xizambi Transcription 55

The 8 dotted crotchets of this piece are divided between a 6-unit instrumental section and a 2-unit vocal section -- these divisions functioning rather like the call and the response of Tsonga traditional songs. They are not, however, known by the same terminology. In vocal music the call and the response are known as the ritoleritsanana (small voice) and the ritolerikulu (big voice) respectively. In xizambi music the divisions are referred to by terms which distinguish between the player's discrete actions -- ku chaya (to play it) and ku yimbelela (to sing it).

Xizambi Transcription 56

The repeated instrumental C's at the end of this piece represent the repeated vocal G's at the point where dluva-dluva is sung.

Summary of Findings With Respect to the Xizambi-playing of Njaranjara

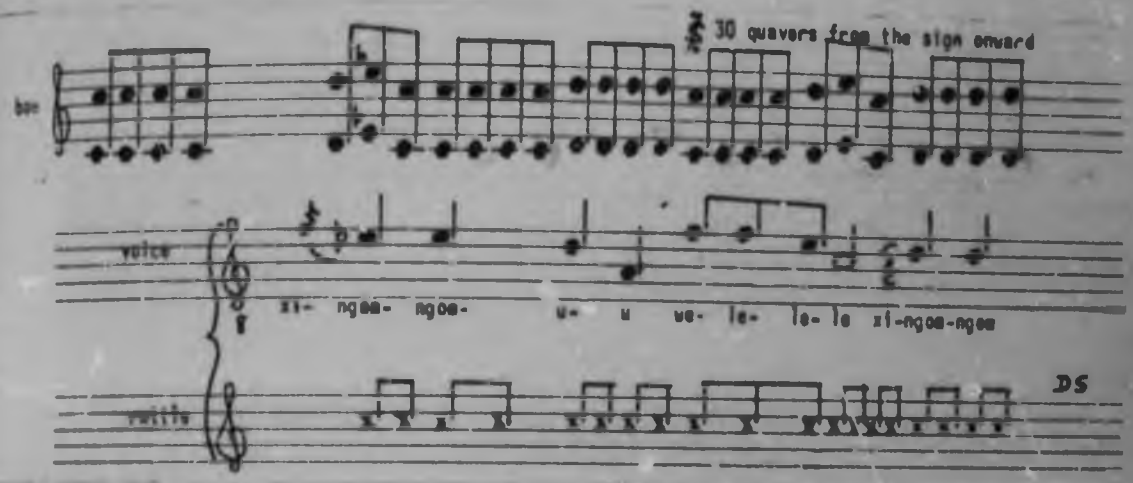
In two of his three xizambi accompaniments (Nos. 54 and 56) Njaranjara juxtaposes duplet- and triplet-grouped quavers. Similar juxtaposition by other players is usually motivated by a desire to exploit the xizambi's rhythmic potential, but in Njaranjara's case it is seen to derive from the rhythm of the song-words -- his instrumental duplet/triplet juxtaposition occurs only where his voice-line does likewise.

The Xizambi-playing of Njaranjara

Xizambi Transcription 54. Xingomungomu
(The Giant Ogres)

♩ = 252
Cycle: 30 ♪

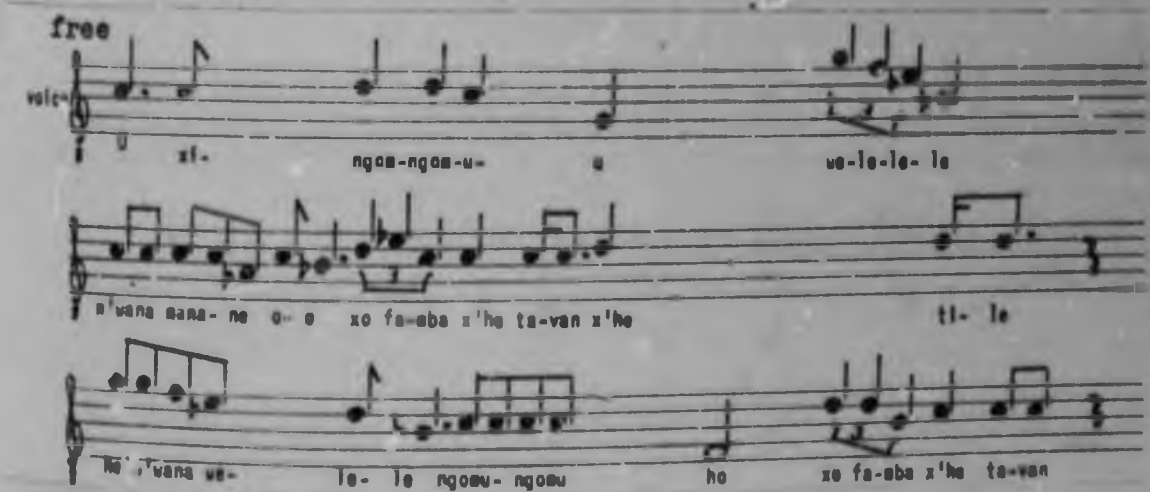
Transpos.: maj 2nd down (fund.)



