TECHNIQUES OF XHOSA MUSIC

A STUDY BASED ON THE MUSIC OF THE LUMKO DISTRICT

THESIS

Submitted in Fulfilment of the Requirement for the Degree of

DOCTOR OF PHILOSOPHY
of Rhodes University

by

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For

LUMKO INSTITUTE

Its Staff, Past and Present

Its Ideals and Its Vision

With Gratitude that I could be a part of it

And for the Musicians of Lumko Valley

So Generous with their Treasure

"Xhosa people like to put salt into their songs"

- Mrs. Amelia No-Silence Matiso

PART 1

THESIS

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AUDIO AND VIDEO CASSETTE RECORDINGS ACCOMPANYING THIS STUDY

The two Audio Tapes accompany this thesis. They contain certain examples to illustrate certain techniques: musical bow harmonics, overtone singing, rhythm techniques. They also contain recording or sample recordings of the songs in the song collection in Part 2.

Contents of the Audio Tapes are listed on the tape jacket leaflets.

Contents of the Video Recording

1. Song No. 14 (Inxembula) - Nofinishi Dywili (uhadi).
2. An umrhubhe whistling song - Nongangekho Dywili (umrhubhe).
3. Demonstration of overtone singing - Nowayilethi Mbizweni.
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6. Ntsikana's Great Hymn (No. 61) - Nosinothi Dumiso (uhadi).
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14. Umzi kaMzwandile (No. 11) - Group at Beer, led by Nongangekho Dywili (umrhubhe).

P R E F A C E

It was almost by accident that I came into the field of African Musicology. Someone was needed to attempt the promotion of African church music in the Catholic Church in South Africa, so, without any prior preparation in African music, I made the attempt. This study grew out of my realisation that it was necessary for me to educate myself somehow in African music. During the first years of my work for African church music as a staff member of Lumko Institute (I began there in 1979) the Institute was still based at Lumko Mission, near Lady Frere. So I began by seeking out and recording the musicians of the neighbouring villages of Ngqoko and Sikhwankqeni.

It was therefore by chance that I happened to encounter a repository of Xhosa music that was rich beyond any of the expectations of us priests at the Institute, even those who had lived in the area for a number of years.

At first, this music was made available to Xhosa church musicians (and others) through publication of tape recordings through Lumko music department. Then in 1981 I began an attempt to prepare a hand-book on Xhosa music techniques, and that attempt grew into this present study.

Because I needed to study music technique, as far as possible, I visited musicians outside the contexts of rituals and feasts, so as to make the kind of recordings from which transcription of the music could best be made. Lumko Institute always remunerated the musicians for their contributions, and the messages were sent around that the Institute was interested in, and would give recompense for, recordings of songs and music techniques. Over the years trust grew up, and more and more people came to light who had something special to contribute: Nofinishi Dywili the uhadi player and song leader, Nowayilethi Mbizweni the umngqokolo singer, and many others, singers and players of different instruments.

As early as December 1979 Lumko Institute was fortunate to have Mr. Andrew Tracey, director of the International Library of African Music at Rhodes University, visit us during a music workshop. He not only helped to teach methods of playing the marimba xylophones which are now used in many Catholic African churches, he also met musicians from Sikhwankqeni for the

first time. Already then, and even more later when I decided to study Xhosa music for a thesis, his help was not only invaluable, but always and generously given - not only regarding African church music, but also in my struggles to try to understand the local traditional music. What complex and marvellous music it is will, I hope, be made clear in this study. In particular, it was Andrew Tracey's genius for rhythm which made possible the rhythmic analyses on which are based the transcriptions which form the heart and basis of this thesis.

When Lumko Institute moved to Germiston in October 1985, I stayed behind to complete the research and recordings for this study, and then at the end of February 1986 I was generously given an office by the Institute of Social and Economic Research at Rhodes University, so that I could complete these studies close to and under the guidance of Andrew Tracey. This year of 1986 has proved very valuable to me. It took me until the first part of October to complete the music transcriptions, and most of that time was spent rather in learning than in doing. In the end, I had to do all the transcriptions three times, before they began to be acceptable as meaningful interpretations of the songs. The next task was to write the descriptions of the songs to accompany the scores, then to write the Introduction to the transcription collection, which then became part 2 of this study. The final task was to write Part 1. In a sense, Part 1 is the thesis and Part 2 the appendix and in a sense, Part 2 is the main study, and Part 1 the introduction to it.

My first thanks must go to Lumko Institute: to the two rectors who have led us there during my time: Hugh Slattery, now Bishop of Louis Trichardt-Tzaneen diocese, and Dick Broderick, both members of the order of the Missionaries of the Sacred Heart; and then to all our (past and present) priest staff members, and to our Sisters of the Congregation of the Precious Blood. It was Lumko Institute which in 1979 had sufficient faith in my work for church music to open a Department of Church Music, and it was Lumko Institute which gave me the opportunity of completing this study at Rhodes University. May this work also make a contribution to Lumko Institute in its tireless work for the church as a community of communities.

My gratitude is also due in a special way to the Institute for Catholic Education and its director, Fr. Fergus Barrett, OFM, for support over many years, from the time I began music studies while working in a parish in East

I have to confess that in its final form, this document has turned out to be far larger than I would have wished. There seemed to be no other way than

to try to present the material - the song transcriptions especially - adequately, than with appropriate descriptions and suitable analysis; and it was necessary to account for the discoveries arising from the songs. They had to be accounted for historically as well as musicologically.

D.J. Dargie,
Lumko Music Department.
11 December 1986.

LIST OF EXAMPLES : Map, Tables, etc.

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*** All song scores are inserted into the pagination of the text - p. 205 A, B, etc

ABSTRACT

PART 1 — THESIS

Chapter 1: The people of the Lumko district (the villages of Ngqoko and Sikhwankqeni) are AbaThembu, mostly of the Gcina clan cluster. Their history has caused them to be linked with (now vanished) San peoples in special ways, which have undoubtedly influenced their music.

Chapter 2: The music of these people is centred around their religious and social life. This affects the way they classify their songs; and song classifications (and the way songs are used) affect their performance, in particular, the dance styles associated with the song classes.

Chapter 3: A variety of musical instruments is used in the Lumko district, the most important being the musical bows. Once again, the use of these bows gives an insight into the musical influences that have affected the people historically. The ways the bows work are described, as well as ways to play them.

Chapter 4: Overtone singing, not previously documented anywhere in traditional African music, is practised in certain ways by these AmaGcina. These, and other vocal techniques, are described.

Chapter 5: From the terminology and the methods of conceptualisation about music in the Lumko district, it is possible to gain an insight into a truly Xhosa technical understanding of Xhosa music. Once again a historical insight is gained, because so many of the important terms are KhoiSan words.

Chapter 6: A Western technological (i.e. musicological) understanding of the music is also necessary in a study of this nature. This chapter applies musicological concepts to an examination of the relationship between speech and song, of the usages in melody and scale, harmony theory, rhythm, polyphony, song form,

instrumental roles and methods of performance.

Chapter 7:   This is the conclusion of the thesis. It sums up what has been studied: musical techniques, principles, the importance of Ntsikana's song as a basis for musical comparisons, and the import of the historical aspects of the study - a possible glimpse of the music of the San.

PART 2 - MUSIC TRANSCRIPTIONS AND DESCRIPTIONS

The transcriptions of 62 songs provide the material for this study. The songs were chosen to represent all the major song classes used in the Lumko district, and to represent all the important music techniques as well. The songs are in fifteen categories. Each song is accompanied by its technical details, and sufficient commentary to make the song transcription intelligible and meaningful. Certain key songs are chosen as type-songs or other special examples, and are used as the bases for discussion on song style characteristics, principles of performance, bow adaptation, and so on.

A general Introduction to Part 2 describes and accounts for the method of transcription, and also attempts to make it possible for the score reader not only to analyse, but also to perform the songs.

In a further attempt to bring the transcriptions to life, a video recording of certain key songs and techniques, and audio tapes with examples taken from all the songs, accompany this study.

CHAPTER 1

THE PEOPLE OF THE LUMKO DISTRICT AND THEIR MUSIC

A. HISTORY OF THE AREA

This study focusses on the music of two villages, Ngqoko (also called Lumko village), about 2 kilometres north-east of Lumko mission, and Sikhwankqa or Sikhwankqeni (locative) about 6 kilometres to the south-west of Lumko mission. The mission itself is about 12 kilometres south (by road) from the town of Lady Frere, about 48 kilometres by road east of Queenstown. The district around Lady Frere is called Cacadu (also the name of the area before the building of the town) after the Cacadu river, which flows past Lady Frere, past the village of Cacadu (on its west bank below Lady Frere), past Ngqoko and Lumko mission, through Sikhwankqeni, on its way to join the Xonxa or "White Kei" river (see map, example 1). Ngqoko village adjoins Ngcuka village to its north - the two are almost one continuous village.

Nearly all the people living in the Lumko district (i.e. the two villages of Ngqoko and Sikhwankqeni) are abaThembu, and most of these belong to the Gcina clan cluster. Other Thembu people are also present, especially people of the Hala, Dashe, Cwerha and Gxubane clan clusters. The Hala cluster includes the Dlomo, Tshatshu and Ndungwane clans.

There are some people of many different chiefdom clusters of the Xhosa-speaking peoples to be found in the area, and also people of Sotho descent. Many of these have assimilated the local language and culture. For example, Nomawuntini Qadushe, who shared in the performance of song No. 61 in the accompanying song collection, is of Sotho descent. Her co-singer, Nosinothi Dumiso, is of Mpondomise descent.

The Thembu, with the Xhosa, Mpondo, Mpondomise and Bomvana chiefdom clusters, form the original Cape Nguni peoples. The intrusive clusters include the Mfengu, Bhaca, Xesibe, Zizi, Bhele, Hlubi and Ntlangwini

EXAMPLE 1   MAP of part of the Glen Grey district
(David Bunyan)

TSHATSHU VILLAGE

XONXA VILLAGE

XONXA R.

C.HOSHE R.

QUEENSTOWN

WEST
SOUTH   NORTH
EAST
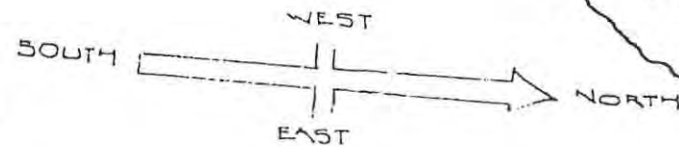
XONXA R.

XONXA DAM

THE ORIGINAL GLEN GREY MAGISTRACY

ROAD

RANGE OF MOUNTAINS

MACKAY'S NEK VILLAGE

MACKAY'S NEK MISSION

MOUNT ARTHUR

CACADU R.

TO QAMATA

THREE CROWNS MOUNTAIN (ZINGXONDO)

eSIKHWANKQENI [VILLAGE]

LUMKO MISSION

LUMKO'S FARM.

SAN CAVES

CACADU VILLAGE

GLEN ADELAIDE VILLAGE

GLEN GREY HOSPITAL

"BUSHMAN'S" SCHOOL (1839)

page 1A

NGQOKO R.

MLIGON R.

NGCUKA R.

MTWAKAZI R.

NGQOKO VILLAGE
DASHE GQADU
MAGVERHA SIGANGA
KHOHLO BONGO
GXUBANE.

NGCUKA VILLAGE.

RANGE OF MOUNTAINS

LADY FRERE

VILLAGE

CUMAKALA R.

peoples who moved into the Eastern Cape Province in more recent times.[1]
These twelve chiefdom clusters are the Xhosa-speaking Nguni, although
there is naturally much variation in local uses of the language.

Although the Thembu have inhabited the areas called the eastern Cape
Province and Transkei for a very long time, it was only after a Zulu
army entered Thembu country in 1828 that Thembu people moved west of
the Tsomo river, some of them moving into what would become the Glen
Grey district.[2] The Emigrant Thembu people were involved in constant
hostilities with the British colonists, reaching a climax in the War of
Mlanjeni (1850-1852), in which many Thembu and their Khoikhoi allies
fought, and many lost their lives.[3] After this war, on 22 November
1952, the Glen Grey district was proclaimed as a "Tambookie (i.e.
Thembu) Location", in which the Emigrant Thembu were permitted to live.
This district includes the Cacadu district. The magistracy was at the
original Glen Grey, still marked today by a police station. In 1880,
Cacadu was re-named Lady Frere, and the magistracy was moved there. In
time the British became unhappy to have the Thembu in Glen Grey
district, and declared the area to the east as "Emigrant Thembuland".

Despite the best efforts of the British, the Thembus remained in the
Glen Grey district. In 1868/9 the Cape Government began to give out
land on individual tenure in the "Tambookie Location", and some 15
farms were allocated, among them 1085 morgen to "Lumku" (Lumko, the
progenitor and founder of the present Lumko family), and 2370 morgen to
"Umpengela".

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[1]   The history covered in this chapter is focussed on the
Lumko area. The history of the Xhosa-speaking peoples (in relation
to music in other Xhosa areas) has been discussed in Hansen 1981,
Hansen 1982, Bigalke 1982 and Bigalke 1983. Hansen in particular has
made comparative studies of the music of the older and the intrusive
clusters.

[2]   Theal 1887.

[3]   The Khoikhoi and the San were closely related peoples
(called by the Colonists 'Hottentots' and 'Bushmen', respectively).
The former were pastoralists, the latter hunter-gatherers, closely
related by blood, language and culture. They were not 'Bantu'
people, but intermingled with many of the Nguni, among whom today is
a large inheritance of Khoi-San genes, language and culture: See
Wilson and Thompson 1982, Chapter II and Chapter III.2.

In the early years of the present century, as a result of law-suits and resultant expenses, the Lumko family were forced to sell off part of their farm. This passed through the hands of some White farmers, and then was bought by the Catholic diocese of Queenstown, which established a mission there in the early 1920's. Lumko Missiological Institute was begun there in the early 1960's, and remained there until October 1985, when the Institute was moved to Germiston. The mission and the missiological institute therefore inherit the name Lumko from the farm and the family - a convenient name for a mission, as ubu-lumko means wisdom.

The story of Glen Grey district as told by Theal (see footnote 2) is a long tale of the British attempt to unsettle and re-settle the Thembus who "squatted" there. The giving of farms on individual tenure was an attempt to reduce the authority of the chiefs, and to divide the district into two for the same purpose. In Theal's account, the chief of the AmaGcina is called Pangele. He is still remembered today, not only as the chief, but as one who received a farm - his name and that of his descendants being Mpangele, presumably the "Umpengela" mentioned by Theal. His farm was near Mount Arthur mission, and the present Freemantle school is said to be on it. The mission called "Bushman's School" on the map (example 1) probably occupied the same site as Freemantle school.

In more recent times, the people who inhabit the village of Ngqoko used to live scattered across the valley of the Cacadu river; some used to live over the mountains behind the present Ngqoko. In the 1960's, the South African government caused the people to move into the present village. At that time the people living at Sikhwankqeni, in the valley of the Cacadu some 6 to 10 kilometres below Lumko mission, were not persuaded to move into an organised village, so that their homes are still scattered across the valley.

San

For reasons to be discussed below, relating to the musical inheritance of the present people of Lumko district, the inter-relationships between the Thembu (and especially the Gcina) people and the San ("Bushmen") are of particular interest here.

The relationships between the Nguni and the Khoikhoi, and the Nguni and the San, [4] have been well documented, [5] and the Khoi-San influence upon Xhosa culture and language have been studied. [6] No doubt there was also much influence upon Xhosa music - there are some indications in early writings. [7]   Deidre Hansen (see footnote 1) has discovered some important differences between the music of the older and that of the intrusive Xhosa chiefdom clusters - differences which will be discussed below, and also in Part 2 of this dissertation.   The intriguing question arises - can it be that these differences were caused because the older clusters had much greater and much longer contact with the KhoiSan?   Indications of this possibility will be examined in this study.

Of particular relevance here is a closely-related problem: how does it come about that in the music of the Thembu people of the Lumko district there are apparently important differences from Xhosa music in general? Both musical techniques and terminology are found in this area, which have not been documented before in Xhosa music. Especially through the terminology there is reason to link these techniques to the KhoiSan (the techniques and the terminology will be discussed carefully in their proper place).

There are several possibilities that could be considered to have caused or influenced these differences:

(i)   Perhaps it happened that techniques and terminology at one time much more widely distributed among the Xhosa culture area have been preserved in this locality for historical reasons: remoteness, less anti-cultural mission prejudice, or some other

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[4]   Elphick again raises the question of the relationship between Khoikhoi (Hottentots) and San (Bushmen); whether or not they are "simply economically differentiated segments of the same people": (Elphick 1985, p. 3 (and ff.)).

[5]   Wilson and Thompson 1982, pp. 102 - 107.

[6]   Regarding language, see Meinhof 1905, Louw 1975; and Wilson and Thompson 1982 pp. 102 - 107 regarding cultural influences.

[7]   Le Vaillant 1790, pp. 349/50, Barrow 1801/4, vol. 1, p. 215, and Lichtenstein 1928/30, p. 345 all mention that the Xhosas used the Hottentots' musical instruments.

factors.

(ii)   Perhaps techniques developed in a special way in this area because of the local musical genius.

(iii)   Perhaps in this area there has occurred a greater than usual inheritance of KhoiSan, and particularly San, musical techniques and terminology.

The last possibility is particularly intriguing. While it does not seem possible to prove or disprove it, it is at least necessary to examine all indications affecting it.   Therefore, the historical relationship between the Thembus in general (and the AmaGcina of Glen Grey district in particular) with the San, must be studied.

(a)   Thembu and San, prior to the Thembu settlement of Glen Grey district.

Stow [8], speaking of the San who inhabited the area of the Tsomo river in the late 18th century, says " ... there seems no reason to doubt that frequent intermarriage took place between them and some of the pioneer clans of the AMATEMBU. From this friendly intercourse the two races would assimilate gradually to each other ...". Writing about the 'TAMBU'KI - an "old Bushman tribe" which "appear to have occupied the valley of the Tsomo ...", Stow writes:

"Lieut. Paterson (an English traveller in the 1770's) also states distinctly that these 'TAMBU'KI were originally a Bushman tribe with the members of which the advanced Abatembu contracted marriage, and that on ... a civil war breaking out between the two rival branches of the Kaffir tribe, the weaker of them fled and sought refuge among the 'TAMBU'KI Bushmen with whom they amalgamated and were ever afterwards known by the sobriquet of TAMBUKI .

8   Stow 1905, p. 169.

"The Bushman element became absorbed and ultimately overwhelmed by the increasing numbers of the stronger race .

"The high cheek-bones, the moderate stature of many, and the remarkably small feet and hands of some of the chiefs being strikingly divergent from the pure Kaffir type" [9]

In the 19th century the abaThembu were often called "Tambookies"[10] which apparently was an Anglicisation of the KhoiSan name for the abaThembu. [11] However, although Stow's information about the name of the "Bushmen" involved may have been wrong, nevertheless there can be little doubt about his information on the relationship between the Thembu and the San in the Tsomo area.

(b)   "Bushman's" School and Madoor

In the late 1830's the Bushman chief Madolo or Madoor settled near the present town of Lady Frere, moving up from the Whittlesea area. [12] James Read, a missionary of the London Missionary Society, established a mission station at the settlement which grew up around Madoor, which was called "Bushman's School" by Walter Stanford. [13] Stanford says that it was this "Bushman's School" which became Mount Arthur mission (a Methodist mission). However, Saunders (see footnote 12) says that the "Bushman station" was renamed Freemanton after J.J. Freeman of the London Missionary Society in 1849. This seems to indicate that the place of Madoor's settlement was in fact not Mount Arthur, but a few kilometres to the south of it, where the present school of "Freemantle" is situated - undoubtedly a corruption of the name Freemanton. It was near Freemantle that the Gcina chief Mpangele was given a farm.

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9   Ibid., p 170.

10   For example in Soga, T., 1983, pp. 16, 39, 180 etc.

11   Thembu+kwa (kwa = KhoiSan suffix): information from Dr. J.B. Peires, Dept of History, Rhodes University, 12/11/1986. Note however that Stow 1905 p. 169 writes the name of the alleged "Bushman tribe" 'Tambu'ki, i.e. with signs indicating clicks.

12   See Saunders 1977.

13   Stanford 1958, p. 48, inter alia.

(c) Thembu and San in the Cacadu district

Saunders mentions (see footnote 12) that Madoor's people at Bushman station included Khoikhoi and Bantu-speakers (presumably Thembu?) as well as San. Mpangele's father was Tyopo. Stanford tells that Tyopo's mother was the daughter of a Bushman chief (presumably Madoor?), and that Tyopo's father (himself the chief of the AmaGcina) had made her his great wife.

Around 1850 Madoor left the area; Stanford says as a result of an attack by chief Ndhlela (Ndlela) of the amaQwathi, Saunders says after Madoor and others had attacked some Thembu under the sub-chief "Kolo". By about 1854, as a result of having some of their land taken away by the British and given to the abaThembu (which James Read junior, the son of the missionary, called a "great injustice"), the people of Madoor had scattered, and the "Bushman station" had fallen apart.

Stanford became Government Officer at Glen Grey in 1874. At that time there were still Bushmen who "lived a semi-wild life in the valley of the Great Kei". He tells [14] of a "native woman" who came with her son, who wanted to marry the daughter of one of these Bushmen. He managed to persuade the mother to accept the woman as a daughter-in-law, and presumed that the marriage took place and that all went well.

There is not much oral tradition of the San in the Lumko area today. Tsolwana Mpayipeli, a young teacher whose home is in Ngqoko village, told me that one of his schoolteachers at Bhengu, a village not far from Ngqoko to the south-east, told him that in the old days, Thembu men had married San women. Tsolwana himself remembered Bushman paintings in caves below Ngqoko above the Cacadu river, when he was a boy. We went hunting for these caves, but found that the roof of the cave which had had the painting (an etching in the rock) which Tsolwana had seen, had collapsed. On the rock next to the cave a heart was etched into the rock, containing the text "L.H. Jan. 7th 1884". Tsolwana later drew a picture of the rock painting from memory; Tsolwana's drawing is reproduced here as example 2:

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[14]   Ibid., pp. 45 - 46.

Example 2: Drawing from memory of a rock-painting or etching in a (now collapsed) cave below Ngqoko village (Tsolwana Mpayipeli)
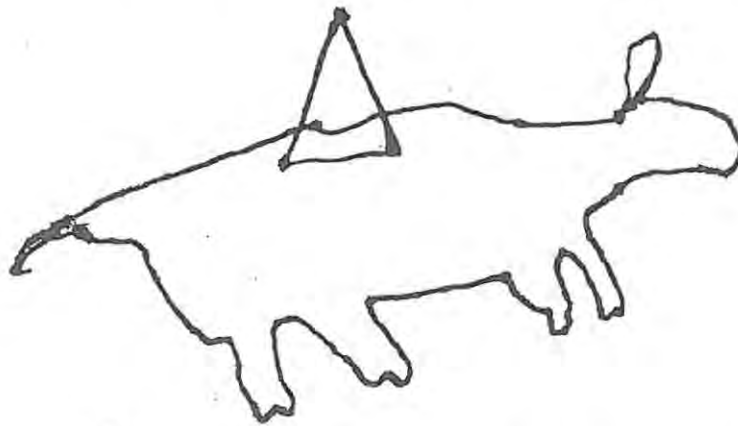
Tsolwana Mpayipeli

Tsolwana's grandmother told him that the AbaThwa - San people - used to live in those caves. Mr. James Bobo Ntyefe, born about 1896, was interviewed in his home at Macwerha, Ngqoko, on 23 November 1985. He also said the AbaThwa had lived in the caves; he remembered seeing some of their artefacts there as a boy - objects he described as "iibhafu"- baths, probably large stone or pottery pots.

The rivers of the area nearly all have names including clicks (i.e. KhoiSan names). These rivers are the Cacadu (the main river flowing through the valley), the Ngqoko (which gives Ngqoko village its name), the Noqham, the Ngcuka (which gives Ngcuka village its name), and (above Lady Frere) the Cumakala - these all being tributaries of the Cacadu. The one river (whose name could be discovered) whose name is not a Khoisan word is the one closest to Lady Frere to the South - called the Mthwakazi, a word which means San woman.

Although the San are long gone, their names for many places, especially

rivers, persist in much of the Cape Province. [15]

The Lumko area too, has preserved these names. Other places and rivers in the area which have click names are the rivers Xonxa (White Kei) and Cihoshe and the mountain called Zingxondo (Three Crowns). The mountain overlooks the Lumko area from the west, and the rivers are beyond the mountain (see map, example 1).