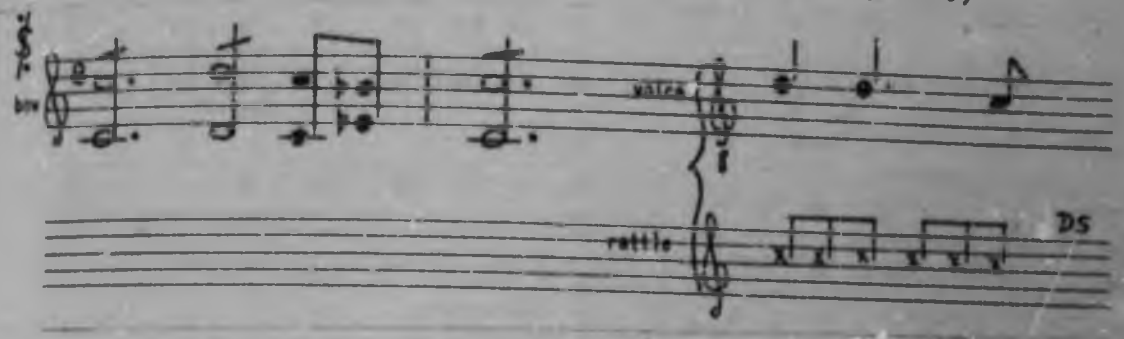
No. 54A. An Unaccompanied Vocal Version of the Above

♩ = 126
Cycle: free

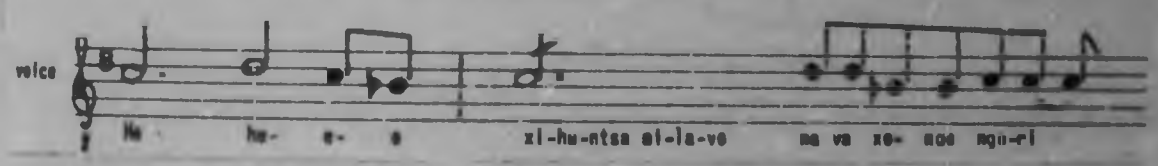
Transpos.: maj 3rd up



Xizambi Transcription 55. Xihuntsa Na Va Xondongori
(He Recited the Circumcision School Laws to the Initiate)
♩. = 88
Cycle: 8 ♩.
Transpos.: maj 2nd down(fund.)



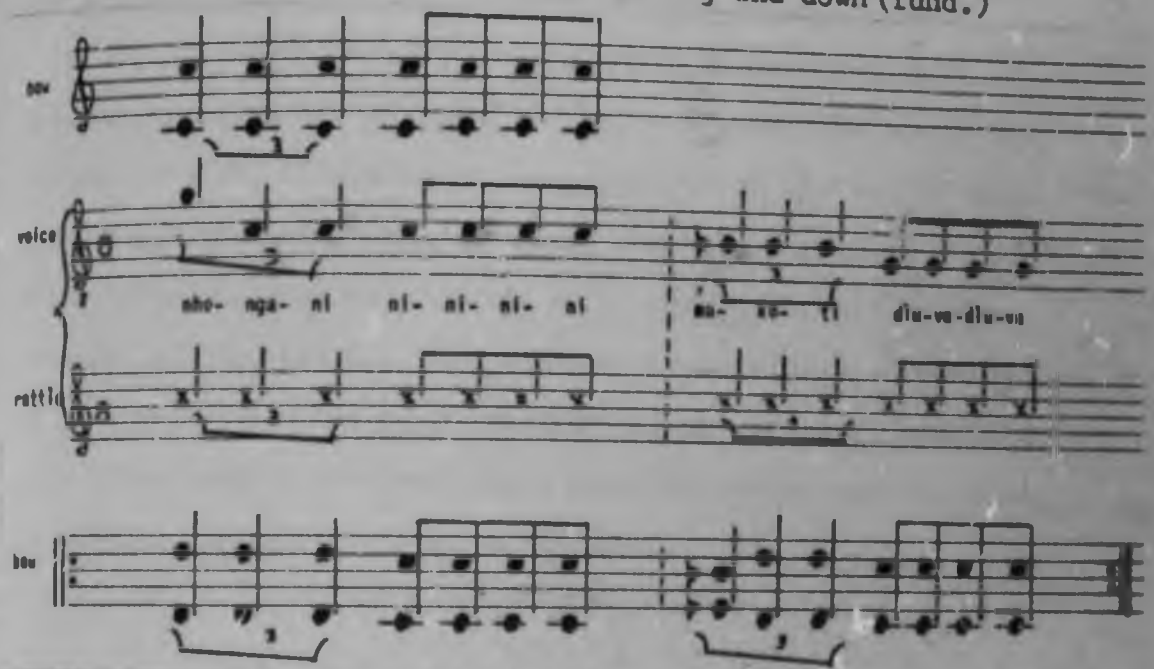
No. 55A. An Unaccompanied Vocal Version of the Above
♩ = 138
Cycle: free
Transpos.: 4th up