Ngqoko is a large village, spread over a wide area in the valley. The "suburbs" of Ngqoko are Dashe, Macwerha, Gxubane, Khohlo, Bongo, Siganga and Gqadu. The first three are called after the clan names of (most of) the people who inhabit them. Of the others, Gqadu may be from a San name.

There is therefore no doubt about the presence of the San in the old days, nor is there any doubt of their relationship with the ancestors of the present inhabitants: sometimes a stormy relationship, sometimes peaceful, and maybe one which left some lasting inheritance.

B. MUSIC AND MUSICIANS IN THE AREA

This project, to study the music of the Lumko district, began in the following way. In a series of workshops conducted for Catholic Xhosa musicians, I became aware that many of these Catholic musicians were out of touch with their music heritage. The principal purpose of the publication of music on tape by the music department of Lumko Institute is to assist the distribution of new African church music. However, this systematic publication of music on tape made it also a convenient outlet for traditional African music for study.

In addition, at that time (1979) I felt the need to learn about African music myself, having undertaken the project for the Catholic Church with only a training in Western music. Because the people of Sikhwankqeni, as described above, still lived closer to the traditional way, not in an organised village but scattered throughout the valley, my colleagues suggested that I should start there with an attempt to find authentic Xhosa instruments and music. The first uhadi bow was

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[15]   This has been realised for a long time. See for example, Stanford 1958, p 16.

found in the home of Notesti Mehlo; the first recordings of uhadi and umrhubhe were made by me in or near her home. Soon a good relationship was established with a number of young singers and bow-players. Orders were placed for bows to be made, and a group of the musicians of Sikhwankqeni in their finest traditional dress, was brought to a church music workshop at Lumko mission in December 1979, a workshop which was also attended by Andrew Tracey of the I.L.A.M., who had just moved with the I.L.A.M., to Rhodes University.

With church music work having to be done in all corners of Southern Africa, the recording of the musicians of Lumko district proceeded somewhat irregularly. My Lumko colleagues felt that, with the mission and the institute having been so long near Ngqoko village, there would probably not be much of musical interest there. None of the missionaries had any idea of the music in Ngqoko. It was about the middle of 1980 that there was a jubilee feast at the mission. Animals were slaughtered for people of the village, and it was not long after Mass that the women began an umngqungqo dance - the women's slow-moving circular dance associated with girls' initiation, but used on many occasions. I rushed right into the middle with a tape recorder, and there was a large middle-aged lady leading the singing. When they paused, I asked if there was anyone who played the uhadi, [16] and the large woman clapped herself on the chest and announced with a grin: "Ndim lo" - "I'm the one". That was my first meeting with Nofinishi Dywili. [17]

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[16]   This particular interest in the uhadi bow at this stage was in regard to our attempt (eventually highly successful) to introduce marimbas as instruments for Xhosa church music. Andrew Tracey had suggested that the tuning of these instruments be modelled on the uhadi bow scale, so it was hoped that the uhadi could show us some possible way of using the instruments in a way suitable to Xhosa music.

[17]   It is the custom in that area for the father-in-law of a new bride to give her a new name by which she is thereafter called. For some reason nearly all the names are taken from English words, with the Xhosa female prefix No - (Mother). There is often a sting in the tail in these names - No-finish-i would imply (perhaps) that the parents of the groom would not pay bride-price for another wife for him. Recently a man at Cofimvaba (some 60 kilometres away) gave his daughter-in-law the name No-Vatican, because (he said) his son had built a real palace for her.

The first Lumko tape of Xhosa traditional music (Lumko tape No. 43) was published in 1981. In addition to recordings of music from Sikhwankqeni, and by Nofinishi Dywili and her fellow singers, it included an astonishing and unexpected performance of Ntsikana's Great Hymn. [18] This was by two women at Mackay's Nek mission nearby (see map, example 1). Father A. Fischer, well-known for his recently published English-Xhosa dictionary, [19] then working at that mission, had discovered them (see transcription (in Part 2 below), song No. 61). A later recording of this hymn, made by old women at Sikhwankqeni, was added to the tape.

Since then it has been possible to publish 12 tapes of traditional Xhosa music through Lumko music department, plus a collection of recordings of Ntsikana's music. [20] A more recent project has been the recording of Zionist church music, [21] including (so far) mostly Xhosa Zionist music. The first of these tapes was recorded in Ngcuka, with the Rev. J. Magobotiti of Ngqoko and his congregation. [22] All the songs discussed in this study have therefore been published on audio tape through Lumko Institute, and may be ordered by anyone, from Lumko Institute.

Gradually the word got around that musicians with something to offer would be rewarded for their services.[23] Over the years many different groups and individuals have been recorded, and (once an element of trust was built up) musicians with special talents would appear at the mission to offer their contribution. Some of the music thus recorded was very rare indeed.

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[18] Ntsikana was the first Xhosa Christian, whose songs composed for worship are still sung in the churches. He died in 1821. He will be discussed later in this study.

[19] Fisher 1985.

[20] Tape recordings Dargie 1981-1986 and Dargie 1984.

[21] The "Zionists" are members of certain African indigenous Christian churches.

[22] Tape recording Dargie 1985/6 NERMIC 1.

[23] It has been an unfailing policy to pay as well as could be afforded for recordings and for instruments.

On 9 December 1980, I was recording a group of young girls in Sikhwankqeni when I heard that one of them was singing chords. This was a method of overtone singing called by the term umngqokolo (a term also used to cover other methods of singing). This is apparently the first example of overtone singing known in Africa. Since then, several exponents of overtone singing of different types have come to light, including the diviners' apprentice Nowayilethi Mbizweni of Ngqoko. She had known me since 1979, but waited until 1983 before making herself and her special skills known at the mission.

It was mentioned in the previous section of this chapter that there are important differences between the music of the Lumko area and the music of Xhosa-speaking peoples of other areas. The following techniques may be mentioned:

(i)   The peoples of the older Cape Nguni chiefdom clusters are known to use more polyphonic parts in their songs than do the instrusive clusters. It is possible, however, that the polyphony of the Lumko area is developed to an even higher degree than that of the others.[24]

(ii)   The subtleties of Xhosa rhythm, with its off-beating and cross-rhythms, have also been brought to light. But again, it seems that the people around Lumko have developed these techniques with even greater sophistication.

(iii)   The technique of overtone singing may be (in Africa) unique to the Lumko and surrounding areas.

(iv)   Another technique that has come to light is the playing of duets on two mouth-bows.

(v)   Something else perhaps not described before is the use in Xhosa music of microtone (approximately quarter-tone usually)

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[24]   See Hansen 1982, p. 38; the wealth of iintlobo and especially izicabo polyphonic parts in Lumko music is a key aspect of this study.

alterations to scale tones of the bow-scale. Thus it happens not infrequently in the Lumko area that (of the hexatonic bow-scale) the degree I or the degree II may be raised about a quarter-tone (and if II, then sometimes also IV and VI),[25] or that the degree III is lowered by a quarter-tone (or more).

In addition to the techniques just mentioned, there are also certain terms with musical usages used in the Lumko area and apparently not known elsewhere. These include the terms (which will be discussed in their proper place below) umngqokolo ngomqangi, izicabo, uku-cabela, uku-gqutsuba (among others) - all click words (and therefore probably of KhoiSan ancestry). On the subject of terminology, it seems that in the Lumko area terms connected with music are still used in their original sense in a way that permits a study of the people's conceptualisation about music. The interpretation and use of musical terms in this area is not only different from the standard interpretations of many terms, it is also different in a way that hangs together and is consistent with a discernible method of musical thought.

It is because of these differences from the main-stream of Xhosa music that the relationship of these AbaThembu with the San may be relevant. Perhaps at this distance of time it is still possible to catch a glimpse of the musical heritage of a vanished people.

Four very different performances of Ntsikana's music have been recorded in the Lumko area. Because this music can be placed at a definite time (1815-1821) and place (in the Ngqika-Xhosa area), the differences in the performances give an insight into the ways the application of techniques can alter and influence a song's development.

It is for these reasons that the music of the Lumko district has proved a very valuable study.

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25   If this bow-scale is written as the "white notes" from F to D, then I is F, II is G, III is A, IV is B, V is C, and VI is D.

CHAPTER 2

PEOPLE, SONG CATEGORIES, RITUALS AND CEREMONIES,[1] DANCE STYLES

The term ceremonies, is used here to cover all important social functions, especially those which have some significance for song and song categories; it includes ceremonies which have ritual elements, ceremonies which have a traditional significance, and ceremonies associated with significant musical styles - both traditional and neo-African. Gatherings or functions which have only a school or mission or political significance are not discussed here.

Song categories here means the system used by the local people to classify their songs. Songs are classified primarily by the functions for which they are used, ceremonies - such as umtshotsho, initiation or whatever, or non-ceremonial purposes such as comforting infants; songs are also classified through the people associated with them - boys' songs, girls' songs, etc. The songs studied in this paper will be classified in the way which seems most convenient when alternative classifications are used by the people. Songs are used for nearly all ceremonies, but not all ceremonies give their names to songs. Thus umtshotsho songs (among many other kinds) are used at umdudo gatherings, but there are no songs called specifically umdudo songs.

Ceremonies often tend to be associated with social categories of people. Thus umtshotsho is for boys and girls, intlombe yabafana is for the young men and the girls of their peer-group, and so on. Therefore, these categories of people, as delineated by the people of the area, must be discussed first.

I.   CATEGORIES OF PEOPLE

(i)   Males

inkwenkwe (pl. amakhwenkwe): a boy, from birth until initiated

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[1]   Xhosa-speaking (traditional) people classify their songs primarily through the use of the songs in ritual and ceremony - songs for umtshotsho dance, for intlombe yabafana, and so on. Another method of classification is through the people who use the songs- boys' songs, girls' songs, diviners' songs. Hansen's categories (Hansen 1981, chapters 3 and 7, and Hansen 1982) show the same basic method of classification as used here.

into manhood.

ugasa (oogasa): a boy of shepherd age, c. 13-15 years.

inkwenkwe endala (amakhwenkwe amadala): an 'old boy' from adolescence until initiation.

umkhwetha (abakhwetha): an apprentice or initiand; a boy undergoing initiation into manhood (the term is also used for an apprentice diviner).

indoda (amadoda): a man, any male after initiation.

ikrwala (amakrwala): a young man for about the first year after initiation.

umfana (abafana): from after ikrwala until about 10 years after initiation.

indodana (amadodana): a young man, ikrwala or umfana.

iqina (amaqina): from after umfana until middle age: a mature man.

ixhego (amaxhego): an old man.

(ii)   Females

intombazana (amantombazana): a girl, from birth to
        adolescence.

intombi (amantombi): any girl, until marriage. An
        unmarried girl, after initiation is still called intombi,
        whereas a girl married before initiation becomes umfazi
        after marriage.

intombi endala (amantombi amadala): a girl of about the
        same age as inkwenkwe endala - an 'old girl'.

intonjane (iintonjane): a girl initiand.

umfazana (abafazana): a young married woman.

umfazi (abafazi): a married woman, a wife.

inkazana (amankazana): a sexually active unmarried woman (a
somewhat derogatory term).

ixhegwazana (amaxhegwazana): an elderly woman.[2] [3]

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[2]   Most of these terms are in general Xhosa use,
except ugasa, apparently a local term.

[3]   Unmarried women occupy a somewhat ambiguous place in
village society. They are still called amantombi (girls). The
context should make the terminology clear - e.g. 'women' and 'girls'
who attend intlombe yabafana are all amantombi in Xhosa.

II. BASES OF SONG CLASSIFICATION

(a) Rituals and traditional practices[4]

The people of the Lumko district identify themselves with Xhosa
culture. They call themselves amaXhosa as well as abaThembu. The song
leader, Nofinishi Dywili, calls her songs "iingoma zesiXhosa" - "songs
of Xhosa culture".

The most important being in Xhosa traditional religion is the high God,
traditionally called uQamata.[5] uThixo, the name deriving from the
KhoiSan Tsui/Goab, was the name preferred by the Christian
missionaries. Many people in Ngqoko still speak of uQamata, but
Christian and Biblical influence has caused many people to use uThixo.
Some, like Nofinishi Dywili, use the term uYehova (Jehovah) or even

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[4]   In this study, discussion focusses on the people of
the Lumko district as they are today, with particular
reference to their songs and music techniques. It is beyond
the present scope to go over ground already covered
adequately in the literature. Therefore it is presumed that
the traditional religion of the Cape Nguni, their rituals and
ceremonies, need not be re-hashed here when studies such as
the following are available:

Hammond-Tooke 1974 A: an important collection of
contributions by a number of well-known authors; the
following articles in it contribute to the knowledge of the
Cape Nguni:

Van Warmelo 1974: which with Van Warmelo 1937 assists
understanding of the differences between older and intrusive
Cape Nguni clusters.

Hammond-Tooke 1974 B: which assists the student to try to
grasp attitudes and methods of conceptualisation of
traditional people.

Pauw 1974: which focusses on the processes of change
initiated by Christian missionising.

In addition, Dubb 1966 focusses attention on the people
called AmaGqobhoka in the Lumko district.

In his two theses, Bigalke 1969 and Bigalke 1982, Bigalke has
produced a rare double case study of the same Ndlambe Xhosa
people, from both the anthropological and the
ethnomusicological viewpoints.

[5]   See Hodgson 1982.

uBawo (our Father), as Nofinishi does in the otherwise totally traditional song Umyeyezelo, No. 16 in the song collection in Part 2 below.

However, in traditional religion, uQamata is regarded as a rather remote deity. Certain rituals do relate directly to him, but most relate rather to the ancestral spirits (izinyanya) regarded as still living in close proximity to their earthly kin. A homestead (umzi) usually consists of a number of houses (iindlu), and the izinyanya are considered to dwell around the cattle byre (ubuhlanti), which is considered a sacred place.

The chief functions of the diviner (igqirha) are to assist the people in their relationship with the ancestors. This may be to solve problems (such as theft, illness, sterility), or because of the appearance of ancestors in dreams. The diviner therefore both brings requests from the people to the ancestors, and interprets the message of the ancestors to the people.

In some rituals, such as those associated with itheko ukungxengxeza izinyanya (the gathering to ask forgiveness of the ancestors), the diviners may also mediate with uQamata (when the gathering is held on the mountain). Usually, however, it is the task of the chief[6] to relate to uQamata, for example at the rituals on the mountain to pray for rain in times of drought (Ukucela imvula entabeni), and at the two harvest festivals: Ukubulela isivuno (to give thanks for the harvest), which is held on the mountain, and Ukutyiwo koliba komkhulu (the Eating of the First Fruits (of maize and melons)) which is held at the Great Place of the Chief in the month of March.

The diviners help people to convey their requests to the ancestors, and convey messages from the ancestors to the people. However, the people themselves conduct many rituals in which it is the task of the family leaders (and not usually a diviner) to perform some function for the ancestors. Thus if someone dreams of an ancestor, he and his family will approach a diviner. The diviner must divine the problem - it is not good to tell it straight out. The family approach the diviner's house and wait at the inkundla - the place before the cattle byre. The

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6 The AmaGcina fall under Chief Mmeli Mhlontlo, of Maqashu, who was installed in December 1985 (East London Daily Dispatch, 9 December, 1985).

diviner comes out, asks where they come from, what is the problem. They reply "something has happened", or (in case of theft for example) "there is something bad" ("sizise umhlola"). They sing - the song Umhlahlo (No. 2 below) is specifically for this type of ritual, but others may be used. During pauses in the song, the diviner must divine the problem. The diviner uses uku-vumisa, a technique of proclaiming a series of utterances designed to get at the problem. When the diviner is right, the people say "siyavuma" - "we agree". If the diviner does not succeed, then another igqirha or umkhwetha (apprentice diviner) takes over, until the problem is identified and a solution proposed. The family then pay a fee (R20 in 1985).[7]

In the case of a dream about an ancestor, the diviner will frequently interpret it as a request from the ancestor that a beast should be slaughtered for the ancestor. This ritual slaughtering is performed at the family umzi. It should be (ideally) a white ox, but if the family cannot afford this, they may slaughter a white goat, known for the occasion as inkomo encinci - a small ox. If only a goat is slaughtered, then the promise of an ox later is understood (especially if the problem continues). This ritual slaughtering is called idini, and takes place over three days. On the first day in the evening, the animal is slaughtered in the cattle byre. The animal must cry out (to summon the ancestor(s)) when it is slaughtered. If it does not, then the idini is considered a failure. If it cries, then the next day the meat is cooked and eaten, and on the third day, the bones are burnt. On all three days diviners' songs are sung, and divination takes place. As a sign of a successful divination or slaughtering, song No. 3 below is sung - Icamagu livumile (= the divination was correct). During the idini family leaders will vumisa in the manner of the diviner.

Many different ceremonies are connected with ancestor cult, even when this is neither explicit nor obvious. For example, at the umtshotsho dance party of the older boys and girls, the group (after the dancing in the house) may go to the cattle byre, where the boys sing with the technique called uku-tshotsha. Being at the cattle byre implies being

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7   Some use of uku-vumisa may be seen on the video recording accompanying this dissertation. The procedure of sing - vumisa-sing (the same song again) - vumisa may continue for some time, using the same song all the time.

with the ancestors. The drinking of traditional beer (utywala, umqomboti) always has implications of ancestor cult, even when nothing obvious is done to relate the beer drinking to the ancestors.[8] Therefore the songs classified by the local people as beer songs are far more than just party songs. They are in fact songs of ancestor cult, and include some very solemn and important songs, such as the Ingoma yamaGcina - the Song of the Gcina people (No. 1, chosen as a type-song for reasons which will be made clear in Part 2), and one of the great songs called uMhala (No. 6).

Entering into the social/ritual life of the village begins at about the age of 13 - i.e. the oogasa and the girls of their peer-group. From that age on, all in the village belong to some significant group, and these groups have their particular dance gatherings. Thus the boys and girls of about 13 to 15 years have the umtshotsho woogasa; the older boys and girls have the umtshotsho wamakhwenkwe amadala; the young men and the girls/women of their peer group have the intlombe yabafana, and the mature adults have the gatherings at beer (utywala). The diviners - amagqirha - are considered as a separate group, having their own dance gatherings (iintlombe zamagqirha) apart from the rituals they perform for other people. There is also a dance which draws together all the women as a group - the umngqungqo dance, used primarily at girls' initiation.

For the people of the Lumko district, song classification focusses primarily on these group rituals. There are songs for umtshotsho, for intlombe yabafana, for beer, for umngqungqo, and for the diviners. Classification also focusses on the specific uses of certain songs, songs used for important rituals such as boys' and girls' initiation. Other special occasions which have their own songs are the boys' stick-fights, and the carrying off of a girl for marriage.

In addition to these, certain other songs used for special purposes were recorded in Ngqoko: a work song (for relaxing after the day's

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8   This is the finding of P.A. McAllister, of the Department of Anthropology, Rhodes University, who is presently completing his Ph.D. thesis on the role of beer in traditional Xhosa life. See McAllister 1979, Chapter 3. McAllister also says that beer is connected with all the rituals of ancestor cult except mortuary rituals.

work), a snatch of what may have been a hunting song (not for hunting, but about it), and two lullabyes - songs for comforting a baby.

(b) Neo-African groups: Christian and Western influence

In the early days of the missionaries the amaQaba (the people living in the traditional way) called the converts to Christianity amaGqobhoka: the pierced ones, [9] i.e. pierced by the preaching of the missionaries. As the different main-line denominations began to make converts, those converts came to be called after their churches: amaTshetshi - Anglicans, amaWesile - Methodists, and so on. Today in the Lumko district there are still many people called amaGqobhoka, who identify with Christianity in some way, who generally have some schooling (at least to the level of literacy), and who may or may not belong to any particular denomination of Christianity. They tend to regard their life-style as being a cut above the traditional, many of them having lived and worked in the big towns and the mines.

These amaGqobhoka therefore are an in-between group, between the amaQaba and the main-line church members, and between the amaQaba and the more educated (such as the teachers).[10] Their songs reflect this in-between-ness, combining local musical elements with exogenous influences, both Western and African. The stylistic elements, and the different influences in these songs, are discussed carefully in Part 2.

The amaGqobhoka still adhere to certain traditional practices, such as initiation. They have their own umtshotsho dances for boys and girls, their own intlombe yabafana, and their form of marriage, called umtshato seems to have taken over almost completely in Ngqoko, where the practice of traditional marriage rites (locally called uduli [11]) is now very rare.

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9   Kropf 1915, p. 129.

10   Hansen, 1981, p. 11 ff, p. 479 ff etc) calls these amaGqobhoka by an alternative name which they use of themselves- "abantu basesikolweni" - "people of the school (or mission)", For further discussion about the amaGqobhoka and their songs, see Part 2 below - introduction, and Section N.

11   Uduli is usually taken as referring only to the bridal party - see Kropf 1915, p. 87.

The particular style and use of the songs of the amaGqobhoka is recognised by the local people, who classify these songs as iingoma zamaGqobhoka - songs of the amaGqobhoka.

Another group combining traditional life-style and worship with Christianity are the Zionists - a term loosely used to cover the indigenous ('independent') churches which tend to allocate to the Holy Spirit the role played in traditional life by the ancestors.[12] They meet usually as house-churches, and have their own music called iingoma zamaZiyoni - songs of the Zionists. The Zionist songs reflect a combination of local and exogenous elements in Ngqoko, in many ways resembling amaGqobhoka songs. The people who attend the Zionist churches generally identify themselves with the amaGqobhoka.

(c) School and Mission

School and mission music are not of particular interest to this study. Mission hymns tend to be sung in much the same way by many peoples of Southern Africa - Zulus, Sothos and Xhosas tend to sound very similar, apart from the text. School and mission concert songs such as the "Sounds" - "isawundi" - are also very similar in other areas. What is important locally is the distinction that the people of the Lumko area make terminologically: traditional songs are sung with body movement and clapping, school and church songs are sung while keeping still: people -ombela traditional songs, but -cula church and school songs. Uk-ombela means to sing with clapping and body movement, uku-cula according to Kropf's dictionary published in 1915 [13] meant "to sing; orig. of little songs"; presumably these "little songs" were not sung in a way disturbing to the missionaries, so uku-cula was adopted as the style of singing in church, i.e., without body movement or clapping.

By a sort of reverse application, in Ngqoko, the Zionists are said to cula their songs, even though they move and clap - because they are church songs.

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[12]   Among the wealth of literature on the Zionist churches, see Sundkler 1976, Oosthuizen 1986 and Dargie 1986 B.

[13]   Kropf 1915 ,p. 67.

These school and mission songs are largely ignored in this study.[14]
They are called amaculo (s. iculo). For comparison, two versions of
one church hymn are included, because of its popularity, because it is
used by main-line and Zionist churchses, and because a sample is useful
for comparison.

These days, there are quite considerable differences of performance of
hymns and choruses in the African churches. Leading the way in some
areas in using body movement and beating of hymn-books and cushions to
accompany church singing are some of the Methodist churches. A number
of new songs, especially choruses, which are sung in this way, have
arisen within the churches. These songs are called iingoma zamaWesile
- Methodist songs. [15] While many Catholics attending Lumko mission
church know these songs, they are not in general use in the Lumko area.
They have style characteristics in common with the Zionist songs which
use the "Afro-diatonic" version of the Western scale, such as No. 50
below.

(d) A unique song - Ntsikana's hymn

Ntsikana and his songs have been discussed above in Chapter 1.
Reflecting several local styles as they do, they provide an invaluable
gauge for evaluating song-style development. One single song, existing
as a unit over 160 years ago and far to the south-westward, today
reflects four different song-styles or combination of style elements in
Ngqoko, in addition to the ways the song has survived in the churches,
and with an AmaGqobhoka performance from the Ngqika area in 1957 for
comparison - perhaps something unique in Africa.

In Ngqoko, the songs of Ntsikana are used for different purposes - as
an uhadi solo, by the AmaGqobhoka for their umngqungqo and for umtshato
(et cetera). But in the collection here, all the versions of his song
are kept and classified together.

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[14]   Hansen, 1981, p. 461 ff discusses and transcribes several
"Sounds"; these are clearly equivalent to amaGqobhoka songs in Ngqoko
terminology, and different from the concert "Sounds".

[15]   Regarding new developments in Methodist African church
music, see Stephenson: 1985.

Concluding remarks

These four sub-sections - (a), (b), (c) and (d) - provide us with the
system of classification for the songs of the Lumko area. Certain
other terms are used: "Iingoma zamakhwenkwe" - "boys' songs" - but
these include only songs classified as either umtshotsho songs or as
stick-fighting songs; "Iingoma zamantombazana" - "girls' songs" - but
these are all classified as umtshotsho songs.

There are also certain lacunae in the songs of Ngqoko. There are
apparently no special songs sung by boys undergoing initiation: they
sing umtshotsho songs and stick-fighting songs. There seem to be no
special children's songs - the children all sing umtshotsho songs; at
least, all the children's songs are considered to be umtshotsho songs,
though maybe some of them never actually reach performance in
umtshotsho. It is also very possible that there have been some gaps in
the information and in the recordings gleaned for this study. For
example, the song Yoluka inkwenkwe lonyaka - "The boy is being
initiated this year" - used with the ox-skin 'drum' called ingqongqo at
the beginning of boys' initiation, was not recorded. In addition,
although people told about the song for the arrival of the bridal party
(Ingoma yokufika koduli) at traditional weddings, no-one could sing it
(at least, not anyone we could find).

There is such a wealth of song in the Lumko district that perhaps
research could be done there indefinitely. Nevertheless, what was
gathered for this study is adequate for the purpose - the examination
of the techniques of Xhosa music in the area, both from the Xhosa and
from the Western musicological points of view.

The songs are therefore classified as they are in the area, and the
classes or categories (numbered A through Q, but omitting the ambiguous
letter 'I') are as in Section III below - presented with some
discussion of the rituals and practices involved.

There is no special cateogry for any kind of instrumental song. All
instrumental songs are allocated to the categories already discussed.
This includes even the song Inxembula, No. 14, in the transcriptions,

which is the most important uhadi song of Nofinishi Dywili, and which
she alone sings. For classification purposes, Inxembula is considered
to be a beer song. Perhaps it was once a song used at beer. Nofinishi
does not claim to be the composer. The only song she has composed was
a version of Psalm 23 (The Lord is My Shepherd, which she composed as
uYehova ingumalusi wam), composed at my request as a church song with
uhadi, and which is published on Lumko music tape No. 80.

In the transcription collection, all instrumental songs have therefore
been classified in the traditional way, and are included in the
appropriate categories.

III SONG CATEGORIES, AND PEOPLE AND EVENTS RELATED TO THEM

A. Iingoma zamagqirha - Diviners' songs

A typical divination ritual has been described above, and the two most
important diviners' songs were mentioned: Umhlahlo, or Icamagu
makubenjalo [16] (=May the divination be successful), and (after
successful rituals) Icamagu livumile (= the divination has been
successful). Some of the diviners' functions were also described. The
diviner must be everything from a detective to a healer, a medium and a
priest.

The word itheko (meaning a feast) appears to have a somewhat different
application in the Lumko district to its normal Xhosa use. Most Xhosa
speakers use it for any kind of feast, even a children's birthday
party. However, people of Ngqoko seem to use it in a special way when
referring to traditional religion, as if itheko often has undertones of
being a religious feast. Thus the ritual slaughtering for an ancestor
called idini is called itheko, the rituals relating to uQamata on the
mountain are called by the name itheko.

The different kinds of diviners' rituals also called itheko include the

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[16] Icamagu (Kropf 1915, p. 55) is a diviner, and (by
implication in the songs) also the act of divination. The word
camagu! is often used as an exclamation in divination rituals and
religious contexts - it is a word of reverence and respect, it means
"be propitious", etc.

admitting of an apprentice diviner (umkhwetha) to become a full diviner (igqirha) (the ritual is called imvuma kufa [17]), the ritual asking forgiveness of the ancestors (ukungxengxeza izinyanya), and the intlombe yecamagu - the diviners' intlombe when held for the purposes of divination. Normally the intlombe yamagqirha is a gathering of the diviners for their own purposes, for communicating with the ancestors etc., but not for divination. Certain gatherings for divination are called itheko likucamagushela[18].

All the above rituals, including those conducted by diviners, use diviners' songs. So does the ritual of bringing back an ancestral spirit to his home place - ukubuyisa umnyanya - conducted by the leaders of the family.

The style of dancing for diviners' songs is called uku-xhentsa. Uku-xhentsa is a term applied to several kinds of dancing which are similar but do have differences. As with most of the dancing styles of the Lumko area, some people sing and clap while some dance. Diviners' songs are often characterised by rapid triple pulse rhythm, and one or more drums are used when diviners dance. These drums are the type called igubu, modelled on the European bass drum. The chief diviner of Ngqoko, Mrs. Nokontoni Manisi, also uses a friction drum called isidiphu.

Some, usually diviners' apprentices, have leg rattles of woven (and then dried) reeds from ankle nearly to knee, called iingcacu. While most sing and clap, and the drum(s) emphasise(s) the triple pulse rhythm, some will dance, especially those wearing iingcacu. On the

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[17] This term apparently means "willingness to die". Sickness is very often considered to be a sign of being called to be a diviner. For example, the bow player Nosinothi Dumiso, who performed Song No. 61 in this collection, felt called to become a diviner (ukuthwasa) when she began to go blind. The way she chose to thwasa was to take up playing the uhadi bow. Because sickness is associated so often with the call to divination, diviners' apprentices are called abantwana bagulayo - sick children, even those not actually sick. Perhaps imvuma kufa grows out of the idea of sickness in this way.

[18] I am indebted for insights regarding the activities of diviners, and the usual Xhosa use of terminology such as itheko, to Mr. Louis Botha, of the Department of Anthropology, University of Stellenbosch.

video recording accompanying this dissertation, two diviner's apprentices wearing iingcacu, one of them being the umngqokolo singer Nowayilethi Mbizweni, may be seen dancing in diviners' Xhentsa style: some sing and clap, one beats the drum, and two or three dance: the two with leg rattles dancing on different drum beats, one on the up-beats, and one on the down-beats.

The transcription collection in Part 2 includes four diviners' songs: the songs Umhlahlo (No. 2) and Icamagu livumile (No. 3), and two songs using different rhythm with triple-pulse drumming (Nos. 4 and 5). In addition, diviners may also use the great boys' initiation song uSomagwaza (No. 15).

B.   Iingoma zotywala - Beer songs

The significance of beer and its connection with ancestor cult have been mentioned above.   Beer songs are therefore also connected with ancestor cult, and some beer songs seem to have particular significance - for example, songs Nos. 1 (the Gcina song) and 6 (Umhala the beer song).   The significance of these songs is discussed in Part 2 with the transcriptions.

The dancing style used with beer is also called uku-xhentsa: examples may be seen on the accompanying video recording.   The women form a circle, and stand and clap with body movement, and sing for the men to dance.   The men dance in the middle of the circle, holding sticks in their right hands - a less energetic dance than the uku-xhentsa of the diviners.

The beer song Ingoma yamaGcina was chosen as one of the type-songs in the collection, and because of its significanace for the AmaGcina is given pride of place as No. 1 in the song collection, ahead of the categories themselves.   The beer songs therefore include No. 1 as well as Nos. 6 and 14.   They include group songs without and with instruments, uhadi solo songs, and one umrhubhe whistling song.

C.   Iingoma zokwaluka - Songs for boys' initiation

These rites take place in three stages:

(i) An umgubo is held - a special umtshotsho for boys and girls, including those boys who are to be initiated. The father of the leading initiand brews beer, and half is used at this umgubo. At the home of the leading initiand (with the other half of the beer) the women dance in a circle and sing the song Yoluka inkwenkwe lonyaka - "The boy is being initiated this year". While they sing, some sit on the ground and beat the ingqongqo - a whole dried ox-skin which in the Lumko area is not held but is placed on the ground.

The initiands are then taken to the cattle byre by the other boys, where the men strip them and dress them as abakhwetha, in grass and white ochre. They are then taken to the ibhuma, the special grass hut outside the village where they will spend the next 3 to 6 months being instructed by the amakhankatha, 3 or 4 men of whom one is the 'principal'.

In former times, the men built the framework and the women thatched the ibhuma. In recent times (because of fears of bewitchment) the men do the thatching as well. The women still sing the same song they used to use while the thatching is going on - the song Umyeyezelo, No. 16, sung with the ingqongqo. (This of course is done prior to the umgubo).

On the way to the ibhuma the men take the new abakhwetha to the river and wash away their guilts (amatyala).

(ii) Ukwaluka: the actual rite of initiation takes place before the boys enter the ibhuma. They are circumcised by the incibi, the circumciser, while the head ikhankatha says to each in turn "Uyindoda" - "You are a man". There is no singing. Once their sores are healed they may sing umtshotsho songs and amagwijo for their own amusement. There are no special songs for their time in the ibhuma.

(iii) Umgidi wokuphuma kwabakhwetha: the umgidi feast for the coming out of the initiates takes place when the new men return to the village. First they wash off the white ochre and burn the ibhuma. Those waiting for them in the village sing the great

song uSomagwaza (No. 15), and the men usher them in with
beating of sticks in time to the song. Then the umgidi is
held, similar to the one at the end of girls' initiation.

Of the various elements used in the rituals above, both beer and the
taking of the boys to the cattle byre signify that the ancestors are
involved. White ochre signifies people undergoing a change of status,
also symbolised by the burning of the grass ibhuma and the ritual
washing.

D.   Iingoma zentonjane - Songs for girls' initiation

According to Tsolwana Mpayipeli [19], local usage is to call the rituals
of girls' initiation uku-thomba, and a girl undergoing the ritual is
called intonjane. Uku-thomba means to bud, and is also used for a
girl's first menstruation, and the word intonjane derives from uku-
thomba.[20]   General Xhosa usage is to call the whole ritual also
intonjane, as no doubt many do in Ngqoko. The place of the initiation
rites is called kwantonjane, and the gathering of females is called
ijaka.

While the initiation rites are on, the umngqungqo at ijaka (see next
section, E) is performed outside the house until dusk. When it is
dark, then umtshotsho songs may be sung in the house. During this time
the girls are instructed and prepared for womanhood. On a Sunday
evening during the intonjane an intlombe yabafana (section F) is held.

On the day the intonjane comes out, an umgidi is held. Umgidi and
umdudo gatherings will be discussed below.

Certain men exercise special functions at the intonjane. One is
uSontonjane, the father of the leading initiand, at whose homestead the
rituals take place, and who has certain duties to perform, such as
providing meat for the women. One of the songs used for umngqungqo at

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[19]   Much of my information regarding the various rituals used
in Ngqoko village was gleaned from Tsolwana Mpayipeli, a young
teacher, and Mrs. Amelia No-silence Matiso, a retired teacher, both
of whom live in the village.

[20]   See Kropf 1915, p. 418.

ijaka is in his honour - No. 17 below.

Another man with special duties is the idindala - a word borrowed from Afrikaans and originally meaning a policeman.[21] The idindala plays a supervisory role on the proceedings. When the women got to fetch him, they sing the song iDindala (No. 18), and when they meet him the song leader modulates the song to its second part. The two parts of the song are in different modes, and possibly it is the only Xhosa song which modulates. In all three recordings made of the song it modulates by third relationship (as shown and described in the transcription).[22]

All the songs used for the umngqungqo dance are in fact for girls' initiation, and are called both iingoma zomngqungqo and iingoma zejaka. However, the umngqungqo is used for many other purposes besides at ijaka, so in the transcriptions, Section D includes only the two songs used only for intonjane, iDindala and the umngqungqo wejaka song uSontonjane.

E.   Iingoma zomngqungqo - Songs for the umngqungqo dance

As mentioned above, the primary purpose of the umngqungqo dance (verb uku-ngqungqa) is for ijaka. However, for whatever function it is used, it is conducted in the same way (except that at ijaka the women go a bit further in imitating the men, as described under Song 17 (and related footnote) in the transcription collection in Part 2).

The women form a circle, and dance slowly round. They carry sticks or branches in their right hands. The song leader may go around with the circle or be in the middle. There is no clapping, as their hands are occupied holding the sticks, but the foot sounds resound like slow drum beats.

In addition to No. 17, there are two umngqungqo songs in the collection, Nos. 19 (also called by the ancient name Umhala, but a very different song from No. 6) and 20, plus Nofinishi Dywili's uhadi

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[21]   Ibid., p. 77.

[22]   None of the other authors on Xhosa music mention this song.

version of song No. 20, given as No. 21.

F.   Iingoma zentlombe yabafana - Songs for the intlombe dance of the afabana.

The abafana are the youngest of the men, apart from the amakrwala, the new initiates. Abafana and amakrwala attend, and also the amantombi amadala (see Section I above).

This intlombe gathering takes place on a Sunday night inside a large round house, in a different house each time. They 'borrow' a house from the one responsible for a homestead. The girls make a circle around the cooking place in the middle of the floor of the house, and the abafana make a smaller circle within that. The girls move around while they sing, but the abafana do not - they dance in their place. This dance style is also called uku-xhentsa, but it is not exactly the same as the other styles called uku-xhentsa: it is livelier than the beer uku-xhentsa, and does not use the steps of the diviners' uku-xhentsa. Some abafana, especially at the intlombe of the AmaGqobhoka, may use the shaking dance called uku-tyityimba, which is used during the umgajo (v. uku-gaja) dance songs. As usual, the girls sing for the men to dance.

At times all sit down, and the abafana instruct the amakrwala, teaching them about the intlombe yabafana and its songs, and how to behave at gatherings such as umgidi and umdudo. This intlombe is the way the young men participate in those large gatherings.

A special feature occurring in these songs is the use of uku-vukutha (pigeon humming) technique. Two songs for intlombe yabafana are included in the transcriptions, Nos. 22 and 23.

G.   Iingoma zomtshotsho - Umtshotsho songs

There are two kinds of umtshotsho - the umtshotsho wamakhwenkwe amadala for older boys and girls, and the umtshotsho woogasa for the younger boys and girls. They use the same songs for dancing, but there are some differences. The older boys (at umtshotsho wamakhwenkwe amadala) may be given some beer for the umtshotsho, and the group may move to

the cattle byre after the dancing - both beer and moving to the cattle byre showing that the umtshotsho is related to ancestor cult.

The boys organise the umtshotsho, and invite the girls of their peer group. Formerly all had to go, but now there is freedom. In the old days in Ngqoko, the suburbs of Dashe and Gqadu used to meet, as did Isiganga and Macwerha, and as did Bongo, Gxubane and Khohlo. There were thus three umtshotsho groupings in the village.

As a rule the umtshotsho is a dance party, and does not receive food or drink (with the exception mentioned above). A house is loaned by adults, and the girls kneel or sit inside around the wall. The boys form a circle in the middle, and dance round. Some songs have slow and fast steps, some only slow, and some only fast. The girls sing for the boys, and clap. The boys may sing; some songs feature dialogue between boys and girls, in some the boys may sing a different part from the girls. The main functions are that the girls sing and clap and the boys dance. "To sing" (in the traditional way, with clapping) is uk-ombela. To sing for somebody (to dance etc) is uk-ombelela. The dance style used by the boys at umtshotsho is uku-galanga, uku-gqutsuba or uku-ngqisha. This is considered the indigenous dance style for umtshotsho. An exogenous style may also be used for some songs, however. It is called uku-teya (see song No. 28), and is associated with the shaking dance called uku-tyityimba, also considered exogenous to the area.

When the boys tire, the girls may dance. In the absence of girls, boys may both -ombelela and -galanga. During the singing at umtshotsho the boys may use the voice style called uku-tshotsha (a kind of gruff melodic singing - see song No. 45), the girls may use umngqokolo overtone singing (see songs 11, 25, 26 and 28).

At the older boys' and girls' umtshotsho, the group may move later to the cattle byre, where there is singing but not dancing. Some of the boys with that talent will sing in the style called uku-tshotsha mentioned above. This is considered very moving and important.

The umtshotsho songs included here are Nos. 24 through 33 and 45.

H.   Amagwijo - Boys' stick-fighting songs

The boys' stick fights are partly like inter-district sports meetings
and partly like battles.   Some of the big boys carry very dangerous
weapons - pick-axe handles with heavy metal bands around the top, which
they call "iispek-tshub'" - a word somehow derived from the English
word "pick" or "pick-axe".   The chiefs and headmen are trying to ban
the use of these, which can easily kill.[23]

A day of battle is arranged - for example, when the boys of Ngqoko go
to fight those at Sikhwankqeni.   Early in the morning the whistles
start to blow.   The boys gather, and then off they go to Sikhwankqeni
singing amagwijo - the stick-fighting songs. [24]   Whoever wins the
battle will sing their own amagwijo again in the evening.

As with most of the songs of this area, the same amagwijo are found in
both Ngqoko and Sikhwankqeni (with additions and variations).   They are
not usually sung with dancing, and if they are used for this the
rhythms may be altered.   They are usually sung while walking or while
standing and sitting around, without clapping.   Three amagwijo are
included, including two characterised by typical humour, and one
political protest song very similar in text to songs found in the urban
areas: Nos. 34, 35 and 36.

J.   Ingoma yokuthwala intombi - The song for carrying off a girl for
marriage

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[23]   Some of these weapons may be seen held by the boys
dancing umtshotsho songs on the video accompanying this study.

[24]   Hansen, 1981, pp. 98ff, 270ff and 722 ff) gives a variety
of songs called amagwijo.   These include songs for walking to stick
fights and also political protest songs, both of which are
represented in the collection in Part 2.   However, her finding that
the term igwijo is used for a "personal song" such as an uhadi
player's favourite solo song is very much at variance with the use of
the term in the Lumko area.   Amagwijo are songs for fighting, so the
term has come to be used by church people for songs for fighting the
devil.   The Catholic nuns (mostly Thembus) presently at Lumko mission
refer to the rosary as their igwijo.   The only meaning of an igwijo
as a personal song I could find was among the Methodists, who have
the custom of picking a favourite hymn as an igwijo for fighting the
devil.   This hymn is sung on special occasions during the person's
life, and at the person's funeral.   Bigalke 1982,   p.   69, has
amagwijo as fighting songs sung on the way to stick-fights.

This custom is becoming rarer, but still occurs. The parents of two families conclude a deal - to marry off a daughter in exchange for a bride-price. The daughter is not told, and the first she knows about it may be when abafana of the other family arrive to carry her off. As they carry her off, they sing the song called uTsiki or Uyongona, a song much loved for its beauty, and a great favourite with umrhubhe bow players, perhaps waiting for or remembering their own carrying-off.

Three versions of the song are included below: as a group song (No. 37), as an umrhubhe whistling song (No. 38) and as a (very rare) duet for two imirhubhe bows (No. 39).

K.   Ingoma yokusebenza - A work song (= a song about work)

Songs are not used in the Lumko district as a means of inspiring communal work. This song is for relaxing after the day's labour: No. 40.

L.   Ingoma yokuzingela - A hunting song (= a snatch of a song about hunting)

"What is there to hunt around here?" say the people of Ngqoko, "Rabbits?" So there are no hunting songs, although an old man remembered a snatch of a boys' hunting song: No. 41.

M.   Iingoma zokuthuthuzela umntwana - Songs to comfort a child (= lullabyes)

Two lullabyes came to light in Ngqoko, both very similar, both typical children's songs: one featuring the (possibly world-wide) children's ur-song: Nos. 42 and 43.

N.   Iingoma zamaGqobhoka - Songs of the AmaGqobhoka people

The amaGqobhoka have been mentioned above, and they and their music are discussed in Part 2. Five of their songs are included in this section, two for their umtshotsho (one umbhayizelo, using bhayizela dance style

and umbhayizelo vocal percussion , and one umtshotsho which uses the tshotsha gruff singing technique), one for their intlombe yabafana (using gaja dance style and the tyityimba shaking dance), plus two songs in verse form for the umtshato weddings. These are songs 44 to 48. In addition, another song by the same people is their version of Ntsikana's hymn (No. 59), which is used for their umngqungqo dance, and also for religious occasions such as umtshato and praying on the mountain. The amaGqobhoka songs include some using only Xhosa techniques, and some using a mixture of local and exogenous style elements.

0.   Iingoma zamaZiyoni - Zionist songs

Four Zionist choruses are included - Nos. 49 to 52. Something was said above about the Zionist Christians. Perhaps the most remarkable aspect of their worship is their use of music, although their worship is important for many reasons. They have adapted Christianity to fit the needs of African people in a variety of ways - through healing, through using methods of preaching related to the ukuvumisa technique (with "Amen!: instead of "siyavuma"), methods of praying which really allow the worshippers to participate in a fulfilling way. Their music is well calculated to make African worshippers feel a real sense of community among themselves and a real communication with uMoya oyingcwele - the Holy Spirit, the central figure in their worship.

In Ngqoko they use a large bass-drum (igubu) similar to those used by diviners, and also rattles made of pieces of zinc threaded on thick wire. Their drumming rhythms are very similar to those used by diviners, nearly always using a triple-pulse system, and drumming on down- and up-beats. They use clapping and body movement, but not dancing. The service takes place inside a large round house, the worshippers standing or sitting around the walls and leaving the middle open. As the Spirit moves them, they may move in procession in a circle around the middle of the floor, or at times run rapidly in a circle (apparently for some reason (?)) mostly anti-clockwise.[25]

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[25]   In Guguletu, Cape Town, I heard a Zionist archbishop call this running in circles "i-merry-go-round".

As with the AmaGqobhoka, the Zionists' songs may use (apparently) only Xhosa techniques, or a mixture of local and exogenous techniques.

P. Amaculo - Hymns

As mentioned above, two versions of one hymn are included - the hymn Masibulele kuYesu (Let us give thanks to Jesus), possibly the most popular Xhosa hymn, sung and loved in all the main-line and indigenous churches. These two versions are Nos. 53 and 54.

Q. Iingoma kaNtsikana - The songs of Ntsikana

Ntsikana and his songs have been mentioned above, in Chapter 1 and in this chapter. The versions of his hymn included here are Nos. 55 to 62. They include the transcriptions made by Rev. John Knox Bokwe in 1878 and 1914 [26] (No. 55), the performance of the four hymns led by S.T. Bokwe in 1957 (No. 56) and a performance of the Great Hymn in the Peddie district in 1957 (No. 58)[27], another version used in the churches (No. 57), and the four versions recorded in Ngqoko (Nos. 59 and 62), Sikhwankqeni (No. 60) and Mackay's Nek (No. 61).

IV RITUALS AND CEREMONIES WHICH DO NOT HAVE THEIR OWN PROPER SONGS

(i) Umgidi and Umdudo: Feasts for the whole community.
        At both these events singing is performed in the same way. Each of the groups of people perform their proper dance events. The boys and girls have umtshotsho dances, the young men and the amantombi amadala have the intlombe yabafana, the women perform the umngqungqo dances, and men and women sing beer songs, the diviners hold intlombe yamagqirha.

        Umgidi is held at the purely traditional rituals, ukwaluka, intonjane and traditional wedding (uduli). At these imigidi only traditional singing is used.

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   26   Ntsikana's Great Hymn is transcribed in Bokwe 1878/9, 1885 and 1904; and Bokwe's arrangement of the "Four Hymns" of Ntsikana is in Bokwe 1914.

   27   Both Nos. 56 and 58 are on the disc Tracey, H., 1957, TR-26.

Umdudo (in the sense that the term is used these days) is held at functions feeling the influence of the AmaGqobhoka: the umtshato marriage rites, the harvest thanksgiving (Ukubulela isivuno), for installing a new chief (ukubekwa iNkosi), and at the functions (such as praying for rain) held on the mountain before uQamata. At all these events the umdudo is like umgidi in that the groups of people perform their proper dance events - umtshotsho, intlombe yabafana and so on. However, at umdudo the songs of the AmaGqobhoka are also used, and hymns (amaculo) may be sung, including the hymn of Ntsikana, when God is called on.

However, the distinction between umgdidi and umdudo is not clear. For example, the umdudo on the final day of umtshato is also called umgidi by many people.

At umgidi and umdudo all the different musical events may happen simultaneously at different places, or they may take turns in the same place.

(ii)   Certain other traditional gatherings

Isijadu is a special umtshotsho held once a year, for boys and girls from the whole district. The owner of the homestead where the isijadu is held slaughters a sheep or a goat for the participants, and there is plenty of umqomboti beer. The boys sing uku-tshotsha at the cattle byre, and the adults come to listen; it becomes a competition. People decide who is the best -tshotsha singer, but he is not told.

Isiporo (English "r", etymology unkown) is a large-scale intlombe yabafana held once a year, in June, in years in which there has been a good harvest. It lasts 3 or 4 days, and there is beer (which is not the case at the normal intlombe yabafana).

(iii)   Functions held by the AmaGqobhoka

As mentioned above, the AmaGqobhoka have their own umtshotsho and intlombe yabafana.

Itimiti [28] is like an intlombe yabafana. It uses the -gaja (shaking dance) songs (imigajo), but not the umbhayizelo songs. It is usually held on a Saturday, finishing at dark, and there is umqomboti beer.

Umtshevandevu (from uku-tsheva, to shave) is held for the amakrwala about a year after their initiation. Abafana (who have been through it) come and drink beer which the amakrwala must bring. The girls sing and the young men dance the iingoma zokugaja (gaja songs). The abafana instruct the amakrwala in how to behave as men. No ikrwala may have a beard, so they shave outside while the ceremony is going on.