Xizambi Transcription 56. Nhongani N'inin'ini Makoti Dluva-dluva (A Fly Buzzes, The Vultures Flutter For Meat)

♩ = 138
Cycle: 8 ♩

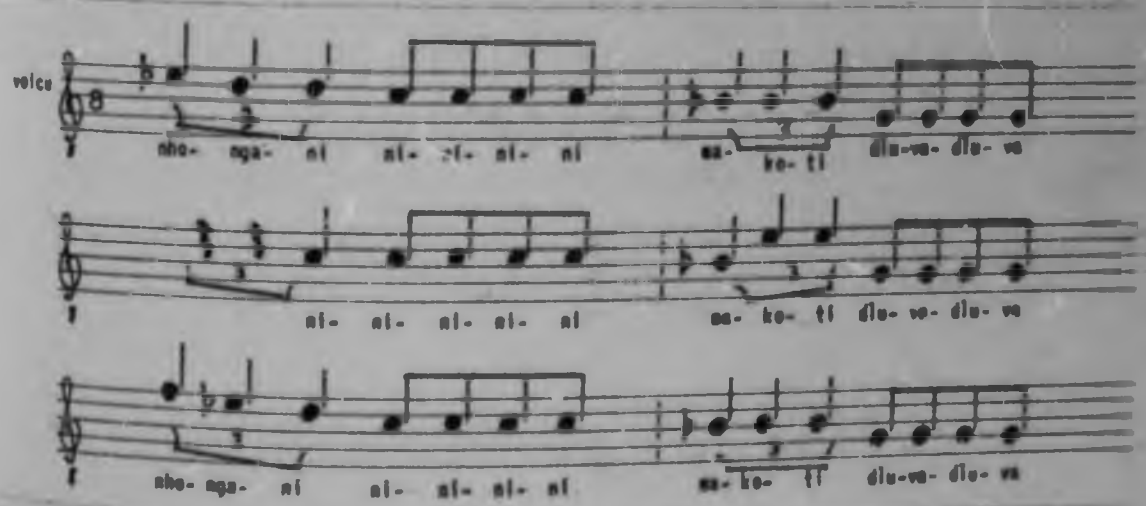
Transpos.: maj 2nd down (fund.)