V. RITUALS WHICH DO NOT USE MUSIC

Two rites which do not use singing are imbeleko, the custom of slaughtering a goat for the ancestors' protection of a new-born child (which is thereafter carried in this goat-skin on its mother's back), and the burial rites now considered traditional, called umngcwabo wakudala - "old-style funeral".

As mentioned in the discussion and footnotes referring to the text "Ndemka nehlungulu" in song 11 in the transcriptions, traditionally the dead were not buried, except for the chiefs. The bodies were abandoned in the bush for the animals and the ihlungulu - the scavenger crow. The burial rites now considered traditional are spread over a number of days; in all this time there is no singing. The rite of ukubuyisa (bringing back the spirit to its ancestral home) is carried out 5 to 10 years after death, unless some indication such as a dream necessitates it being done sooner.

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28   As Hansen, 1981, pp. 88 and 426 ff) points out, itimiti is from the English "tea meeting", a euphemism in honour of missionaries who did not approve of beer.

VI RITUALS AND SONGS OF THE LUMKO DISTRICT IN THE WIDER PERSPECTIVE
OF THE CAPE NGUNI

(i) The Thembu

It can be seen from Laubscher's study published in 1927 [29] that
the rituals and songs of the Lumko district are typically
Thembu; it can also be seen that the culture is changing, and
in some ways may be said to be undergoing a process of erosion.
Laubscher's descriptions of Thembu rituals (written from the
viewpoint of psychopathology, and perhaps anthropologically
unscientific) show important points of agreement with the Lumko
district rituals today. Laubscher is apparently the only
writer on Cape Nguni rituals to mention the role of idindala at
girls' initiation; so this Thembu custom of nearly 50 years ago
still persists. Laubscher describes the rituals of boys' and
girls' initiation in some detail, and mentions umngqungqo
dancing, and the song Umyeyezelo. He also describes the
activities of diviners, and mentions the song Umhlahlo.

Laubscher mentions the umtshilo dances of the new initiates at
the final ceremonies of the boys' initiation, dances which are
well-known in other areas of the Cape Nguni.[30] Umtshilo dances
are still performed by the abakhwetha of the Lumko area,
although it seems not to the extent used in former times.
Laubscher mentions that a most important consideration in
arranging boys' initiation was the state of the harvest. The
Lumko district is overpopulated and has had many bad years,
including eight years of drought until the good rains of 1985.
This has undoubtedly had a dampening effect on the festivals
depending on the harvest, and has contributed to the decline in
large-scale rituals.[31]

Two of the songs in the recordings of Thembu music in the Sound

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[29] Laubscher, 1937: primarily a psychopathological study,
and secondarily anthropological.

[30] Umtshilo dances: see Hansen 1981, p. 91. Hansen says
these dances are no longer performed as in the old days, but that the
songs are still sung at the coming-out of the initiates. Bigalke,
1982, Table 1 etc, also mentiones the umtshilo dances.

[31] My chief informant on boys' initiaion in Ngqoko, Tsolwana
Mpayipeli, himself underwent the rituals during this period of
drought.

of Africa Series discs, recorded by Hugh Tracey in 1957 and
published by I.L.A.M., are also in the collection accompanying
this study. They are both on disc AMA. TR-22. Song No. A2 on
this disc is musically almost identical with the song Umhlahlo,
No. 2 in the collection below. The Tracey song uses different
text, but is also used for divination, and on the recording it
is actually used with the uku-vumisa diviners' "smelling-out"
technique. Song No. A4 on the disc is the lullaby No. 42
(Unyoko uyokutheza) in this collection - the same song, same
text, and sung in very much the same way. Unfortunately, there
are relatively very few Thembu songs in the Sound of Africa
Series, and they were all recorded with the same group of
AmaQwathi Thembu near Engcobo. At least these two songs are a
good indication that the AmaGcina of Lumko district have strong
musical links with the other Thembu. The Thembu songs on the
Tracey discs are similar in sound to the songs of Lumko
district of the style of type-song No. 1, as discussed in Part
2 below; and they also sound different from other Xhosa-culture
songs, in the same ways that the Lumko area songs sound
different: particularly regarding rhythm and scale usages. The
disc titles of the songs are: TR-22, A 2: "Heehee, ndithe
gebelele"; TR-22, A4: "Tula mtwana" (Lullaby).

(ii)   The Cape Nguni in general

There is no doubt that the rituals and songs of Lumko district have much
in common with those of the other Cape Nguni peoples. The song categories
described by Hansen [32], the rituals described by Bigalke [33], have sufficient
in common with the categories and rituals of the Lumko district to identify
the culture as typical Nguni. Songs held in common with other Xhosa peoples
also indicate this shared heritage. Such songs are:

(a) The diviners' song Umhlahlo: Songs with this title are
mentioned by Hansen and Bigalke[34], and are also on the Sound of Africa

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[32]   Hansen 1981, chapters 3 and 7 and Hansen 1982.

[33]   Bigalke 1982, Table 1, inter alia.

[34]   Hansen 1981 p. 602 (inter alia), Bigalke 1982, p. 19.

Series discs TR 13 and 28. Neither the Umhlahlo recorded by Hansen nor those on TR 13 and 28 are the same as song No. 2 below, but they are very similar in style. The song is also mentioned by J.H. Soga.[35]

(b) The diviners' song Icamagu livumile (No. 3 below) is not mentioned by Hansen or Bigalke. However, it is on the Sound of Africa Series disc TR 31 as "Icamagolivumile", unquestionably the same song though performed somewhat differently, recorded by Hugh Tracey and performed by Mpondo singers in 1957. This song is also transcribed in tonic-solfa in African Folk Songs, Book One, ed. H.C.N. Williams and J.N. Maselwa, published by St. Matthew's College (Keiskammahoek), 1947.

(c) The transcription collection in Part 2 includes two songs called Umhala, one a beer song (No. 6) and one an umngqungqo song (No. 19). The song ingoma kaMhala (uMhala's song) is mentioned by Soga as used for the second movement of the men's umdudo dance.[36] Bigalke mentions hearing Mhala's song, and that it was still used during his fieldwork. Hansen mentions ingoma kaMhala as reputedly one of the most ancient Xhosa songs, and gives a transcription of it, with the song recorded on the accompanying tape (see footnote 34). A song called Mhala was recorded by Hugh Tracey among the Gcaleka Xhosa in 1957.[37] Neither Hansen's recording nor her transcription resemble either of the Ngqoko uMhala songs. Tracey's may have some similarity to the Ngqoko uMhala womngqungqo. Hansen calls ingoma kaMhala a diviners' song.

(d) The song called by Nofinishi Dywili uMagungqel'indawo is

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35   Soga, J.H., 1931, p. 172 mentions um-hlahlo as the song used by the diviner to "begin operations" (p. 172), and derives the song's name from uku-hlahla - to open a way. Regarding recordings: as mentioned in subsection (i) immediately above, a song very similar to the Lumko district Umhlahlo is on the disc Tracey, H., 1957, TR-22, there also performed by Thembu people.

36   Soga, J.H., 1931 p. 220.

37   On the disc Tracey, H., 1957, TR-28.

the same song recorded by Hugh Tracey in 1957, performed as a solo <u>uhadi</u> song performed by a Ngqika woman, and published on the <u>Sound of Africa series</u> disc TR 13, on which it is called "Malilela imango ingasiyo yako". <u>uMagungqel'indawo</u> is No. 9 in the transcriptions below. Bigalke mentions a song '<u>Umalilela indawo</u>' which may be the same song, sung among the Ndlambe.

(e) One of the most stylistically important songs of the Lumko district is the song called there <u>Umzi kaMzwandile</u> - No. 11 in the transcriptions below. This song was recorded by Hugh Tracey in 1957 among the Gcaleka of Willowvale district, performed as a group song with <u>uhadi</u> bow. It is published on the disc <u>Sound of Africa series</u> TR 28, Side A, No. 4, on which it is called "Hlungulwana". The leader line sung by the bow player, however, is "Ndemka nehlungulwana" - a version of line 41 in the transcription below - "Ndemka nehlungulu". <u>Ihlungulwana</u> is a small or young <u>ihlungulu</u> - the scavenger crow: the text means "I will go with the scavenger crow", the idiom meaning "I am going to die", as explained in the notes on song No. 11 below. The followers sing the line "Ebelel' engekho kwaphezolo", line 23 in song 11 below, but without the extention ("he halala!") and without canon. The text of these followers on TR 28 is not clear, but sounds like "Ebelel' engekho kwaphezolo". One or two followers join with the leader for the word "nehlungulwana", and later in the performance the leader and these followers divide the leader line: <u>Leader</u>: "Ndemka" <u>Followers</u>: "nehlungulwana".

The Gcaleka performance is in stark contrast to the way this song is sung in the Lumko district. All through the Gcaleka performance the leader sings the same line (or divides it), and only two follower lines occur, except for the occasional hint of harmony through a parallel <u>uhlobo</u> line. In addition, the rhythm is extremely simple. The bow plays a constant triple pulse, 6 beats x 3 = 18 pulses per cycle, and the singers use the same rhythm, with just a hint of 2-vs-3 on the word "Ebelel'". There is no

clapping. The Gcaleka version is shown in Example 3 below. The tempo is approximately 3 pulses = 132 M.M.

EXAMPLE 3 NDEMKA NEHLUNGULWANA — as on AMA.TR–28, no. A 4

(for comparison with song 11 in Part 2 below)

UHADI BOW

OVERTONE MELODY

BOW FUNDAMENTALS

H (leader)

Nde — mka ne — hlu — ngu — lwa — na.

(L 1 = follower(s) sharing the leader line)

L 1

.... ne — hlu — ngu — lwa — na.

(L 2 — followers singing overlapping line)

L 2

(÷8) nge — kho kwa — phe — zo — lo. (START) E — be — lel' e —

(f) USomagwaza is the great song for boys' initiation, and is also used for other purposes. It is No. 15 in the collection below. Hansen discusses the song at length, undoubtedly the same song as the uSomagwaza of the Lumko district, as are two other versions: the transcription published (in sol-fa) in African Folk Songs, Book One, ed. H.C.N. Williams and J.N. Maselwa, published by St. Matthew's College in 1947, and the recording by Hugh Tracey of the song by Mpondo people in 1957, on Sound of Africa Series disc TR 31. Bigalke mentions the song Magwaza sung a few times in his research area of Tshabho among the Ndlambe, but says the people regarded it as a Gcaleka song, not as one of their own. This is borne out by the recording of the song as "Magwaza" on the Sound of Africa Series Gcaleka disc TR 62, song A1.

(g) Umyeyezelo (see No. 16 below) may be regarded as an

individual song in some areas, but from Soga [38], Hansen and Bigalke the impression is rather formed that it is a collection of songs sung in the same way. None of the other documentation has the particular Umyeyezelo in the collection below, but the Umyeyezelo songs are obviously ancient and widely distributed.

(h) USontonjane, one of the songs for girls' initiation (No. 17 below), is mentioned by Bigalke. The song mentioned and recorded by Bigalke is undoubtedly used for the same purposes as No. 17 below, but it is not the same song.

Of these songs just discussed, (a), (b), (c), (f), (g) and (h) are very important as ritual songs. The use of some of these songs seems to differ from other areas - for example, there is no longer (if there ever was) any men's umdudo dance in the Lumko area.[39] Soga mentions uMhala's song as used for the umdudo. In the Lumko district one uMhala is a beer song, another is used for umngqungqo.

Only two of the above ritually important songs, (b) and (f) are certainly the same as found in other areas. Nevertheless, it is quite clear that in the most important and ancient rituals the people of Lumko district have clear links with the other Cape Nguni. Apparently too, these song links, though with different chiefdom clusters, are all with peoples of the Cape Nguni proper, as one could expect of the Thembu.

What is even more striking (for the present study, focussing on techniques), is that these songs, even though many of the Lumko district songs are not exactly the same songs as similarly titled songs of other areas, nevertheless all show most important style elements in common.

It is typical of the Lumko area that even the same songs as used in

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[38] Soga, J.H., 1931.

[39] This may be also due to the growing poverty of the area, and also to the de-culturalisation of the men, so many of whom now spend much of the year in the cities and on the mines.

other areas (uSomagwaza, iCamagu livumile) should be performed with a
more developed rhythm than in those other areas. Nevertheless, these
songs have many style elements in common:

(i) They do not have a multiplicity of answering or following
      parts.

(ii) The texts often consist of exclamations, vocables, or
       disconnected words and names.

(iii) The song leader sings either the same part or a constant
       variation of the same part.

(iv) In the Lumko district there are a number of other style
       elements associated with these songs which are apparently not
       found in other areas:
       (a) The use of triple pulse within the main beats (for body
            movement and dance step);
       (b) The use of microtonal (approximately quarter-tone)
            alteration of certain scale degrees;
       (c) The clear division of songs into different structural
            parts, after the song is 'turned' in some way;
       (d) The song leader uses more variation than in the other
            areas.

The songs (a), (b), (c), (f), (g) and (h) are ritual songs, and, as
will be shown in Part 2, they fall (from the point of view of musical
style) into the type-family of type-song No. 1 of the transcription
collection in Part 2. Songs (d) and (e) above fall into another type-
family, as used in the Lumko district. In fact, the song Umzi
kaMzwandile (No. 11 in the transcriptions, and (e) above) is chosen as
the type-song of this other type-family. The characteristics of this
type-family include:

(i) A multiplicity of overlapping parts used by the followers and
      sometimes by the song leader(s), called izicabo in the Lumko
      district: an important term, to be discussed below. The
      distinction between parallel parts (iintlobo - s. uhlobo) and
      the izicabo is that the former use the same text and coincide

rhythmically, while the latter use variant texts and overlap rhythmically.

In the transcription of the Gcaleka version of this song, Example 3 above, there are just three voice parts - all that can be distinguished in the recording. In the transcription of No. 11 below there are some thirty-nine voice parts - obviously not all taken from the same performance, but any of these parts may occur in any performance, and usually many do in any one performance.

(ii)   Rhythmic complexity: constant use of cross-rhythm, clap delay techniques, sub-pulse movement, and so on - to be discussed below.   The rhythm shown in Example 3 is very simple, and almost primitive by comparison: compare the (apparent) 10-vs-8 cross-rhythm in transcription No. 11.

(iii)   Another characteristic found in these songs in the Lumko district, is the use (in some of them) of canon - a technique which is used in both the songs Magungqel' indawo and Umzi kaMzwandile.   The transcription of the latter (No. 11) shows some eleven canons occurring in performance.

It can be readily seen that the Gcaleka performance of the same song as the Lumko Umzi kaMzwandile is in fact very similar to the other (i.e. non-Thembu) Cape Nguni performances of the ritual songs discussed above in this sub-section. There is need to account for these differences in the Lumko versions of both types of songs. As mentioned above, one important possibility is the influence of the San.

Hansen[40] mentions as a point of distinction between the music of the older Cape Nguni chiefdom clusters and the newer intrusive clusters that in the music of the older clusters there is comparatively greater independence of vocal parts (one of the features carried almost to extremes in Lumko district music). Perhaps this is because the older clusters were exposed for a longer period of time to KhoiSan influence. In addition, San influence in the Lumko district was unusually great,

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[40]   Hansen 1982, p. 38.

even among the Thembu, who as a whole seem to have had more San contact than the other Nguni. The Glen Grey district, as mentioned, was the only area where a group of San people lived as a settlement around a mission station, and the AmaGcina were also settled in the area at the time. There is also evidence of inter-marriage between Gcina men and San women - and even today the music life of the area runs much more strongly through the women than through the men. In the chapter ahead and in Part 2 below, every effort will be made to focuss on the differentiations of music style techniques, and if possible to attempt to account for them.

VII DANCE STYLES RELATED TO THE SONG CATEGORIES[41]

Each category of songs has its associated dance style or styles. Some of these have been mentioned above. Some dance styles are considered as indigenous to the Lumko area by the local people, some are considered as exogenous.

(a) Dance styles indigenous to the Lumko district

(i) Uku-xhentsa (n. umxhentso)

Uku-xhentsa is sometimes used loosely to mean "to dance" in general. Usually it has a specific meaning, as one of three dance styles: the dancing by diviners, by men and women at beer, and by the young men at intlombe yabafana.

1. Uku-xhentsa as diviners' dance style

The group stand around, sing and clap, and drums (iigubu) may be used. Both men and women diviners dance umxhentso. The dancers will step into the middle, or into a focus point if the singing group is small. They hold short sticks in their right hands, and lift their feet as they dance. Diviners and diviners' apprentices (abakhwetha)

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[41] Of the dance terms mentioned in this section, the words uku-galanga, uku-gqutsuba and uku-ngqisha (which all refer to the same dance style) may be unique to the abaThembu of the Lumko district and surrounding areas.

may wear leg rattles called <u>iingcacu</u>: these are reeds wound around the lower leg (from ankle to upper calf) when green, and allowed to dry on the legs. As they dance, the dancers may place their footfalls on different pulses, one dancer on the down-beats of the drum, and one on the up-beats.

2. Uku-xhentsa as beer dance style

Men and women dance at beer, or the women may all sing for men to dance. The singers form a circle, the dancers enter the circle. While the singers sing and clap, the dancers raise their hands, perhaps swinging them. The men hold sticks in their right hands. They lift their feet only a little off the ground, if at all; the dance movement is rather to rise up on the toes, and go down again.

3. Uku-xhentsa as intlombe yabafana dance style

This takes place inside a house. The girls form a circle around the walls, and sing and clap for the <u>abafana</u> who dance in the middle. The step is similar to that used at <u>beer</u>: the hands are raised and the dancer holds in his right hand a stick to which is attached a white ox's tail (<u>itshoba</u>). The dancer raises up on his toes, not lifting the feet off the ground; the elbows are thrust out, and the stomach and the shoulders are shaken. The dancers may use vocal percussion.

At all forms of <u>umxhentso</u> those who sing for the dancers do not dance themselves. However, they may add to the rhythm by thumping the ground with their feet.

(ii) Uku-ngqungqa (n. umngqungqo)

This is the women's circular dance whose principal use is at the <u>ijaka</u> gathering at girls' initiation. Men do not join in. The women form a circle and move around slowly, without clapping. They hold sticks in their right hands in imitation

of men, especially at ijaka. They raise their feet well off
the ground (one foot at a time), and the feet meet the ground
with a resounding thump - a rhythmic sound which is part of the
music.

(iii)   Uku-tshila (n. umtshilo)

This is a style of dancing used by the initiates during the
boys' initiation rites. It is a very fast dance, in which they
go up onto their toes while shaking their whole body.

(iv) Uku-galanga (n. umgalango), also called uku-gqutsuba and uku-
       ngqisha

       This dancing style is used at the boys' and girls' umtshotsho
       dance party. They enter the house, the girls sitting or
       kneeling in a circle around the wall. The boys move in a
       circle in the middle. Many of these dances have both slow and
       fast steps, some have only a fast step, and some only a slow
       step. The dancer holds a knob-stick (igqudu) in the right
       hand, and may hold a cloth in the left. The body is shaken,
       and the feet are lifted (but the knees are not lifted much).
       The arms may be swung to some extent. Venturesome spirits may
       at times hold the floor and perform more acrobatic dances.

       In umgalango, step and clap go together.

Some of these dance styles may be seen on the video recording
accompanying this study: umxhentso of diviners, umxhentso at beer, and
umgalango.

(b) Dance styles considered as exogenous to the Lumko district.

(i) Uku-bhayizela (n. umbhayizelo)

       This dance style was brought back by people working at the
       mines in the Transvaal. It is practised by the AmaGqobhoka,
       especially at their umtshotsho. It is associated with the
       vocal technique also called umbhayizelo (and boys' umngqokolo)

- gruff vocal percussion, a kind of roaring with distended throat.

In this style, the arms are held out at about 45 degrees from the sides; the feet are moved in the dance without lifting them much. A contest may take place during the dance, dancers in turn trying to pick up a coin from the ground with the mouth while dancing, without touching the ground with hand, elbow or knee. In this dance the dancers wear trousers tied so that the trouser bottoms flare, and this makes a noise by friction as they dance.

(ii)   Uku-sina

This dance is done by both amaQaba and amaGqobhoka at umtshotsho. The dancers clench their fists and may swing their arms as they dance. They lift the knees and stamp, and the dancers shake the whole body.
This style is reputed to come from the Zulus.

(iii)   Uku-teya (n. umteyo)

This dance is reputed to come from umtshotsho wasezifama - the umtshotsho used in the White farming areas. It is now done by all - amaQaba as well as amaGqobhoka. It is associated with different types of umngqokolo vocal technique, including umbhayizelo vocal percussion. The elbows are thrust out, the hands may be held high. This differs from the umgalango more than does the uku-sina: in umteyo, they stand in a straight line, they do not form a circle. The step goes faster than the clap; the feet may not be lifted as much as in umgalango, and the dancers move back and forward, not in a circle. (Apparently, however, high-stepping may also be used.)

This dance style is associated with the shaking dance called uku-tyityimba. Uku-teya is used at both umtshotsho and at intlombe yabafana.

(iv) Uku-gaja (n. umgajo)

This dance is indigenous to certain other Cape Nguni chiefdom clusters, both Cape Nguni proper and intrusive clusters. In the Lumko district it is considered exogenous, however, and is used by the amaGqobhoka at their intlombe yabafana. While the girls sing, the young men perform the shaking dance called uku-tyityimba, a term in some ways synonymous with uku-gaja. The muscles of the breast and shoulders are shaken, with body movement, but the feet are not lifted.

(c) Uku-duda - no longer a distinct dance style

In section V (ii) above, it was mentioned that umdudo men's dance does not occur in the Lumko area now, if it ever did. Today, uku-duda simply means to take part in the umdudo as it is now celebrated, with each group performing their proper dances -umtshotsho, umngqungqo or whatever.

VIII DANCING DRESS - THE UMTSHOTSHO WOOGASA AS AN EXAMPLE[42]

To conclude Chapter 2, here is a description of typical dancing dress of the Lumko area: that worn at the 'junior' umtshotsho (for the younger boys and girls), the umtshotsho woogasa.

(a) The boys

The boys wear goat skin (i-nqashela) on their legs, tied to flare when they dance; an animal tail (in-tshinga) on the head; neck-beads (ama-thumbu); ear-rings (ama-cici); many bangles (imi-liza) on the ankles; some may wear iqhagi on the penis - a small calabash containing small stones, the sensitive part of the anatomy being protected by some goat-skin; the upper torso is bare, but a skirt is worn (called i-tshali), made of cloth and beads, and tied with a belt; beads (iin-tsimbi) are worn on the arms and perhaps also on the chest; sometimes is worn across the chest a belt to which are attached small bells (ii-kloko,

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[42]   Of the Xhosa terms in this section, the following are not in Kropf's dictionary (Kropf 1915) itshali, inxwala, ikloko, ijikolo, unomciywane, inkohlwane.

from the Afrikaans <u>klok</u>); the dancer holds a knob-stick (<u>i-gqudu</u>) in the right hand. Sometimes the boys paint their face and body with ochre (called <u>im-bola</u> or <u>i-nxwala</u>). They do not play any instrument while dancing, but may whistle - the sound is called <u>i-khwelo</u>.

Of these items of dress, the following make rhythmic sounds while they dance: the ankle bangles (<u>imiliza</u>), the <u>iqhagi</u> on the penis, and the small bells (<u>iikloko</u>).

The boys refer to their <u>umtshotsho</u> dress as "<u>itshali neentsimbi zam</u>"- "my <u>umtshotsho</u> skirt and beads".

(b) <u>The girls</u>

The girls <u>umtshotsho</u> dress is also called after the skirt they wear at it - called <u>i-jikolo</u>. However, <u>ijikolo</u> may be worn at any time, not only at <u>umtshotsho</u>. The <u>ijikolo</u> is made of white cloth, embellished with ochre. It is tied in front, and a modesty apron (<u>in-ciyo</u>) is worn underneath. Formerly of animal skin, the <u>inciyo</u> is now of wool and beads. The girls also wear waist beads (<u>iintsimbi zesinqe</u>), chest beads (<u>iin-tandela</u>), neck beads (<u>i-thumbu</u>), over the <u>ithumbu</u> a necklace of beads (<u>u-nomciywane</u>), a head-cloth (<u>iqhiya</u>), ear-rings (<u>ama-cici</u>), bangles (<u>imi-liza</u>) on ankles and upper arms, thicker bangles (<u>iin-kohlwane</u>) on the lower arms).

The girls do not dance, but when they clap, the <u>iinkohlwane</u> bangles make an audible sound contributing to the rhythm.

CHAPTER 3

MUSICAL INSTRUMENTS

A. HISTORICAL INTRODUCTION

A number of early authors agree that, in the 18th and early 19th centuries, the Xhosas had little by way of their own musical instruments, and that what they had they owed to the Khoikhoi:

Le Vaillant: "The Caffrees have no musical instruments but such as are used by the Hottentots; except that I once saw a miserable kind of flute among them, that does not deserve description".[1]

Barrow: "Their skill in music is not above the level of that of the Hottentots. They have in fact no other instruments except the two in use among the latter, and a small whistle made of the bone of some animal, and used sometimes for giving orders to their cattle when at a distance".[2]

Lichtenstein: "The Koossas are much behind hand with some of their neighbours with regard to music. Instruments proper to themselves they do not appear to have, for only those of the Hottentots are to be seen among them, and not so well constructed".[3]

Alberti: "One does not see musical instruments of any inventiveness among these Kaffirs ..." [4] ... Alberti goes on to say that the only instrument he saw among

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[1] Le Vaillant 1790, pp. 349/50.

[2] Barrow 1801/4, vol. 1, p. 215.

[3] Lichtenstein 1928-30, p. 345.

[4] Alberti 1968, p. 79.

them, clearly the string-wind instrument the gora [5], was always played in fact by a Gonaqua (Hottentot).

Writing a little later than these others (his work was published in 1815), Campbell shows a different picture of musical instruments among the "Caffres":

> "They likewise use instruments of music. One is a bow with a piece of quill fixed near one end of the string on which they blow, which makes an agreeable sound. The women have a calabash hung to a bow string, on which they beat and sing in harmony with the beating. The words they use are the names of friends, rivers and places they can recollect, having no songs ..."[6]

These descriptions are clearly of the gora and apparently of the uhadi. Campbell goes on to describe the bone flute, also described by Barrow, used to give notice of meetings and so on.

Campbell's description of the uhadi songs is of particular interest and will be referred to again.

Kirby [7] regards Alberti's statements as clear evidence that the Xhosas got the gora (called in Xhosa ugwali), from the Gonaqua Hottentots. Kirby [8] says that the uhadi was not used by the Hottentots, but quotes Stow [9], that it was used by the Bushmen.

Stow's evidence is of particular interest to this study.[10] Kirby criticises Stow's sketches of instruments with more than one string,

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5   See Kirby 1968, chapter VIII.

6   Campbell 1815, p. 368.

7   Kirby 1968, p. 183.

8   Ibid., p. 197.

9   Stow 1905, p. 108 and plate facing p. 108.

10   Stow 1905, pp. 105 - 111, and plate opposite p. 108: his Chapter VI, 3: "Music and Musical Instruments" (of the Bushmen).

pointing out his apparent confusion of uhadi and ra-ma'kie[11]. Allowing for this error, nevertheless, Stow's evidence is clear - that the Bushmen used the uhadi, which they called 'kopo (according to Stow). Stow portrays a number of Bushman musical bows. Taking away apparent errors, there is still evidence of gora, uhadi (with tortoiseshell and with calabash resonator), a "compound group of bows" (fastened in the ground and played by beating on the strings), and the braced mouth bow called by the Zulus isi-qomqomana.[12]

Stow is of particular interest here because he studied the San people who were in contact with the AbaThembu; one reference is particularly relevant (Stow is writing about rock paintings):

> "Thus in Madolo's cave, on Lower Zwart Kei, we find a Bushman playing upon a bow to which an additional string has been added, so as to give double harmony".[13]

This Madolo was the San chief who had lived at "Bushman's School" mission, among the AmaGcina, as described above in Chapter 1; although after he left Glen Grey district he lived in a cave on the White Kei, near its junction with the Black or "Swart" Kei, as is clear from Saunders.[14] That it was the same place is clear from Saunders, who describes some of the other paintings in the caves.

It would be possible to write much more on the history of Xhosa musical instruments, but this is beyond the scope of the present study. Enough ground has been covered to make the following points of importance here:

(i) Apparently the Xhosa learnt the use of musical instruments, and in particular, musical bows, from the Khoi and the San.

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11   Kirby 1968, p. 197.

12   Kirby 1968, pp. 225 ff, describes this bow. Stow says (p. 108) that some of the "Coast Tribes" copied this instrument from the Bushmen and called in "'Kan'gan". Apparently there is no other evidence of it ever being used by the Cape Nguni.

13   Stow 1905, p. 107.

14   Saunders, 1977.

(ii) Xhosa skill in using these instruments was in the early days less than that of the Khoi.

(iii) Uhadi bow songs may have been relatively undeveloped as songs, though allowance must be made for prejudice and misunderstanding on the part of early authors, as Kirby points out.[15]

(iv) The San people who lived among the AmaGcina, and with whom the AmaGcina (at least to some extent) inter-married, used musical bows.

(v) Stow [16] describes the Bushmen as "passionately fond of music" and says they "might have been termed the most musical people in South Africa, as in both the number of their tunes for dances and the variety of their musical instruments they were unsurpassed by any other native races". Perhaps Stow was right.

Once again, conclusive proof is not possible, but the indications are that at least part of the treasury of music found in the Lumko district is an inheritance, not only of the Khoi, but perhaps even more of the music of the San. Musical bows still play a most important role in the music of the area, even though the ugwali has disappeared, and apparently the isi-qomqomana type was never used.

B. THE MUSICAL INSTRUMENTS OF THE LUMKO DISTRICT

(i) Rattles

The iingcacu (s. ingcacu) or iingcaca worn by female diviners and diviners' apprenctices are probably the most important rattles in the Lumko district. They are reeds wound round the legs when green, and allowed to dry and remain in place, from ankle nearly

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15   Kirby, 1968, p. 204.

16   Stow, 1905, p. 102.

to the knee.[17] No similar leg rattles are described by Kirby [18], Hansen or Bigalke.

Some of the dress accoutrements which produce musical sounds were described in Chapter 1, VIII above. They included the i-qhagi worn by boys as a penis rattle, the small bells on the boys' chest belts (ii-kloko), and the boys' ankle bangles (imiliza) and girls' iin-kohlwane bangles on the lower arms. As described above, the iqhagi is a small calabash containing small stones, worn on the penis, the sensitive areas being protected by goat skin. The iikloko are small metal bells bought from a shop.

Other leg rattles include another type of iingcaca, made of small shells (the name is also used for head decorations made of shells); izinkunjane are ankle rattles made by encasing pebbles in small pieces of skin; ogesi (s. ugesi) are leg rattles made from the insulation covering thick electric wire; onokhenkce are leg rattles made from bottle tops; and iirekene (English 'r') are leg rattles used by women, made from rubber of inner tubes. No doubt these terms have different applications at different times and places. Kirby [19] mentions izinkunjane as made of small tins. Kropf [20] gives unokhenkce as "shell of the mother-of-pearl".

The rattles used by the Zionist church are called onokroco. These are made of bits of flattened tin or zinc threaded on thick wire.

(ii) Drums

Kirby [21] describes the ingqongqo as a dried ox or bullock skin either fastened on poles three or four feet above the ground, or

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17 Iingcacu worn by Nowayilethi Mbizweni and a fellow apprentice may be seen in the diviners' dances performed on the video recording accompanying this study.

18 In this section all references to Kirby are to Kirby 1968 unless otherwise stated.

19 p. 7/8.

20 Kropf 1915, p. 277.

21 p. 20/1.

held by the performers. In Ngqoko it is a dried ox skin, but is laid on the ground, the women sitting around it to beat it, while singing the Umyeyezelo at boys' initiation (song 16 below). In Ngqoko the beating sticks are called iminga, probably because they are from the tree acacia horrida.[22]

The bass drum type called by Kirby isigubu [23] is used in the Lumko area by both diviners and Zionists. However, in the Lumko area it is called igubu. The igubu may be made from a cross-section of a 44 gallon drum, with heads of ox-skin, or perhaps from a large (round) tin. It is struck with beaters, which may be short sticks with rubber heads, or pieces of wood or rubber.

A (approximately 20 litre) tin (called igogogo) is beaten by the male initiates (abakhwetha) as a "sign of hunger" [24] asking people in the village to send food to the initiation hut.

The chief diviner of Ngqoko, Nokontoni Manisi, also uses a friction drum which she calls isidiphu, and which she says comes from the Flagstaff area (in the far east of the Xhosa-speaking region). The isidiphu has one skin head, to which is attached a stick - tied in while the skin is wet, and firmly held once the skin is dry. The drum is played by rubbing this attached stick with a wet hand or cloth, producing a loud fricative sound.

(iii) Horns and Trumpets

In the Lumko district the Zionists use an ox-horn, called isigodlo and also uphondo, the general term for the horn of an ox. Apparently there is no other horn-type instrument in use in the area. However, bugles and similar instruments in school brass bands are called ii-xilongo. This term is also used for flute-

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22   um-nga: Kropf 1915, p. 258.

23   p. 44 ff.

24   In the words of Tsolwana Mpayipeli of Ngqoko.

type instruments, but the indications are that in former times
ixilongo was applied to horn-type instruments.[25]

(iv) Whistles, Flutes and Reeds

Different types of shop-bought whistles are used in the Lumko
area. The double fipple police whistle type is used for
umtshotsho and umngqungqo dances; it is called impempe or
unondonga. A smaller double fipple whistle used for these dances
is called umkhombe and also ixilongo. The referee's whistle is
called itywilitywili and also ityorotyoro (English 'r'). The
siren whistle is called isikhova (the name for an owl) or izwini.
A large mouth-horn (shop-bought) with reed tongues, called uQamata
(God) is blown when going to stick-fights.

These bought whistles are today preferred to hand-made types, but
the latter are made by those without money. Ingcongolo is a kind
of fipple whistle made from reeds, and a whistle called utwi-twi-
twi is made from the stalk of a red-petalled flower.

Another instrument called ixilongo is a piece of metal pipe
(diameter 12 - 13 mm), the ends beaten to a rectangular
shape. One end is blown transversely as an embouchure, and the
other is either open or stopped with the thumb, according to the
fundamental harmonic required. By using overblowing the performer
is thus able to follow a hexatonic melody, and may also produce
other tones which are not sung. Kirby [26] described the
traditional form of this instrument, made from the wood of the
umhleli tree; he describes the method of performance, the scales
produced, and discusses the confusion caused in Xhosa by the use
of the term ixilongo for both trumpet and flute types. As
mentioned above, the term is also used for a whistle type, in the
Lumko district.

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25   Kirby p. 82, quoting Kropf. Kropf 1915, p. 470,
translates i-xilongo as (among others) "any wind instrument, a
trumpet".

26   pp. 112 to 114.

Example 4 below shows a typical performance with this instrument. Example 4 is based on two performances, both by Mabutli Mvotyo (born c. 1970) of Ngqoko, one in 1979, and one in 1981. In 1979 he had an ixilongo of about 38 cm in length, in 1981 one of about 56 cm, hence the pitch (transposition) difference. The latter performance has been published by Lumko.[27] The ixilongo plays versions of the leader (H̲) part.

EXAMPLE 4   USILE UKEYIZALA   Boys' UMTSHOTSHO Song, performed with IXILONGO boys' flute
IXILONGO transposition : down 2 octaves plus third, or octave plus fourth

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[27]   Dargie 1981-1986, tape recording Lumko music tape No. 52.

Translation of text: Kaiser (Matanzima) is naughty,

why does he circumcise us?

Hey Kaiser! Why do you circumcise us?

(v)   <u>Stringed Instruments</u>

The stringed-wind instrument called <u>ugwali</u> in Xhosa (and <u>gora</u> after its Khoi name), and discussed at length by Kirby[28], is no longer found in the Lumko district, although people remember the name <u>ugwali</u>. An elderly man, Mr. Johnson Mdodo, whom I met in the township of Mlungisi at Queenstown in 1983, offered to make an <u>ugwali</u> for me, but the instrument he produced was in fact an <u>umrhubhe</u> bow.

The plucked mouth bow called <u>inkinge</u> has also disappeared in the Lumko district, although the name is nowadays used for the instrument described below, called <u>ikatari</u>. Mr. Johnson Mdodo of Mlungisi made several true <u>inkinge</u> bows for me. Unfortunately, although I heard him play the <u>inkinge</u>, I was unable to record him. When I returned with a tape recorder, he had left the bows made for me, and returned to his home in the southern part of the Transkei.[29]

The chief stringed instruments of the Lumko district are the <u>uhadi</u>, the <u>umrhubhe</u>, and the <u>ikatari</u>[30]. These instruments are

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[28]   Chapter VIII.

[29]   The <u>inkinge</u> made and played by Mr. Johnson Mdodo was constructed and played exactly like the <u>inkinge</u> described by Kirby on his pp. 220 and 225, except that Mr. Mdodo used a wire string, the wire (like the bow wire used in the Lumko district) being made by heating and stretching (wound) brass bangle wire.

[30]   Kirby discussed stringed instruments in his Chapter IX. The Lumko <u>uhadi</u> is his <u>uhadi</u> (unbraced, calabash-resonated bow), the Lumko <u>umrhubhe</u> is the form called by him the Mpondo <u>umqunge</u>, and the <u>ikatari</u> is very similar to Kirby's Mpondo <u>isankuni</u> (<u>umqunge</u>: plate 69B, <u>isankuni</u> plate 65B).

described in this sub-section; how to play them will be discussed in the following Section C.[31]

Example 5 shows uhadi, umrhubhe, ikatari and inkinge.

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[31]   These instruments (uhadi, umrhubhe and ikatari) are all performed on the video recording accompanying this study.

EXAMPLE 5

XHOSA MUSICAL BOWS

UHADI

a

b

d

c

UMRHUBHE

a

b

c

INKINGE

a   b

IKATARI

a   b

d

c

SHELL

SAE 1k
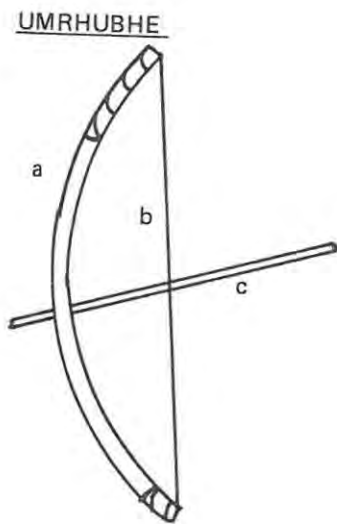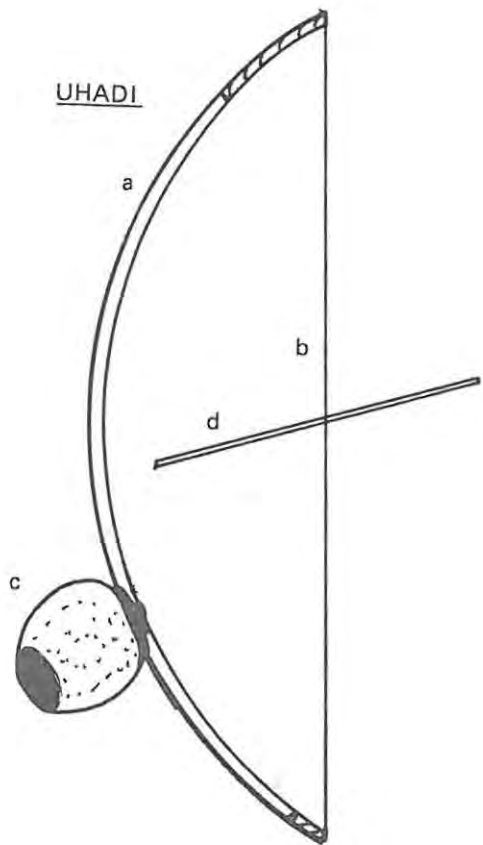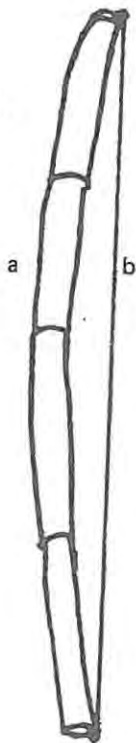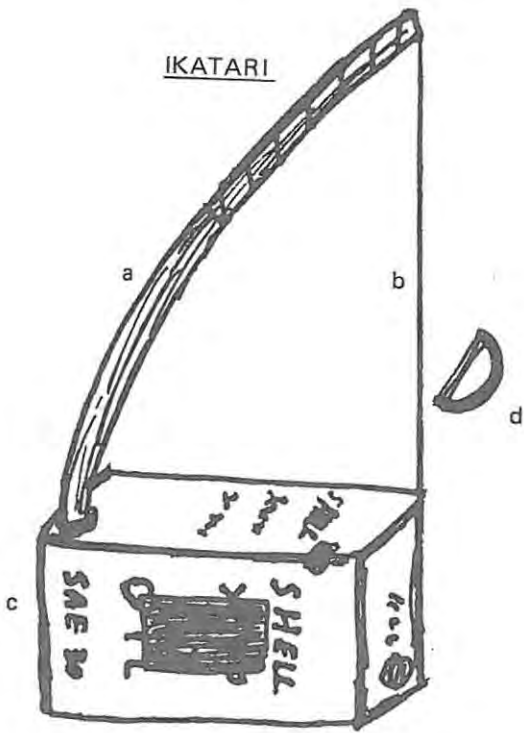
1. Uhadi

The uhadi stick (a, intonga) in the Lumko district is made of a branch of a tree called ulizi [32], which grows in the mountains, and has long supple branches. I have heard that another wood called u-maham[33] is better than ulizi, because umaham is hollow, and therefore resonates better than the solid ulizi. However, no specimen of this wood has come to light. The uhadi string (b, ijijo) is made of wire (icingo) obtained by straightening the wound brass wire used to make bangles (iinkhohlwane) and anklets (imiliza). The bangle is heated in the fire, removed and allowed to cool, and then (having lost its spring) is pulled straight. However, the wire retains its "squiggle", which helps when it is bowed when playing umrhubhe and ikatari. All four instruments use the same brass bangle wire.

Attached to the stick of the uhadi is the resonator, a calabash (c, iselwa). The calabash is hollowed out, and two holes bored through the bottom, through which it is tied to the stick. A pad, usually of a strip of cloth, is then wound around the tie, to brace the calabash and pad it against the stick. The string is beaten with (usually) a stalk of thatch grass (or scraped reed etc.), called umcinga (d).

The uhadi string when stretched may be about a metre long, the calabash about 13 to 15 centimetres in diameter, and the hole cut across the top of the calabash about 7 to 9 centimetres in diameter. Players who open the calabash by turning it against the breast prefer a larger aperture in the calabash to those who play by moving it back and forth from the breast.

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[32]   I have been unable to find the English name of ulizi. The word is not known to Professor H. Pahl of Fort Hare, the editor of the new Xhosa-English-Afrikaans dictionary soon to be published by Fort Hare University.

[33]   Kropf 1915, p. 228, gives u-maham as "a weed with a yellow flower".

In local usage in the Lumko district, the uhadi is in fact called ihadi - treated not as a class 6 noun but as class 3 (i-hadi liyakhala, amahadi ayakhala: 'The ihadi sounds, the amahadi sound').

2. Umrhubhe

Umrhubhe is a mouth-resonated friction bow. The stick (a, intonga) is of ulizi wood, the string (b, ijijo) is of bangle wire, and may be about 55 cm long when taut. It is bowed with a scraped twig, reed or marigold stalk (c, umcinga).

As mentioned above (see footnote 30), the Lumko umrhubhe is Kirby's Mpondo umqunge, which Kirby regards as "undoubtedly" the "earlier form" of the instrument.

3. Ikatari

The name of this instrument may be from the English "guitar", or it may have come from the Sotho sekatari.[34] The sekatari described by Kirby is the same as the Tswana segankuru, which I have also heard called sehankule by the Sotho in Lesotho. In structure, the sehankule/segankuru/sekatari is somewhat different from ikatari. Sekatari is made of a hollow half-tube of bamboo or wood, fitted with a wire string and a tuning peg, with a 5 litre oil tin hung on the end as a resonator. It is held over the player's shoulder, and is bowed with a small bow strung with animal hair.[35] However, the musical product of the two instruments is the same. In 1983 I recorded a Sotho boy (at Maputsoe in Lesotho) playing a sehankule made in almost exactly the same way as the Lumko district ikatari.

Rycroft encountered exactly the same instrument as ikatari played by an Mpondo boy in the Eastern Cape in 1964; the boy

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34 Kirby 1968, p. 215.

35 See Kirby 1968, plates 61 A and B.

called it isigankuri.[36] Both Rycroft's isigankuri and the
ikatari closely resemble the isankuni played by an Mpondo
photographed by Kirby in the 1930's.[37] The difference is
that in the isankuni the string is attached to the bottom
corner of the attached resonator, also a 5 litre (one gallon)
old tin.

Rycroft and Kirby agree as to the hybrid nature of the
instrument, combining elements of umrhubhe type and elements
of segankuru type. Rycroft sees in the manner of playing the
instrument a synthesis of African and European elements, and
he also examines the etymology of the name isigankuri.

The ikatari consists of a stick of ulizi wood (a, intonga),
thrust into a 5 litre oil tin as resonator (c, utoti). The
stick may be thrust in through the hole for pouring the oil,
or through a hole cut for it. A hole is cut in the side of
the tin as sound aperture. The string (b, ijijo), is also
made of stretched bangle wire, and is bowed with a small bow
of animal (usually cow's tail) hair (d, called umtshoba,
probably after i-tshoba, the bushy end of an animal's
tail[38]); however, this little bow may also be strung with
fibres from an agave leaf. The umtshoba is rubbed with resin
(incindi) obtained from a small bush called ulwapesi or
ulapesi, from the Afrikaans "harp-ys" ("harp ice" = resin).
A spot of resin is smeared on to the edge of the tin
resonator, and the player rubs the umtshoba with it as
needed.

In the Lumko district the ikatari is also (and probably more

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36 Rycroft 1966, pp. 94 - 98.

37 Kirby 1968, plate 65B and pp. 242/3.

38 Kropf 1915, p. 427.

often) called inkinge, the name of the following (very rare) instrument.[39]

4.   Inkinge

As mentioned above, this instrument is no longer found in the Lumko district. The specimens made for me by Mr. Johnson Mdodo when he was in Mlungisi have a stick of bamboo (a) about 72 cm long, and a string of bangle wire. He said the instrument should be played with a plectrum of ox horn, but had not had the chance to make one. The inkinge is resonated by the mouth.

Other Stringed Instruments

In addition to the musical bows, two other stringed instruments have been recorded by me in the Lumko district. One is called igitali, from the English 'guitar', and is a three-stringed ramkie type, used to strum chord accompaniments to songs using the local version of the (Afro-Western) diatonic scale. This instrument is very like those shown in Kirby's plate 73.

Another instrument made by boys is called utot(i)omdaka - a "dirty tin" - made by flattening one end of a 5 litre tin, so that viewed from the side it is triangular. A large hole is cut in the front of the tin, and rubber bands cut from car tyres are strung over the tin. The rubber bands (three are used) are tapped with a twig, and may be stopped by the fingers of the hand holding the tin. The instrument is therefore a dulcimer type. It is used to accompany Afro-diatonic songs, generally playing the tones sung by the bass. It may be used to accompany the igitali. Some songs using igitali and utot'omdaka may be heard on Lumko music tape No. 114; the igitali and the utot'omdaka are in Example 6 below.

EXAMPLE 6

IGITALI

UTOT'OMDAKA
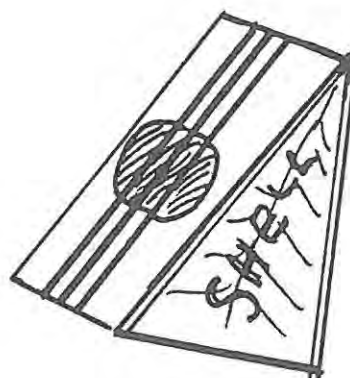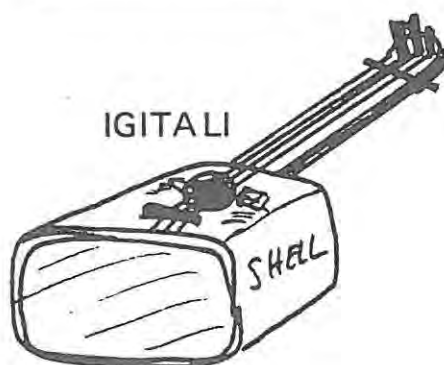
(vi) Shop-bought Instruments

Perhaps the most popular instrument in the Lumko district these days is the radio. The first time I went looking for uhadi (with my Lumko colleague Fritz Lobinger), we were told by one lady: "I don't have to play uhadi any more; now we have the F.M. (radio)". Musical bows are still fairly frequently found, but the Jew's harp, once very common, is now scarce and expensive. When it is used, it is used to perform bow songs. It is called isitolotolo, borrowing a bow name used by Zulus and Sothos.