No. 56A. An Unaccompanied Vocal Version of the Above

♩ = 122
Cycle: 8 ♩

Transpos.: maj 3rd up



The Xizambi Duets of Joel Mashava and Njaranjara

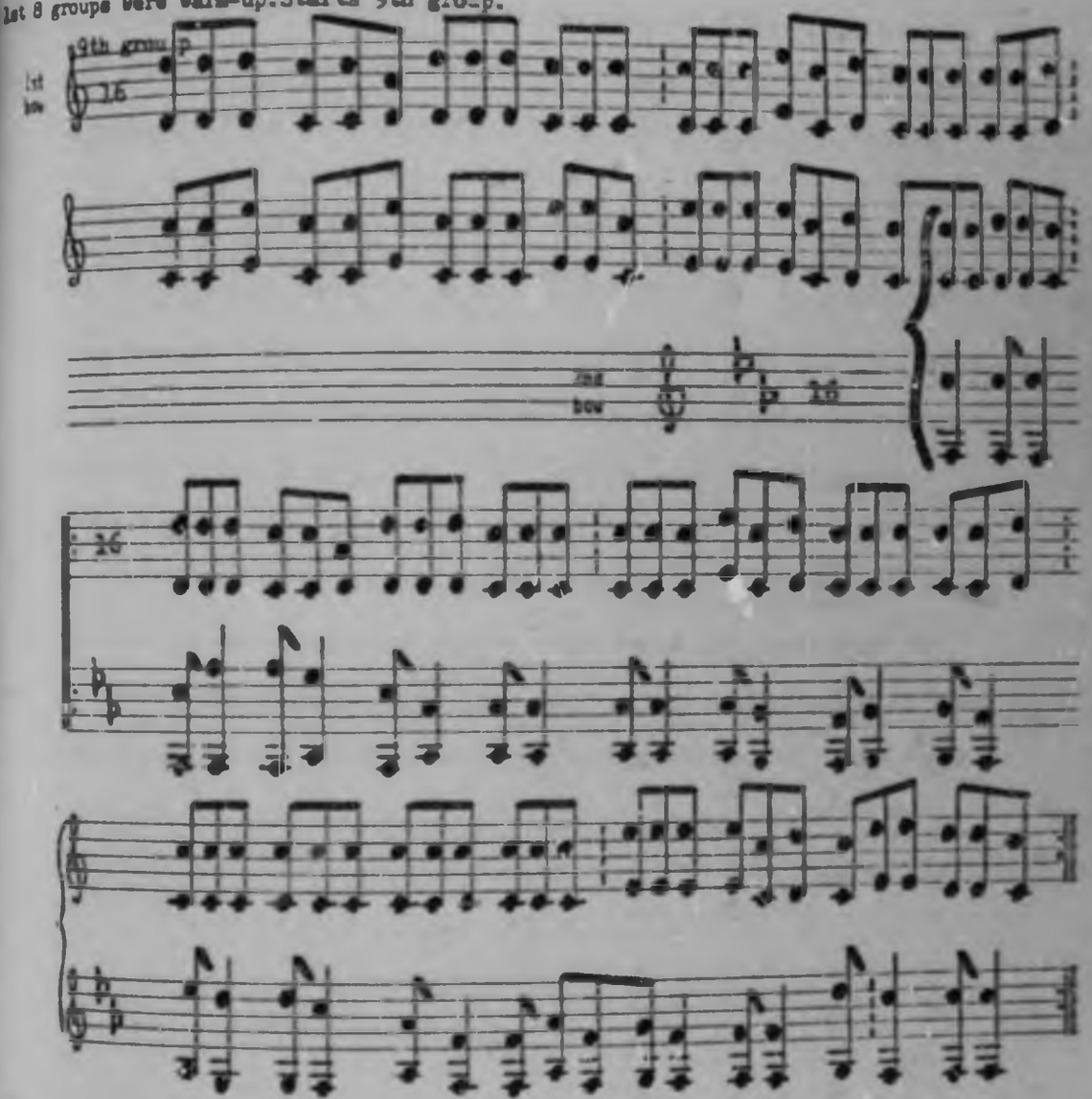
In order to play in duet with Njaranjara, Joel Mashava re-tuned his xizambi so that its open tone was a 5th distant to that of Njaranjara's xizambi. He did not do this solely by tightening or slackening the nala 'string', for there is an optimum tension on each xizambi which best produces its harmonics. He re-tuned by carefully shredding off a sliver from the nala 'string' along its edge, end to end. This action narrowed the vibrating medium and was used in conjunction with tension adjustment.

Xizambi Transcription 57 (Duet). Nsati Wa Rilaveta
(The Jealous Woman)

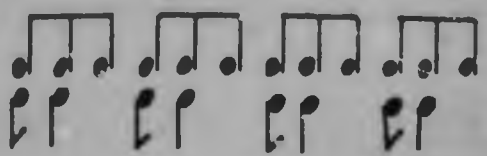
♩.= 90
Cycle: 16 ♩.

Transpos.: maj 2nd down (fund.)

1st 8 groups were warm-up. Starts 9th gro_p.



In the above duet, the second xizambi enters across the penultimate dotted crotchet of the first xizambi each performer's contribution lasting 16 dotted crotchets but being staggered by 5 quavers. The quavers of the second xizambi fall on the accents of the first xizambi, thus:



This Tsonga iambic phrasing is common and may apply elsewhere; it is said that (Venda) dotted crotchet rhythm is never accented thus  [18] (See also our Xizambi Transcription 4).

The original melody of Nsati wa rilavela is being carried by the second xizambi, and this is confirmed by comparing the latter with the following performance of the same tune, by xizambi player Xaiatuka Mabasa of Mawambe's location.

- - - - - - - - - - - - -

18. Blacking, John, Venda Children's Songs, Witwatersrand University Press, Johannesburg, 1967, p. 164.

Author Johnston T F
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