The mouth organ (ifleyithi) is found occasionally, and is used to play the leader part of songs as a rule. On one occasion I stopped with a car-load of nuns alongside the road to listen to a group of boys singing with a mouth organ player. To my relief, no-one sang the leader part played by the mouth organ (Kha ukrexeze - Please commit adultery), and all the nuns heard was "We! MGcina" - "Oh, Gcina (girl)", sung by the song followers.

The only guitars I saw in the district were some which were given to boys who played marimbas for worship at Lumko Mission church, and which were simply tuned to a major chord and played like the ramkie type called by the same name - igitali.

C.   METHODS OF PLAYING THE MUSICAL BOWS

Kirby [40] Kubik [41] and Rycroft [42] have all described methods of playing musical bows, and so has the present writer [43]. These writers have all given insight into bow music theory, the use of overtones and the scales derived from overtones.   Rycroft in particular has carefully measured the bow tone intervals, and he has also studied the role of the bow in performance.[44]   Kirby recognised that instruments of the uhadi (and Zulu ugubhu) type produce chords of overtones; Rycroft recognised that the aim of the performer was to "amplify selectively certain upper harmonics in such a way that an impression of melody can be obtained" [45]; and Rycroft also identified the role of the ugubhu bow as to perform a constant overlapping chorus, so that the bow takes the role of an antiphonal chorus to the leader part sung by the player.[46]

In view of these published studies, therefore, it is possible to be concise here.

(i) Bow Music Theory

All the Lumko musical bows produce the same chord and scale system.   All work through the use of harmonics.   Two fundamental tones are used, the lower using the open   (-VUliwe) string, and the higher using the stopped or held (-BAnjiwe) string.   The two fundamentals are of the order of a whole tone apart.   It may often happen that a bow player begins solo, using an interval greater or lesser than a whole tone; but generally when singers join in, the interval is adjusted so that it is acceptable to the ear as a whole tone.   These fundamental tones are not normally

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[40]   Kirby 1968, chapter IX.

[41]   Kubik 1970, 1975/6, 1979.

[42]   Rycroft 1966, 1969, 1975 A, 1975 B, 1975/6, 1980 C, 1980 D, 1982 A, 1982 C.

[43]   Dargie 1982 A, 1985 B, 1986 A.

[44]   Particularly the role of the Zulu igubhu, in Rycroft 1975/6.

[45]   Rycroft 1975/6, p. 60.

[46]   Ibid., pp. 62/3.

audible;[47] what generally sounds like the fundamental tone is usually the first overtone (second harmonic), an octave above the fundamental, the loudest audible tone on the uhadi.

All the bows produce chords of overtones; two major triads a whole tone apart form the basis of bow-theory harmony. These two triads combine to produce a hexatonic scale: See Example 7 below.

EXAMPLE 7
Bow music theory

Bow fundamental tones (solid notes) and overtones (hollow notes), and the resultant hexatonic scale

LOWER   UPPER   HEXATONIC SCALE

In this study, these fundamentals are always written as F and G, and the resultant scale is always written as F-G-A-B-C-D.[48]

The primary function of all the bows is to play melody. This melody is constructed out of the overtones, either by damping or amplifying them. The uhadi player damps the unwanted overtones above the melody tone; the umrhubhe player amplifies the desired overtone by shaping the mouth; the ikatari player uses stopping and bowing technique to focus on the desired overtone; the inkinge player uses shaping of the mouth, like the umrhubhe player. The Jew's harp, now rare but once very popular and sold in all the shops, is played also by shaping the mouth, and is used to perform umrhubhe songs.

Generally, it is the bow's role to lead the song. The uhadi player Nofinishi Dywili either says: "Ihadi liyahlabela ingoma"- "The uhadi leads the song", or "Ndihlabela ingoma ngehadi" - "I lead the song with uhadi". When she sings solo with the uhadi, then the bow leads and she follows with the voice: "Ndilandela

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[47]   The deep fundamental tones on the uhadi may become audible if the uhadi stick is long, and the calabash resonator is smaller than usual. I have such an uhadi, on which the fundamentals are audible.

[48]   This was the suggestion of Mr. Andrew Tracey of the I.L.A.M., to avoid the use of alteration signs (sharps, flats and naturals) as much as possible. Therefore, all transcriptions are transposed to the F - G position.

ingoma ngomlomo"   - "I follow the song with the mouth". When a bow plays, it nearly always leads the song. However, it is also possible for a bow to follow a song, as for example in the umrhubhe duet, song 39 below, in which one umrhubhe led and the other followed.[49] Uhadi, umrhubhe and ikatari may all be used in solo performance, and with a group of singers. In most songs, more than one may sing the leader part(s); in these latter songs some may sing the same line played by the bow.

The bow part is always cyclic, and it is always continuous. When the song leader's part is continuous from cycle to cycle, the bow plays this part (as a rule). When the song leader's part is not continuous, then the bow part is filled up to complete the cycle; the bow part may then become a composite of song leader's and song follower's parts.

As will be discussed in more detail below, one of the important principles of Xhosa song theory is the principle of harmonic equivalence found in much African music. Voices singing the same text in parallel polyphony are considered to be singing equivalent parts. In the Lumko district such parts are called iintlobo (singular uhlobo).[50] The bow overtones in fact form constant patterns of iintlobo, as may be seen for example in transcriptions 11, 14 and many others in the collection in Part 2. When a sung tone (e.g. low D) is not prominent enough in the umrhubhe sound,

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[49] These terms to lead (uku-hlabela) and to follow (uku-landela) a song are used as technical terms in the Lumko district. They, and other technical musical terminology, will be discussed in Chapter 5 below.

[50] Hansen 1981 builds a theory of harmonic equivalence based on the term izihlobo (s. isihlobo), meaning "friendly" or "relative" notes (see Hansen p. 683 etc). Unfortunately, Hansen does not give her source for this use of the word isihlobo, usually meaning a friend or relative. Repeated questioning in the Lumko district always brought the reply that the word is not isihlobo, but uhlobo, which means a kind, sort or variant of something; and that this word applies to the whole sung part, not just to a note. There is no word for a note or a tone in the Lumko district, and such abstract thinking would be quite out of character, as will be shown in Chapter 5. A number of short interviews on terminology have been included on the Lumko Xhosa music tapes (tapes Dargie 1981-1986), where it was possible to interview musicians during performance, and the term uhlobo/iintlobo is discussed several times.

it may be substituted by a more prominent equivalent tone (e.g. high D). This type of substitution may affect the apparent starting point of the bow melody-cycle, as Xhosa songs tend to begin high. These and a number of other principles of bow adaptation of songs are discussed in depth in Part 2 below, and related to the realisation of songs and bow versions of songs as shown in the transcriptions. For the moment, it is enough to note that the bow player constructs the bow part, which is always continuous because the rhythm must be kept up; which is either a version of the leader's part, or a composite of leader and follower parts; which is nearly always conceived melodically, although it can happen that the uhadi appears to have only an accompaniment and support role (as in song No. 7 below); and which, because of the overtone chords, establishes a harmony pattern for the song.

In order to play any particular tone, a bow must play the necessary fundamental. Hence there is a constant pattern of harmony, each tone being associated with either the upper or the lower triad. There is therefore a constant shifting between the upper and lower tonality patterns; so that the harmonic principle of Xhosa music is tonality shift. Bow harmony and tonality shift are the basis of harmony in the Lumko district, although some songs may only use pentatonic scale (F-G-A-C-D); and the tonality shift then becomes the chord I (F-A-C) to the open fifth II (G-D) (and not the triad II: G-B-D, as when hexatonic scale is used).

However, the voices are not considered to be bound to bow harmony and scale. As will be outlined in Chapter 6, in the voice parts certain tones are treated as consonant even across the tonality shift; further, non-harmonic tones are used; and so are frequent scale alterations, certain voice tones often being raised or lowered within the scale by about a quarter-tone - and that even happens sometimes when singing with a bow.

(ii) Methods of playing the bows[51]

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[51] Uhadi, umrhubhe and ikatari are all played on the accompanying video tape.

(a) Uhadi

The uhadi is held with three fingers at the lower end of the
stick, leaving the thumb and index finger free to grasp the
string if necessary (Example 8). As described in Example 8,
tones are damped or released as necessary for the melody, the
highest audible overtone being the melody tone. As the tone
range of the uhadi is limited, the performer may play a
parallel version of the melody within the uhadi's compass, as
happens in song 14 below, Inxembula.
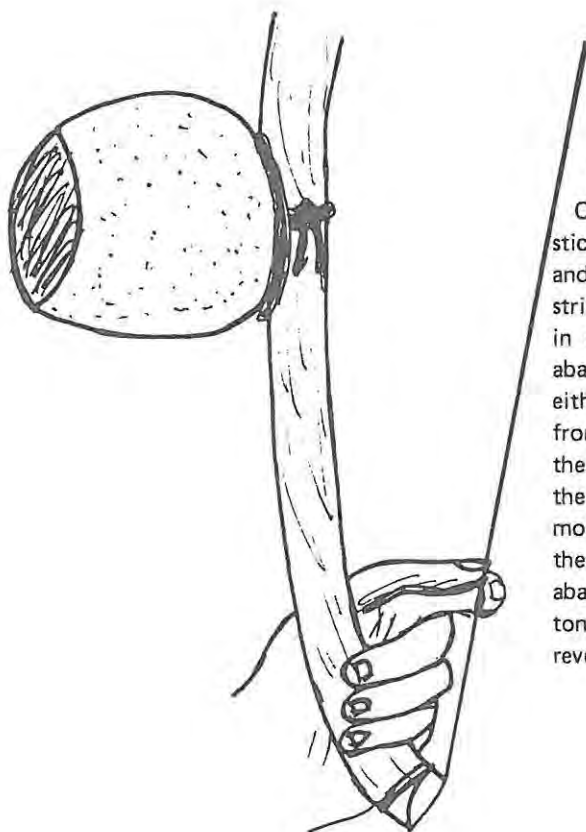
EXAMPLE 8

HOLDING THE UHADI BOW

One hand holds the bow at its lower end; the
stick is held with three fingers, leaving the thumb
and the index finger free to hold or release the
string. The string is held against the thumb-nail
in order to raise the fundamental tone . The cal-
abash is held to the player's breast, and is opened
either by turning the bow, or by moving it away
from the breast. The more open the calabash, or
the further it is from the breast, the higher are
the audible overtones (up to about the 6th har-
monic). As the melody descends, the player draws
the bow nearer or closes the aperture in the cal-
abash, thus damping the (higher) unwanted over-
tones. When the melody rises, the procedure is
reversed.

The uhadi is usually played by women, but some men play, and
also some of the older girls.

(b) Umrhubhe

The method of holding and playing the umrhubhe is depicted and described in Example 9 below.
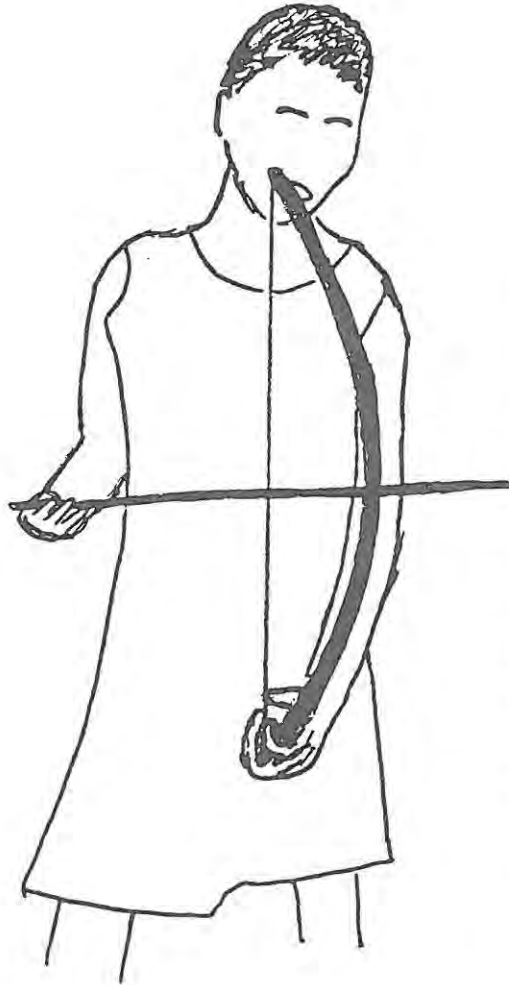
EXAMPLE 9

PLAYING THE UMRHUBHE

One hand holds the bow at its further end, holding the near end against the side of the mouth. The string is stopped with either the thumb-nail or the middle finger of the hand holding the bow. The other hand holds the umcinga, bowing it against the string, usually passing over the string and under the bow stick. The player amplifies the melody overtones by shaping the mouth, the bow stick pressing firmly through the cheek against the teeth. In order to produce good tone, the player may scrape the umcinga or rub it in the dust.

The player may also whistle out of the side of the mouth, while continuing to bow the string. The technique then is to play the leader part using overtones, and play the follower parts using both overtones and whistling (see songs no's 8, 27, 29, 30, 31, 38, in Part 2).

The uhadi player damps the unwanted upper overtones; the umrhubhe player amplifies the selected overtone. Kirby[52] classifies the umrhubhe or umqunge with string instruments whose harmonics are used in conjunction with their fundamentals to produce elementary polyphony. The umrhubhe does not produce only melody and fundamental tones, but in fact six-tone chords may be heard almost constantly at times. This is demonstrated by playing a recording at half speed, as is done with an umrhubhe performance of the song Nontyolo (No. 24 below), on Lumko music tape No. 43. The chords of overtones are heard constantly but faintly, and the amplified melody tone stands out above them. The apparent fundamental, the first overtone (the octave) is very audible at all times. Even when the umrhubhe player changes mouth shape to whistle, the overtone chords are audible as a rule.[53]

The umrhubhe is, to my knowledge, played only by girls and women in the Lumko district. Whereas, in solo uhadi performance, the player sings, the solo umrhubhe performer does not sing, and does not break to sing. Like the uhadi, the umrhubhe may be used to lead group singing, a good player producing a penetrating carrying tone.

As mentioned above, the Jew's harp may be played in the manner of the umrhubhe (although the scale is obtained without altering the fundamental). Whistling songs may also be performed on the Jew's harp, as on the umrhubhe. A performance of whistling songs, first on the umrhubhe, and then on the Jew's harp, recorded outside the Lumko district (at Elliot) but featuring songs also found in the Lumko district, is on Lumko music tape No. 87.

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[52] Kirby 1968, p. 196.

[53] The Lumko music tapes mentioned in this section are in the series (Recordings) Dargie 1981-1986.

(c) Ikatari

Example 10 depicts and describes how to hold and play the ikatari.
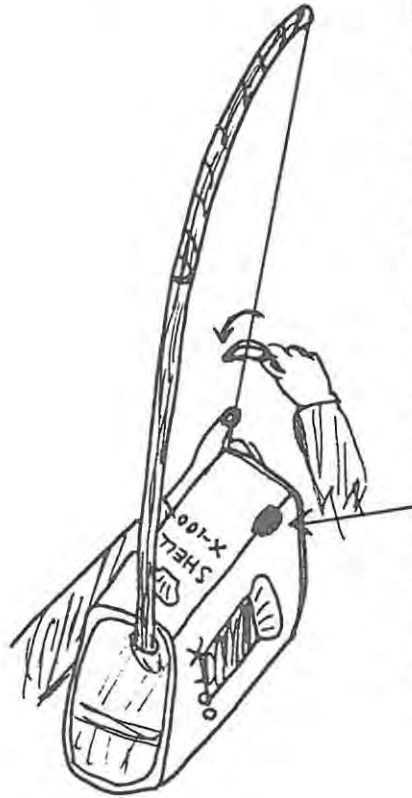
EXAMPLE 10

PLAYING THE IKATARI

One hand holds the resonator tin, at the corner to which the string is attached. The string is stopped with the side of the thumb (nail) when the upper fundamental is required.

The other hand holds the small bow (umtshoba), either bracing the hairs by pressure of the thumb, or by having one end tied or wound round the index finger. The hairs are rubbed in the patch of resin kept on the side of the resonator.

The melody is followed by bowing with the umtshoba in a circular motion, and by pressure of bowing and of stopping-thumb, and by position of bowing on the string.

A good ikatari player can produce a melody with remarkable clarity and consistency, considering the relative lack of control over the selection and amplification of overtones. The circular bowing motion, mentioned by Rycroft [54] and Kirby [55], is important. Bowing directly across the string does not activate the higher overtones, which respond to a bowing motion along the string. However, bowing only in this one direction would soon cut through the hairs of the umtshoba, hence the circular motion. The player learns the subtleties of bowing, positioning the bow on the string, and the amount of pressure necessary, in following the melody overtone pattern. The best ikatari player recorded for the Lumko tapes is probably Umlamli Dlangamandla of Ngqoko, who performed song No. 33 in the collection below.

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[54]   Rycroft 1966, pp. 95 to 98.

[55]   Kirby 1968, p. 216.

Ikatari is played by boys, usually of herd-boy age. One may sometimes see a lad standing on an anthill, minding his flock, and whiling away the time with ikatari. As with uhadi and umrhubhe, ikatari may also be used to lead group singing.

(d) Inkinge

The inkinge is held and resonated like the umrhubhe; the string is stopped with the (usually middle) finger of the hand holding it. It is played by plucking with a plectrum of ox-horn.

As mentioned above, this instrument is no longer found in the Lumko area.

D. CONCLUDING COMMENTS ON INSTRUMENTS

As will be pointed out carefully in Part 2 below, there are two main song-types in the Lumko district. One appears to be more in line with Nguni practice, the other reveals remarkable development of rhythm and polyphony beyond the usual Xhosa practice. Both types in fact show significant departures from "normal" Xhosa style. The second type, which shows even greater development in rhythm and in polyphonic parts, also seems to adhere more to bow-theory than does the former, more Nguni type. This may be another indication that these developments are due at least in part to San influence; just as it seems that the use of instruments, and especially bows, by the Xhosa, was learned from the KhoiSan peoples.

CHAPTER 4

UMNGQOKOLO OVERTONE SINGING, AND OTHER VOCAL TECHNIQUES

A.   Discovery of Overtone Singing in Africa

Among the rare features of the music of the Lumko district is the only known example of overtone singing in Africa. Overtone singing is known to be used in Asia [1], where the technique is to sing a fundamental tone, and produce a high melody above this fundamental by shaping the mouth: using vowel positions within the mouth, using a whistling shape within the mouth, and so on.[2]

No documentation of any traditional overtone singing in Africa had come to light, when on 9 December 1980, while recording a group of young girl singers at Sikhwankqeni, I realised one of them was producing chords, apparently in imitation of the umrhubhe bow, with which the same song (Umzi kaMzwandile, No. 11 below) had been performed shortly before.

The technique being used by that young girl was to produce unnaturally deep tones by singing in a forced way in the back of the throat. These deep and gruff tones are rich in overtones, and it was these patterns of overtones of which I became aware. It took a long time before I was able to sort out exactly what the singer was doing, and that only after a number of overtone singers had been studied.

B.   Uku-ngqokola as gruff singing

Overtone singing is one of the song styles called umngqokolo (vb. uku-ngqokola). The word itself seems to focus on the gruff quality of

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[1]   For example, in Mongolia, as described in Hamayon 1980.

[2]   These techniques were described at the Fifth Symposium on Ethnomusicology organised through the International Library of African Music, held at the Faculty of Music, University of Cape Town, August/September 1984. The speaker was the musicologist Tran Quang Hai, and he and his wife demonstrated Asian overtone singing techniques.

sounds. Kropf [3] gives a number of related words: I-ngqokongqoko is a rattling noise (or a stony place); uku-ngqokola is to whistle as boys do when herding cattle, and also "to sing in a hoarse bass voice, producing the sound far back in the throat, and keeping the mouth open"; i-ngqokolo is the whistling of boys; and i-ngqokozo is a stony place.

The verb uku-ngqokola is applied to various types of gruff singing. The form used by men is also called umbhayizelo. This is a kind of guttural vocal percussion, usually used with umbhayizelo or umteyo dance songs: these dance styles were discussed in Chapter 2, and typical songs are Nos. 44 (umbhayizelo) and 28 (umteyo) in the transcription collection, in which transcriptions of umbhayizelo vocal technique will be found.

Umbhayizelo vocal technique is deep, gruff and unpitched. Another gruff voice usage, performed by boys at umtshotsho, is called uku-tshotsha. Uku-tshotsha is gruff melody singing, the voice being pushed into a lower than normal register by singing in a forced way in the back of the throat. Woman may also sing in this way; when performed by a woman, this gruff melody singing is also called uku-ngqokola (women do not tshotsha). Examples of male uku-tshotsha and the female equivalent may be seen below in song 45 and in song 25 (line L 11) respectively. Neither uku-bhayizela nor uku-tshotsha/-ngqokola make use of overtones.

C.   Umngqokolo Overtone Singing

Two forms of umngqokolo as overtone singing are found in the Lumko district. Both forms are used only by females: the "ordinary" umngqokolo is used by women and girls, and the other kind, called by the performer "umngqokolo ngomqangi" is used only by one woman, the apprentice diviner Nowayilethi Mbizweni, of Dashe, Ngqoko.

In both forms of umngqokolo the performer produces gruff tones well below the normal female register by using a forced voice well back in

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3   Kropf 1915, p. 265.

the throat, as is also used in umbhayizelo and uku-tshotsha. These deep tones are then used as fundamental tones; they are rich in overtones, and the singer uses shaping of the mouth to select and amplify overtones for the performance of melody, as in playing the umrhubhe bow. In "ordinary" umngqokolo the performer's tongue is lifted towards the front of the mouth, and lips being kept open.[4] The overtone melody is faint, compared to the fundamental tones. Usually in this form of umngqokolo the performer uses three or four fundamentals: transposed to the F-G tonality shift position, these overtones are written as F, G, D and F'. These fundamentals may be seen transcribed in Example 11A below.

Example 11A shows part of the performance of the song Nondel' ekhaya, No. 25, by Nowayilethi Mbizweni and Nofirst Lungisa, from a recording of their performance in umngqokolo duet.[5] The main purpose of the singers is to produce melody; so the melody overtones are derived from whichever fundamental is most convenient. Thus the overtone A" may be derived from fundamentals F or D; C" may be derived from F or F'; D" may be derived from G or D. The melody is Xhosa hexatonic throughout, but the pattern of fundamentals is quite different from that which would have to be used in bow performance. The sound patterns move so rapidly that in order to solve exactly what is going on, slow speed play-back had to be used. Thanks to this, and good quality recordings, the resulting transcription can be offered with some certitude.

Umngqokolo ngomqangi is much easier to hear. Only two fundamentals are used, as in umrhubhe playing, and the melody overtones are of the same order of loudness as are the fundamentals. A solo performance of lines from the same song (No. 25), using umngqokolo ngomqangi, is shown in Example 11B also lifted from the complete transcription of No. 25. The commas indicate breathing - there is no break in the rhythm.

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[4]   Both forms of overtone singing, umngqokolo and umngqokolo ngomqangi, may be seen on the video accompanying this study, demonstrated by Nowayilethi Mbizweni and other women of Dashe, Ngqoko.

[5]   This recording was published on the tape Dargie 1981-1986 Lumko tape No. 84.

EXAMPLE 11 A   page 78 A

From Song no. 25   N O N D E L' E K H A Y A —— 3 : The UMNGQOKOLO duet ("Ordinary" Umngqokolo)
CLAP (slow pattern)   Leader (H): Nowayilethi Mbizweni. Follower (L): Nofirst Lungisa

H 1

OVERTONE MELODY

FUNDAMENTALS

L 1

OVERTONE
MELODY

FUNDAMENTALS

NOTE the use of four fundamentals (actual pitch usually down minor 3rd to semitone)

In The FAST PATTERN used here, the dance moves in the triplet pattern.

CLAP   (fast pattern)

DANCE

H 2

OVERTONE MELODY

FUNDAMENTALS

L 2

OVERTONE MELODY

FUNDAMENTALS

EXAMPLE 11 B   From song no. 25

page 78 B

NONDEL' EKHAYA — 6   UMNGQOKOLO NGOMQANGI
Excerpt from a solo performance (Nowayilethi Mbizweni)

Approximate starting pitch

Continuous performance: read from line to line: first — melody (overtones) & fundamentals, then melody only

Nowayilethi Mbizweni maintains that she is the only person to perform umngqokolo ngomqangi. In this style of overtone singing, the tongue is not raised. In the "ordinary" variety the overtones appear to be resonated between the tongue and the hard palate. In the "ngomqangi" type, the overtones are resonated (apparently) at the back of the mouth.

"Uku-ngqokola ngomqangi" means to "ngqokola" with or like umqangi. Umqunge was a name used for the umrhubhe bow, found by Kirby in Mpondoland.[6] Professor H. Pahl, the editor of the Fort Hare Xhosa Dictionary project, told me that he had a recollection of the term umqangi also being used for the umrhubhe bow.[7] If the term umqangi does originate with a musical bow, it has come down to the form of overtone singing via an unusual intermediary. The word in the Lumko district (and also among the Thembu of Queenstown district) is used for a certain beetle which buzzes loudly. Naughty boys impale this beetle on a thorn and then hold it in front of the mouth as it buzzes franctically, trying to fly away; and they then play melodies by shaping the mouth, using the beetle's buzzing as fundamental tone(s). Nowayilethi says that she got the idea for umngqokolo ngomqangi from this method of "playing" the umqangi beetle. Her ngomqangi overtone singing bears a remarkable resemblance to playing the umrhubhe bow, which may well have given its earlier (San?) name to the unfortunate beetle.

Like the umrhubhe and other bows, umngqokolo may be used to lead a song; it may also be used by song followers. One performance of song No. 25, Nondel' ekhaya, featured five umngqokolo singers (the leader was Nowayilethi Mbizweni), of whom as many as four "ngqokola-ed" simultaneously. The entire performance (by thirteen women) lasted some 25 minutes.[8]

Like many of the special techniques favoured in the Lumko district, including use of musical bows, the more highly-developed forms of

6   Kirby 1968, p. 239.

7   Interview at Fort Hare, 27/2/1985.

8   This performance is published on Lumko tape No. 105.

cross-rhythm, the multiplicity of follower parts called "izicabo", umngqokolo also tends to be used with songs of the type-family of song No. 11 below (Umzi kaMzwandile). In the present collection, songs Nos. 11, 23, 25, 26 and 28 feature umngqokolo overtone singing.

D.   Other Vocal Usages

Humming is called uku-mbombozela and also imbuyo. Humming techniques feature in many songs.   Perhaps the most striking use of ordinary humming is by Nofinishi Dywili, the uhadi player;   in her performance of song No. 14 (inxembula) the humming passages may sometimes be heard to resonate within the calabash resonator of the bow.[9]

A special type of humming is sometimes used, especially in songs used for the Intlombe yabafana. This humming, which imitates the sound of the rock-pigeon, is called uku-vukutha (after ivukuthu, the rock pigeon).   It may be heard and seen transcribed in song 22 below (uNankolonga).

Cries, ululation, animal and bird calls may also be used in the performance of songs, as the spirit moves. Men like to use forms of vocal percussion beside the umbhayizelo type: gruff expulsions of breath, gruff utterances such as "Hi!", and so on.

The normal singing voice usage varies from a gentle, soft voice (as used by Nofinishi Dywili) which is softer than the murmuring of the uhadi bow, to a full, carrying out-door tone (as used by the same singer) which can lead large groups of singers in the open air. The voice is usually particularly well placed, the result being more nasal than the singing voice usually favoured by Western musicians. Sometimes a singer may heighten this nasal tone, as used in line L 2 of song No. 3 below (ICamagu livumile).

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[9]   This may be heard in the performance on Lumko tape No. 43.

CHAPTER 5

XHOSA TECHNICAL UNDERSTANDING OF XHOSA MUSIC

A.   Introductory Remarks: Xhosa Conceptualisation

Problems of translation and conceptualisation may easily bedevil any
Western attempt to understand how African people talk and think about
such a complex subject as music. The people of the Lumko district,
traditionalists (amaQaba) and the "school people" (abaGqobhoka), do not
think in the Western way. Patterns of abstract analysis, which are
made so much a part of being a Western educated person, simply are not
used, and certainly not in the Western way, by the AmaGcina and others
of Ngqoko and Sikhwankqeni.

Perhaps a good example is the attitude towards illness. There is a
large modern hospital (Glen Grey Hospital) within walking distance of
Ngqoko, and people of the villages use the hospital and the medicines
and treatment given there. Nevertheless, traditional attitudes still
remain.   Illness is not yet conceived as being caused by anything so
abstract as germs and viruses (although the next generation may think
in that way). Illness is inevitably seen as being caused by people,
either the living-dead, the ancestors (izinyanya, etc.), or by
malevolent living persons (witches - amagqwirha, or ill-willed
neighbours, family members, etc., using poison or evil medicines
obtained from witches, or other malevolent forces)[1].   The primary
answer to illness is to enlist the aid of a diviner to divine who the
person is who is causing the illness. Persistent illness is often
interpreted as a call from the ancestors to become a diviner (i.e., a
medium through whom the ancestors can communicate with the living).

Perhaps a classic example of this type of thinking may be seen in the
case of Nosinothi Dumiso, the uhadi player of Mackay's Nek village, who
performs the version of Ntsikana's hymn transcribed as No. 61 below.
After recording her in 1981, I asked her when she had learned to play
the uhadi. Her reply was that she had never learned, which of course

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[1]   See Hammond-Tooke 1974 B (regarding African attitudes in
general) and Hammond-Tooke 1970 (regarding the Xhosa).

appeared an amazing statement to me. I asked her then, how it came about that she does play the bow. Her reply was that she became ill, and began to go blind in one eye (since then her sight has deteriorated much further). This was interpreted as a call from the ancestors that she must become a diviner (-thwasa). The way she chose to become a medium was to take up playing the uhadi. Thus both her illness and her playing of the bow were considered primarily as due to the ancestors; how she had actually learned to play the uhadi was irrelevant. Further questioning made it clear that as a young girl she had seen and observed carefully the older women playing uhadi, and had made one for herself and taught herself to play it in the way that the others played.

The Western attitude to language is often expressed in such phrases as "what is your word for ...", or "how do you say in Xhosa...". The danger in this kind of questioning is that the respondent, being usually a very polite person, will produce an answer, which in some way has relevance to the question, but which may be badly misunderstood. Here is an example of this kind of experience:

On 22 November 1983 I interviewed Nofinishi Dywili, the uhadi player and song leader of Dashe, Ngqoko, on musical terminology. I asked her, with the assistance of one of the Lumko Xhosa-speaking nuns (who was born a Zulu, but has long worked among Xhosa speakers), whether there was any word for "to move rhythmically", illustrating my request with appropriate gestures. Nofinishi produced the word "uku-dlisela".

Consultation with the dictionary [2] indicated the root -dla (eat), so the word seemed to mean something to do with feeding. Further questioning of people elicited two meanings for uku-dlisela, one meaning to take cattle to pasture, the other meaning "to be proud". Neither seemed to have any relevance to Nofinishi's use of the word, until I happened to ask Mr. M. Manisi (performer of songs 10 and 32 below) to show me how to be "proud" in this way. He at once thrust out his chest, thrust out his elbows at his sides, put on a huge confident grin, and strutted about exactly in the manner of a dancer showing off. Nofinishi had answered my question to her satisfaction.

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[2] Kropf 1915, pp. 82 and 79.

B. **Gestalt** Perception

The concise Oxford Dictionary [3] defines Gestalt as "Perceived organized whole that is more than sum of its parts, e.g. a melody as distinct from the separate notes of it". One could hardly find a better definition of the musical perception of people like Nofinishi Dywili and Nosinothi Dumiso. There are simply no words in use in the Lumko district (outside of church and school) to express abstract concepts such as music, melody, (music) note, rhythm, beat; and a number of words used for such concepts in dictionary or in school are understood in quite different ways in local usage. There is very good reason to believe that word usage and conceptualisation in (the older people especially of) the Lumko district give an insight into the true and original Xhosa language - call it ur-Xhosa. There is no doubt that in this district certain words have found their way into Xhosa (apparently from the San), which are not used among other Cape Nguni. But words found in wider use are understood (I believe) in a more authentic sense.

For example, take the word umqambi, taught in the schools as meaning a composer of music[4]. Kropf[5] gives the word as ing-qambi, meaning "a composer of native dance-songs". Kropf's definition may be misleading to the Western mind, but it is closer to the truth. Ing-qambi or um-qambi is a composer of songs - iingoma; which in the Xhosa understanding is quite different from being a composer of music. Mrs. Mampondo Makhitha, an elderly woman of Sikhwankqeni employed at Lumko mission in 1984, called umqambi an "umchazi wengoma"; and Mrs. Maggie Kape of Ngqoko, who speaks Afrikaans, explained in that language that uku-chaza means to prepare words for a song. This insight gives a quite new meaning to the term umqambi - it is someone who composes song texts. The focus is taken off the abstract (music) and turned on to what is concrete (the text); so that umqambi is not necessarily someone who composes new music in the Western understanding of the term.

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[3] Sykes 1976, p. 445.

[4] E.g., Fischer 1985, p. 113.

[5] Kropf 1915, p. 347.

The music of the song (ingoma) is something inseparable from its text, in this use of language. The song is a gestalt - a whole, but which is focussed primarily on its concrete and human elements.[6]

This gestalt perception may be seen particularly in methods of teaching songs. In 1984 Lumko Institute employed Nofinishi Dywili to teach one of the nuns (a Sotho born in Eastern Transkei) to play the uhadi. Nofinishi entered the room, sat down on a cushion near Sister, and without one word of explanation began to perform uhadi songs (beginning, without any concern about proprieties, with a song about whores - Inxembula, No. 14 below, her favourite song). Poor Sister, who was school-educated, unfortunately never got into bow-playing, even after months of lessons. She just had no idea how to get into Nofinishi's method of communicating the skills.

However, the realisation of how songs are taught traditionally led me to try an experiment (this was in 1980/1). One of the projects of Lumko music department has been to introduce the use of marimbas into African church music. These instruments are tuned to the hexatonic bow-scale (in two positions), and can accompany both Xhosa and Afro-diatonic music. Marimbas are unknown traditionally among the Nguni of South Africa [7], so it took me some eight months to train the first team of youngsters to accompany a whole sung Mass. When the nearby mission at Mackay's Nek bought a set of marimbas, I recommended the priest to get our boys to teach players for him. I had used teaching based on

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[6] It is beyond the scope of this study to give a critique of the use of terminology in Hansen 1981. Hansen makes great use of certain terminology: isihlobo may mean a "harmonically equivalent" (or friendly) tone (p. 753): ingqongqo may mean "the fundamental regular beat in music" (p. 756): ingoma means "a song, music" (p. 756). Hansen does not give her sources for the interpretation of these words. I cannot believe that these are traditional interpretations. To build theories of harmony and rhythm on the interpretation of terms in such a way, as is done in Hansen 1981, is to attribute thought processes to people, which have been imposed from without through mission and school, and which can cloud the understanding of the original meaning of the terms. In the Lumko district ingoma only means a song, ingqongqo means the ox-skin beaten as a drum, and isihlobo has no use whatever in song: the term used is uhlobo (which will be discussed below).

[7] The fact that marimbas were totally strange enabled them to escape much of the Xhosa main-line church prejudice against drums and traditional instruments.

abstractions: "The chords are C-E-G etc."; "hold the stick like this", and so on. I suspected that traditional methods would work much better, the idea being to let the new performers experience the music as a whole, to use traditionally highly-developed sense of perception to absorb the skills directly without the intermediary of "teaching". At the end of a week-end, six players had made a start at Mackay's Nek (taught only by our boys, all of Ngqoko, in my absence). A few weeks later our boys were again "borrowed" for a week-end, and that was the end of the teaching. Some months later the mission at Qoqodala to the north of Mackay's Nek bought marimbas, and the Mackay's Nek group taught the Qoqodala players.

The success of this experiment has been repeated again and again all over Southern Africa, as marimbas have now spread to about a hundred Catholic "missions".

All this seems to prove two points - (a) that Gestalt learning/teaching is truly African; and (b) that African traditional conceptualisation is not abstract but concrete. One may take a further step and say it is concrete in a human way: the focus is on what is human and what is done by humans.

C.   Focus on what is Human

Music is an abstraction; a song is something performed by people. Hence Nofinishi Dywili and her fellow musicians have no word for music, but a song is called ingoma.[8] Song terminology focusses on the activities of people concerned in the production of the song. In a sense, one could even say there is no word for "to sing". All the words meaning "to sing" have some added note focussing on the particular activity designated by the term. Thus uku-hlabela means to

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[8]   The stem -ngoma is found in many African languages, meaning song or drum or related terms. The etymology of Xhosa musical terms deserves a more in-depth study than can be given in this dissertation.
Similarly, it was decided not to include a glossary of musical terms in this study. Hansen 1981 has such a glossary: and the new Fort Hare Xhosa Dictionary is due to be published in toto within a few years. My contribution here is to try to focus on the correct understanding and interpretation of terminology, as well as to air the important new terms which have surfaced in the Lumko valley.

lead a song; uku-landela (which means to follow in general) is used as a technical musical term, to follow a song, and the term uku-vuma (literally, to agree, therefore also to "agree to" - to follow a song) is used equivalently to uku-landela, although uku-landela is used more frequently. Uk-ombela means to sing with clapping, which is the role of the females at umtshotsho and at intlombe yabafana, and of all those who sing while others dance. Uku-xhentsa means to dance (in general, and also those styles called uku-xhentsa or umxhentso as described in Chapter 2); but uku-xhentsa implies more than just to dance; it means to take the dancer's role in a song, i.e. including all the functions going with that role, dancing, joining in the singing at will. The dancers, e.g. the boys at umtshotsho, are not considered to -ombela when they are dancing; one could say that they -landela the song; but uku-xhentsa does include this note.

One can see therefore that uk-ombela and uku-xhentsa (in some contexts) are correlative terms. Taken together they cover the full human participation in certain songs. A further derivative, uku-ombelela describes the role of those who -ombela the song; they -ombela the song, they -ombelela it for the dancers.[9]

Western influence may be seen in the use of the word uku-cula, used in school and church for "to sing" (nouns um-culo = music, i-culo = a (school or church) song or hymn)[10]. Kropf[11] gives uku-cula as: "to sing; orig. used of little songs". My suspicion is that these "little songs" were performed without dancing, and that therefore, the missionaries decided it was acceptable to -cula in church, but not to sing in any way that involved body movement. Therefore, the term has been bent to mean "to sing while keeping still". In the Lumko district uku-cula is applied to singing in school or church, including Zionist church singing (which does use drums, rattles and body movement, in fact). Uku-cula has lost any traditional meaning it may have had.

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9   Kropf 1915 gives uku-ombelela as "to sing or beat the drum for" - p. 315. Kropf also includes the notes of both singing and dancing in uk-ombela, but this is not the way the word is traditionally used in Ngqoko.

10   See Fischer 1985, pp. 589, 395, 605, 286: Fischer gives "music for the voice" as iculo, and for "sing" gives only -cula.

11   Kropf 1915, p. 67.

D.   Technical Musical Terminology in Xhosa

Provided the terms are understood in the correct way, i.e., not as abstract terms, but rather as concrete (i.e. existentially perceived concepts), it is clear that through terminology one may glimpse the Xhosa technical understanding of Xhosa music.   Terms like uku-hlabela and uku-landela are technical terms.   As such, they not only focus on an activity, but may go beyond the activity in the way they are used. This may be seen in the use of the word uku-hlabela, to lead a song. One could interpret the term as meaning "to perform the duties of song-leader".   The song-leader (um-hlabeli) does not simply begin the song; the leader must continue to lead the song throughout the performance. If one leader falters, another must take over at once, or else the song founders.   The term uku-hlabela is also applied to an instrument leading a song.   If the uhadi player leads a performance, then the player will say (as said by Nofinishi Dywili) either "Ndihlabela ingoma ngehadi[12]" - "I lead the song with uhadi", or "Ihadi liyahlabela ingoma" - "The uhadi leads the song".   It can be seen therefore that through the terminology the instrument is quasi-personalised.

Through the way the term is applied it can be seen therefore that a step is taken into the abstract - via the concrete.   On the one hand the instrument is "personalised", but on the other hand, the song is abstracted in that it can be performed by an instrument which does not perform the text, but performs melody, rhythm and harmony.

One may see this process of application and abstraction in terminology in the use of a most important local term, which appears to have come from the San.   The San word from which the term may derive, may be /nabbe (ncabbe in Xhosa orthography).   According to Bleek's Bushman Dictionary[13], /nabbe means to scold.   The word used in the Lumko

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12   Ngehadi - ihadi: as mentioned in Chapter 3, the stem -hadi is treated as a class 3 noun in the Lumko district and therefore the instrument is called not uhadi (as a rule) but ihadi.

13   Bleek 1956, p. 342:   in the attempt to try to find if the term uku-cabela had any San antecedent, I consulted Prof. D. Fivaz of the Department of African Languages at Rhodes University (in November 1986), and he discovered and suggested /nabbe as a likely etymological source.

district, and used also by the Thembu of the Queenstown area, is <u>uku-cabela</u>.[14] This word is not used by other Xhosa speakers, and was not known to Professor H. Pahl and his helpers preparing the new Xhosa Dictionary at Fort Hare.[15]

The Rev. Wilberforce Nkopo, rector of St. Philip's Anglican Church in Grahamstown, is a Thembu who grew up in the Queenstown district. He describes <u>uku-cabela</u> as "to paint black spots on someone". In other words, to defame somebody, but with overtones of light-heartedness and mocking. The word may well include connotations of scolding, of "telling someone his fortune". This is the ordinary, conversational use of the word.

To <u>-cabela</u> somebody in song means either to shout something about the person, or to sing something about him. A typical <u>-cabela</u> is the title line of song 25 below, <u>Nondel' ekhaya</u>, which has the alternative title <u>uVedinga</u>.[16] "<u>Nondel' ekhaya</u>" - "Married at home" - is the euphemistic nickname given to a woman who has children but no husband. There once was such a person, called "Nondel'ekhaya", living in Ngqoko, who was supposed to be stingy with beer. The title line of the song goes: "He! Nondel' ekhaya, wath'utywala buphelile" - "Hey, Nondel'ekhaya, she says the beer is finished": a typical <u>-cabela</u> text.

The step is then taken to apply the term <u>-cabela</u> to improvising any new text line of a song, whether it mocks or scolds anyone or not. These text lines are then called by a noun derived from <u>-cabela</u>: they are called <u>izicabo</u> (s. <u>isi-cabo</u>).

The next step in word usage is to call all the variant text lines of a song <u>izicabo</u>. These may be lines improvised by the song leader, and which all fit the same position within the rhythmic cycle, and which are all based on the same melody patterns or their harmonic

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14   The Xhosa <u>c</u> and the San letter <u>/</u> both stand for the same sound, the dental <u>click</u> consonant.

15   Interview with Prof. H. Pahl and assistants, 27/2/1985.

16   These titles and other song texts are discussed in the comments accompanying the transcriptions below.

equivalents. Such izicabo are the lines called H1 through H7, in the transcription of song No. 6, Part 1, below in Part 2 of this study(see Example 11 A/B in Chapter 6). All the H lines are sung by the song leader, all begin at about the same beat, all follow a similar melodic pattern and fit themselves to the rhythm and beat pattern in a similar way.

Izicabo may also be sung by the song followers. For example, in song No. 24 below, the leader may all through sing the title line, while the followers switch merrily from one L line to the other. These follower lines may begin at different points within the cycle, and, because they use variant texts, tend to use different melodies, suiting the melody to the patterns of speech tone.

Once again abstract conceptualisation is implied when instruments enter. An umrhubhe bow player performs the izicabo of the song. In an umrhubhe whistling song (such as Nos. 8, 27, 29, 30 and 38 below) the player whistles the izicabo of the song-followers. It can be seen therefore that by implication the term izicabo contains the notion of melody, because the bow cannot sing the text, but the izicabo are identified by the melodic patterns. In this way it can be seen that izicabo is a technical term, whose use gives insight into the performers' understanding of their music.

The final step in the use of this term is twofold: the term izicabo is applied to all song lines using variant texts, whether improvised or long in use; and the term uku-cabela not only means to improvise texts, but it is also used for singing through the patterns of izicabo. As the singers express it: "Ndicabela izicabo ngezicabo" - literally "I -cabela the izicabo through the izicabo" meaning "I sing through all the variant text-lines of the song".

It is clear therefore that numerous new meanings, connotations and implications arise through the use and development of song terminology.

The izicabo are the song lines using variant texts. Polyphonic parts using the same text, sung simultaneously in parallel using harmonic equivalent placement of pitch, are also frequently used. These parts

are called iintlobo (s. uhlobo)[17]. Iintlobo means sorts or kinds or variants of something. The use of the term implies that on the one hand two singers singing the same text at the same time are in fact singing the same part, but that because they sing it at different levels, they are also singing something different. Iintlobo may be seen in many of the transcriptions below; see for example the lines L 2a, L 2b and L 2c in the transcription of song No. 6 (Part 2); line L 1 in song 15; lines L 2a, L 2b and L 2c in song 18, inter alia.

What is of particular interest to this study is the following: the practice of singing parallel iintlobo parts is fairly general in Xhosa music; and the term uhlobo is a word common to Xhosa speakers everywhere. However, it seems that no Xhosa musicians apart from the abaThembu (and maybe not even all of them) use the multiplicity of overlapping parts to the extent found in Lumko district, and called izicabo. The question posed here is: is it only the term which came from the San, or is it possible that the practice of uku-cabela and the great variety of izi-cabo used in the songs of Ngqoko and Sikhwankqeni was also inherited from the San? I am inclined to answer "Yes".

E.   The Technical Musical Terms of Lumko District

As far as possible in the music transcriptions and in writing about the songs in this study, I will try to adhere to Xhosa terminology, as used in the Lumko district. Certain abbreviations used in the scores must be mentioned first.

Song structure is always built out of leader and follower part(s). In every song, particularly those with many izicabo (such as song 11), the song leader may use any of a (large) number of lines; in which case the lines are simply numbered. In songs in which the leader uses certain line(s) and the follower(s) use other(s), the leader lines are marked H (for Hlabela), and the follower lines are marked L (for Landela).

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[17]   As mentioned above in footnote 6, the term used by Hansen 1981 for a "harmonically equivalent tone" is isi-hlobo. Repeated interviews with musicians and elderly people of Ngqoko drew always the same response: the term is not isi-hlobo (pl. izi-hlobo) but u-hlobo (pl. iintlobo). Also the term does not apply to an individual note or tone, for which there is no term, but to the whole line sung in parallel equivalent harmony.

All songs using Xhosa style use tonality shift harmony. Certain songs seem to focus more on the lower tonality, and others more on the upper tonality. The musicians themselves make no terminological distinction between these types. However, it seemed useful to have some way of describing them, so terms were borrowed for the purpose. In order to play the upper tonality, a bow player must stop or hold the string; in order to play the lower tonality, the bow player must release or open the string. Songs which appear to focus on the upper tonality are therefore said to be in the held ("-BAnjiwe") mode; songs which appear to focus on the lower tonality are said to be in the open ("VUliwe") mode. These modes are abbreviated to BA and VU.[18]

Nofinishi Dywili, like her fellow-musicians of the district, describes her songs as iingoma zesiXhosa - Songs of Xhosa culture. The terms ingoma (song), -hlabela (lead), -landela (follow), -vuma (also follow), have been discussed as musical terms. Umhlabeli is a song leader, umlandeli or umvumi is a song follower.

Uk-ombela and uk-ombelela (to sing with clapping, and to sing and clap for someone to dance etc.,) have been discussed. So also have the terms for dancing and dancing styles, and the terms for song classification and rituals and ceremonies involving singing - in Chapter 2 above. The term umqambi (composer of song texts), also called umchazi wengoma, has been discussed. So too have the terms iintlobo (parallel parts using the same text) and izicabo (overlapping parts using different texts), and so has the verb uku-cabela (either to improvise new texts in a song, or to sing through the izicabo). The school/mission terms uku-cula (to sing while keeping still), umculo ("music") and iculo (a hymn or school song) have also been discussed.

The names of the various instruments, and the names of the parts of the bows, were discussed in Chapter 3. Terms for playing the instruments are: uku-betha ihadi (to beat=play the uhadi); uku-khalisa umrhubhe (to play=make cry the umrhubhe); also uku-betha (to beat) is used of various instruments played by percussion - ingqongqo, igubu,

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18   This was at the suggestion of Mr. Andrew Tracey of I.L.A.M.

isitolotolo (Jew's harp) etc. However, uku-dlala iintonga (lit. to play sticks) is used for "to beat sticks" as men do when singing uSomagwaza as they bring home the initiates (see song 15). To clap hands, whether or not for music, is uku-qhwaba.

Terms for the various vocal techniques were discussed in Chapter 4. Some vocal terms not given in Chapter 4 are: uku-yeyezela (to ululate); uku-tsholoza (a style of singing used at girls' initiation;[19] uku-buya (n. imbuyo) (humming).

Terms referring to skill in singing are: iciko (one who sings correctly); iyilo (one who sings incorrectly); uku-bhuda ingoma (lit. to make the song wander as if in delirium =) to sing incorrectly; uku-nxhama means to rush (the song) - unganxhami means don't rush, sing steadily; uku-zekelela means to sing slowly and indistinctly.

A deep voice is izwi elikhulu (= a big voice), a high voice is izwi elincinci (= a little voice).

The term uku-dlisela (lit. to be proud, meaning a certain dancing posture) has been discussed.

It frequently happens that a song is in two or more sections; this can be because in effect it becomes another song, or because it undergoes some rhythmic change, and so on. To change to the next part of a song is described as follows: uku-jika ingoma means "to turn the song", which is what the leader does at the uku-jikwa kwengoma - the turning of the song; the leader will say "ndibuya" - "I'm turning or coming back" to describe what she is doing at this point.

Other terms used are: uku-dibana - to meet: used when the pitch of instruments or voices agree; on one occasion when an umrhubhe bow was pitched too high for her to -landela with umngqokolo, a singer said: "Umngqokolo nomrhubhe awudibani" - "The umngqokolo and the umrhubhe do not meet". On another occasion when the pitch had got too high, the

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19   To date I have not managed to record any songs using this technique, although Nofinishi Dywili has mentioned it. A song using it is called umtsholozo.

comment was: "Unyukile. Ngoku siyakhameka" - "She has gone up (too high). Now we are getting hoarse".[20]

F. Concluding Comments on Terminology

Through the terminology as used in the Lumko district, an insight is given into technical attitudes and understanding of the music. The terms which are absent are perhaps as revealing as those which are in use. How is it possible that people who use such highly-developed rhythm, harmony, polyphony, such variation in scales, who are so aware of the overtones of bow and voice, how is it that these people use no terms for these realities? I feel we could be sure that, if there was a need to develop an abstract terminology, people would do so. It surely is revealing that such a height of musical art can be reached without evidence of abstract-analytical thinking - except insofar as thinking is focussed on what is human. There is a well-known Xhosa proverb which says "Umntu ngumntu ngabantu" - "a person is human through other people". It would be difficult to imagine anything more truly human than the music of Nofinishi, Nowayilethi and their fellow-villagers.

Through the terminology once again, hints of San influence emerge. The following musical terms may be unknown outside the Lumko district (and perhaps among the surrounding AmaGcina and other Thembu):

-cabela; isi-cabo; umngqokolo (as overtone singing); umngqokolo ngomqangi; -gqutsuba; -galanga; -ngqisha; iingcacu or iingcaca.

It must be significant that nearly all these terms are click-words (all except -galanga, which means the same as -gqutsuba or -ngqisha). They are terms for:

The multiplicity of overlapping song parts on a scale unknown among other Nguni; the only known examples of overtone singing in Africa; a

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[20] These sayings may be heard on Lumko tapes 84 and 105 respectively. As far as possible discussion using technical terms or about such terms has been included in the published recordings. (As usual, "Lumko tapes" refers to the series Dargie 1981-1986 in the recordings list).

dancing style similar to that used by the San[21], but also used by other Cape Nguni; and a form of leg rattle apparently not described elsewhere in South Africa.[22]

Somehow the coincidence of rare terminology being used for rare practices should be accounted for, if possible. The fact that nearly all the terminology uses the KhoiSan clicks is most significant.

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[21] I am referring in particular to the practice used at umtshotsho (and other events) of females singing for males to dance. For evidence that this was used by the San, see Kirby 1936 A, and more especially Kirby 1936 B, p. 390, where Kirby says: "In these ... (the dance songs) ... the singing is executed by women and girls, while men dance": and he goes on: "... or (the singing is executed) by women and girls, while women dance", as may also happen at certain dance events in the Lumko district (e.g. when female diviners and diviners' apprentices dance).

[22] Evidence of the use of both this type of leg-rattle and the term for it (iingcaca) among the Ngqika has in fact come to light orally in December 1986. See footnote 5 in Chapter 7 (p. 132).

CHAPTER 6

MUSICOLOGY

In the previous chapter an attempt was made to present a Xhosa technical understanding of Xhosa music, through terminology, and through insights obtained by examining Xhosa conceptualisation, methods of music teaching and learning, focussing on the use of a Gestalt perception of song and matters relating to song: a perception relating primarily to what is existential and human. In this chapter a more essentialist approach is adopted, to examine the music in the more abstract methods of musicology.

Nevertheless, as far as possible the patterns of Xhosa thinking and the Xhosa approach will be adhered to, as the musical style elements of the songs are examined. The schema is as follows:

A. The relationship between speech and song.
B. Melody and scale.
C. Harmony: bows and people.
D. Rhythm.
E. Polyphony: iintlobo and izicabo.
F. Song structure: including song texts and song form.
G. Instrumental roles and adaptation.
H. Song Performance.

To a large extent, this chapter will be a summing-up of findings from the analyses of transcriptions in Part 2. Only the material on speech tone and sentence intonation has not been discussed elsewhere in this study.

A. THE RELATIONSHIP BETWEEN SPEECH AND SONG

In the late 1960's Oswald Hirmer, now a colleague on the staff of Lumko Institute, then a missionary in Indwe, began experimenting with using speech-tone as a means of musical composition, by getting Xhosa children to shout song texts, and then to turn the texts into song by hearing the tones in the shouting.[1] When I began to run composition

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1   Hirmer describes this technique in Hirmer and Dargie 1976, pp. 16 to 19.

workshops for producing new church music for the Catholic Church, I carried the experiment further by getting groups of musicians to go from speaking texts to singing them. This method has been very successful. On no single occasion has it failed to produce a composition of sorts - some of less but some of higher quality. Some of these group speech-song compositions have spread far and wide in their respective language areas; and in every instance they have served the main purpose - of teaching people to compose by working in groups. In this way African musicians are freed from the attempt to limit composition to paper-work, the tape recorder being an invaluable helper. Living compositions growing out of the living languages are now spreading within the Catholic African churches in Southern Africa (the method has been used in South Africa, Namibia, Swaziland and Lesotho, so far in 19 African languages).[2] The basic principles of the method are very simple - to allow the rhythm and melody of a new composition to grow out of the accents and tones of the words.

There is no doubt that song grows out of speech, but it is also clear that there is no slavish correlation between melody and speech-tone. Rycroft pointed this out regarding the Nguni languages.[3] Sung melody is influenced by both speech tone and musical factors. As Johnston puts it regarding Tsonga sung melody:

> "The musical characteristics of the initial "statement" of a
> Tsonga song are considerably influenced by the rise and fall of

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[2]   The methods of group composition, both as teaching method and as a method of composition, are described in Dargie 1983, and also in Dargie 1981. The latter was presented at a symposium at which the speech-song method of composition was demonstrated with the co-operation of those attending. To date about a thousand compositions have been produced and recorded at music workshops which I have conducted, and published by Lumko Institute in the tape recording series Dargie 1977-1986 A. As recently as 20 October 1986, the Most Rev. G.Z. Wako, Catholic archbishop of Khartoum in Sudan, wrote to Lumko music department to say that he has used the methods described in the handbook Dargie 1983 with success in music workshops in his diocese.

[3]   Rycroft 1971, p. 224. Amy Starke (Starke 1930) tried to discover direct relationships between speech-tones and melodic intervals in Xhosa songs. Her results are inconclusive, not only because there is some doubt about the genuinely traditional quality of the Xhosa songs she studied. As Rycroft points out, the relative and variable nature of spoken pitch in Nguni languages precludes the possibility of any inflexible speech-tone-melody relationship.

Tsonga speech-tone, and by the length and rhythmic stress of the syllables. Once melody and rhythm are set, subsequent 'statements' may be a product of both linguistic and purely musical forces".[4]

Blacking has an almost identical finding regarding Venda music: "The speech-tone patterns of the initial words of a song may provide the germ of its rhythm and melody, but ultimately they are subordinate to musical factors".[5]

Blacking on two occasions gives lists of principles for the relationship between speech-tone and melody in Venda music.[6] Principles relating to Nguni speech and music may be discerned in Rycroft [7], as follows:

(i)   In Nguni bow and solo songs, the overall flow of vocal melody follows the pitch contours of speech more closely than is the case with group songs, where more melodic stylization often overlays the text.

(ii)   In spoken Nguni two tonal levels of relative pitch are observed, and certain syllables may glide from one to the other.

(iii)   The patterns of relative pitch from syllable to syllable fit into the general overall falling pattern of sentence intonation. While the successive relationships between pitches is preserved, the overall effect is of a falling in tone from the beginning to the end of the sentence. This overall falling pattern may be broken up into several shorter descending contours within the sentence.

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4   Johnston 1982, p. 401.

5   Blacking 1982, p. 505.

6   Ibid., and also Blacking 1967, pp. 167 - 171.

7   These principles are derived from Rycroft 1971. Hansen 1981 bases her discussion on speech-tone and melody in Xhosa (her Chapter 6) on this article by Rycroft, relating her findings to Starke 1930.

(iv)   In solo bow-songs, the descending sentence-intonation contour
         seems to be faithfully followed. In group songs, however,
         there seems to be much greater melodic latitude: the
         relative speech-tone within words tends to be retained, but
         the sentence intonation is not necessarily observed.

(v)   It seems permissible for a high syllable at various points in
         the phrase to be realised on almost any note, providing that
         one or more lower notes are available for intervening low
         syllables.

(vi)   While speech-tones can be credited with determining to a
         large extent the syllable-to-syllable rise or fall in the
         melodic line of a song, they cannot, by reason of the
         relative and variable nature of spoken pitch in Nguni
         languages, be said to determine the exact intervals employed
         in a song.

(vii)   Most voiced consonants in Nguni speech have a pitch-lowering
         effect. High syllables that commence or end with such a
         consonant have a brief rising portamento on-glide, or a
         falling off-glide, respectively.[8]

(viii)   In traditional Nguni singing, especially in Zulu, a special
         feature is made of portamento pitch glides. These are mainly
         descending, and may cover as much as a sixth or an octave,
         with clear or indistinct onset and end pitches. These glides
         have a foundation in speech: influenced by depressor
         consonants, and by falling speech-tone (in which both a high
         and a low speech-tone, connected by portamento, are realized
         in the same syllable). These features may be even more
         emphasized in song than in speech.[9]

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[8]   Hansen 1981, p. 199 inter alia, pays particular attention
to the effect of these depressor consonants.

[9]   Hansen 1981, pp. 219-220, mentions the portamento 'on-
glide' effect that may be caused by depressor consonants.

A further addition to these principles, and which applies to Nguni music as well as Venda, may be borrowed from Blacking.[10] The parallel melodies using the same texts, called iintlobo in the Lumko district, are considered to be variants (iintlobo) of the same sung part. Hence a singer, or some of the group of singers, may switch from one uhlobo to another during performance, without this causing any problems for the sense of speech-tone, even if the leap from uhlobo to uhlobo goes against the tone movement.

In order to examine the influence of speech-tone on song, I obtained the assistance of Mr. John Claughton and Mr. Stanley Bentele of the department of African Languages at Rhodes University.[11] Mr. Bentele is regarded as the Rhodes University authority on Xhosa speech tone; although he is not a Thembu, nevertheless the speech-tone patterns of the Thembu are very similar to those of Ngqika and other Xhosa; an apparent exception is noted below.

Mr. Bentele marked the tones of the texts of several songs taken from the collection below. Six pages of these marked transcriptions are included as Examples 12A, B, C, D, E and F. Using Mr. Bentele's tone markings, I was able to draw up some tables, attempting to discover relationships and influence patterns between speech and song. Mr. Bentele's tone markings simply show the relative syllabic tone - they do not take into account the sentence intonation. However, in the music of the Lumko district, sentence intonation is in fact of more importance to melody shape than are the word-tones, so first it is necessary to formulate a principle relating to sentence intonation:

Principle 1:   In the music of the Lumko district, song-melody shape derives primarily from sentence-intonation. Just as in sentence-intonation, the general pattern of melody is to begin high and fall to its end; this is also influenced by phrasing within the sentence. Each successive phrase begins higher than the end of the previous phrase, but lower than the beginning of the

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[10]   Blacking 1967, p. 168.

[11]   These are the same two who performed the same service for Hansen 1981.

EXAMPLE 12 A
MELODY AND SPEECH

UMHALA WASETYWALENI — UMHALA The Beer song — Part 1 (a)
H (umHlabeli) = leader : Nofinishi Dywili.

CLAP : In the first part of the song, cycle = 16 claps (metronome: 1 clap = 120; starting pitch down Major 7th)

H 1

Nofinishi Dywili begins with clapping, one or several beats. She sings (usually) one line solo, and the followers join at the second line.

Ha yo ho I   Kha ni—tha—nda-ze,   we,   ma,   ha....... .   watsh' u—m Ha- la:

H 2

Ha yo ho I   Kha n i-tha-nda— ze,   we,   we,   we.. ma..... ,   watsh'   u — mHa— la.

L: the followers (abaLandeli) join with H2, and sing L1 throughout the first part of the song.

L 1

we ....   ALL: Ho —   o I   Ho.. ..... ,   wa yo.   SOME: we   we
wo ....   LOUDLY   SOFTLY   wo   wo

H 3

n xa-ni— we,   ma—s i-tha-nda— ze,   we, ma,   ha..... .,   we   we   ma.. ... .   Si —

H 4

nci—yo,   si—ya— tha—nda—ze ,   we, we, we,   he ha..... ,   we,   we,   ma..... .   No —

EXAMPLE 12 B
MELODY AND SPEECH (cont)

UMHALA WASETYWALENI   —   Part 1 (b)

CLAP

H 5

go—ngqo ,   ba—ntu ba—ku-lo— ma....... ,he,   he,   N o-nci— y o,   ho,   we,   ma.:.. .   Go— ngqo-

L 1

wo............ (—)   (ALL:) Ho —   o....... .I   Ho .... ,   wa,   yo.(SOME:) Wo,   wo,

H 6

n xa-ni— we,   ma—k a-si-tha—nda — z e, we, w e,   (?) si-ya-tha — nda—ze (?)   ho,   we,   ma..... .   si —

H 7

n xani-we,   si-ya — tha— n da-za ,   we, we, we,   ha,   ho, (si)—tha— nda—z e.   si —

JIKA: H 8 is the link to part 2.   The cycle changes to 8 claps, and the tempo slows to (metronome) clap = 108.

H 8

Ha ho,   he hle, kwatsh' w'e-kha—y'a— pha l.

EXAMPLE 12 C   UMZI KAMZWANDILE — Vocal parts (Canons)

19: Clap/Body Rhythm
20: Umrhubhe bow: "Ebelel' engekho" melody
21: Umrhubhe bow: "Andisoze…." melody
22: Vocal canon (second phrase may be omitted)
23: Iintlobo of line 22, plus variant second phrase.
24: Vocal canon (second phrase may be omitted)
25: Vocal canon

EXAMPLE 12 D   UMZI KAMZWANDILE — Vocal parts (continued)

26: Clap/Body rhythm
27: Title line of the Song
28: Isicabo
29: Canon
30: echo to line 29
31: Isicabo
32: Canon
33: Canon
34: Isicabo
35: Isicabo

EXAMPLE 12 E   INXEMBULA — song with uhadi bow; Nofinishi Dywili, Ngqoko

Clapping line (when sung unaccompanied)

PRINCIPAL MELODY — the humming melody

UHADI BOW: the bow version of the principal melody — played constantly throughout

The first 20 lines of the song are given in order (actual pitch down a 5th — high G = c.middle C)

1   He— wu yho... ha.... ya-n gen' i-nxe-mbu— la. (X 2)

2   He— wu yho............ li-hu— le ke, mnta— ka-ma. (X 2)

3   U— No-ma-da —mbe, li-hu— le ke, mnta— ka-ma. (X 1)

4   U— No-ma-da-mbe, ya-n gen' i-nxe-mbu— la. (X 1)

5   He— wu y ho, ha.... zi-bu— yil' i-i-nta— nga zam. (X 3)

6   He— wu y ho.............. li-hu— le ke, mnta— ka-ma. (X 2)

7   (humming) Whu .... Whu ....(X 2)

8   Whu .... (humming) .... (ma)li-nga-tsho— ni ke, mnta— ka-ma. (X 1)

*** The normal tone marking is mnta-ka-ma; apparently Mr Bentele was responding to the falling sentence intonation at the end of the sentence.

EXAMPLE 12 F   INXEMBULA (continued)

Clapping line

Principal melody (solid) — Uhadi melody (uhlobo of principal melody) (hollow)

9   Ya............... (ma-) li-nga-tsho— ni ke, mnta— ka— ma. (X 1)

10   Ya......... ya......... ya........ ya........... (X 4)

11   He wu yho. .... nga-ma— hu— le, ha— a. (X 1)

12   Ai! A— ma-n ka— za-na nga-ma— hu— le, ha— a. (X 2)

13   He wu yho......... nga-ma— hu— le, mnta— ka-ma. (X 1)

14   Ya......... ya......... ya......... ya...........(X 2)

15   Ya......... ya......... ...(humming:) Whu...........(X 1)

16   Whu ..... (humming) .....(X 1)

17   Hi ....(ma)li-nga-tsho— ni ke, mnta— ka-ma. (X 1)

18   Yo .... (ma—) li-nga-tsho— ni ke, mnta— ka-ma. (X 1)

*** Normal tone marking is mnta-ka-ma. Perhaps Mr Bentele was responding to the falling sentence intonation at the end of the sentence.

66 C

previous phrase; and the succeeding phrase ends lower
than the ending of the previous phrase. A single
musical sentence may contain two to (usually) four
phrases.

Like any general principle, this one is subject to certain exceptions.
In this case, the chief exceptions relate to the comfortable range of
the singer(s). Thus in Example 12 A, the leader (H) lines never fall
lower than the tone written as middle C; so later phrases do not drop
lower, once C has been reached. And the follow line (L 1) begins its
second phrase on D', a tone higher than the beginning of the first
phrase.

Taking the exceptions into account, the pattern of sentence intonation
may be clearly discerned in every line of the songs in Example 12 A to
F.

This sentence intonation exerts such a powerful influence that most of
the time, when in speech successive tones would be on the same level,
in song there is often a continual falling.

In Xhosa it is relative pitch which is the determining factor in
pronunciation, as Rycroft makes clear. The terms 'high' and 'low' tone,
then, refer to the syllable in relation to the syllables immediately
before and after. A high tone at the end of a sentence may be much
lower in actual pitch than a low tone at the beginning of the sentence,
even in speech, and more so in song. The tone signs used by Mr.
Bentele are as follows:

High tone:
Low tone:
Falling tone:
Down-step:

Rycroft mentions the falling tone (principle (vii) above). A down-step
occurs for one or two reasons: either because of the presence of a
depressor consonant, or because of the elision of a syllable (usually
within the historical development of the language).

Examining the markings of Mr. Bentele, one may begin by stating a further principle:

Principle 2:   Concerning successive tones of the same relativity (i.e. high after high or low after low: the melody line almost never rises from one tone of the same relativity to the next, except if the second tone begins a new phrase. The second tone will either be lower than the first, or sung at the same pitch.

Regarding portamento: there is a constant use of quasi-speech glide in singing, most of the time so rapid that it is almost untranscribable. Mr. John Claughton also expressed the opinion that singers may compensate for movement against the tones in song by changing the voice quality. These glides and changes of voice quality assist the born Xhosa speaker to understand the text in ways that the outsider can never appreciate. However it is achieved, it is possible to iterate another principle:

Principle 3:   Mere paper analysis of speech-tone in song can never give a complete picture of what is going on, because there is no doubt that a primary principle in the mind and in the performance of the musician is that the listener (i.e. the true Xhosa speaker) must be able to understand every word and nuance of the text.

With these principles in mind - of sentence-intonation and song phrasing, of successive tones of the same relativity, and of the understandibility of the text - the following tables are now presented (Example 13). They reflect the song-pitch movement when successive speech-tones of different relativity occur: high to low, low to high, falling tone and down-step.

EXAMPLE 13

Table: Song-melody movement and speech-tone change

(a) High to low speech-tone:

Song	Melody fall (with tone)	Melody rise (against tone)	Melody level
6	24	4 (3 at start of phrase)	7
11	34	3	12
14	32	2	8
24	21	1	6
25	15	3 (1 at start of phrase)	6
26	5	-	1

(b) Low to high speech-tone

Song	Melody rise (with tone)	Melody fall (against tone)	Melody level
6	14	8(2 at start of phrase)	13
11	23	15(2 at start of phrase 2 at end of sentence 2 over vowel elision)	9
14	8	16(always 1 whole tone)	9
24	9	13(4 - exclamations 5 at end of sentence)	4
25	7	19(7 - exclamations 2 at end of sentence 5 on 'lilongwe')	4
26	2	2(2 at start of phrase)	1

(c) Falling tone

All songs: 11 fall to following melody tone

8 stay the same: of these one is very rapid, and 7 are on the same stem (-bonwa) in song No. 24: This seems to imply that the local speech-tone may differ from S. Bentele's marking.

(d) Down-step

All songs: 20 fall: 1 rises to fall (when 2 down-steps in a row)
1 rises to uhlobo part

(e) Depressor consonant glissando

In Example 12 A and B: at start (Ho...) of follower line L 1

The table in Example 13 is based on speech-tone analysis in six songs. One is a song of the (hypothetically) more Nguni type, belonging to the family of type-song No. 1 (Umhala wasetywaleni, No. 6), one is the type-song of the (hypothetically) more San-influenced songs (Umzi kaMzwandile, No. 11), one is Nofinishi Dywili's solo uhadi bow song (Inxembula, No. 14), two are umtshotsho songs of the past, sung by senior women (Nondel' ekhaya, No. 25, and iRobhane, No. 26), and one is the present-day most popular umtshotsho song, Nontyolo/He! Sibonda, No. 24). Example 12 shows excerpts of the first three.

Another general principle may be deduced from these and from the other transcribed songs:

Principle 4: There is little syllable or textual distortion in the songs of the Lumko district; accents fall in ways which allow them to be emphasized as necessary; syllables may sometimes be sung very rapidly to fit in longer texts, but they are never distorted by unnatural stretching; gaps are usually filled with exclamations and vocables.

From the table in Example 13, further principles may be deduced:

Principle 5: When the speech-tone falls, the melody almost never rises, except at the start of a new phrase; most of the time the melody falls, and in about one out of three or four cases the melody stays on the level.

Principle 6: When the speech-tone rises, the melody tone also tends to rise; however, almost as often the melody falls against the tone - but usually not by a large interval: this is undoubtedly due to the overriding sentence intonation; about one in four or five times the melody remains on the level.

Principle 7: Both failling-tones and down-steps exert a very powerful downward influence on the melody.

Principle 8: As a general conclusion: the primary influence on melody direction is sentence intonation, and the chief secondary influence is (word-tone =) speech-tone; the

melodic and <u>musical influences</u> are mainly the <u>limitations</u> of comfortable voice range; the use of <u>iintlobo</u> parallel (harmonically equivalent) parts to fill out the harmony; and the <u>maintaining of melodic interest</u> by building within the tonality-shift frame.

It would seem therefore that speech exercises far more influence on melody than does any musical exigency, once the sentence intonation is taken into account. There seems to be little difference between songs of different type-families, or between group and bow-songs. A much larger study would have to be undertaken to be certain of all the principles which could be deduced; but one thing is quite sure: singing does not interfere with correct hearing of the meaningful parts of the texts (i.e., excluding vocables, exclamatory padding, etc.)

B. MELODY AND SCALE

The above deductions regarding speech-tone and song have made clear the principles governing melody shape in the music of the Lumko district. There the focus was on speech-tone; here the principles are re-formulated to focus on melody:

Principles of melody structure:

(i)   Melody is shaped primarily on the verbal sentence.

(ii)   Melodies are therefore phrased, like spoken sentences.

(iii)   The primary melody shape is determined by sentence intonation: each phrase begins high and ends low; and each succeeding phrase tends to begin lower and end lower than the preceding phrase.

(iv)   Melody range is influenced by comfortable vocal (or instrumental) range.

(v)   Melody movement within the phrases is heavily influenced by speech-tone (i.e. word-syllable tone), according to the principles deduced in <u>Section A</u> above.

(vi)   The actual melody pitch levels are determined by scale and harmony usages.

(vii)   Musical scale is derived primarily from bow harmony, but scale alterations occur, as will be described below.

(viii)   The parallel parts using the same texts, and which are harmonically equivalent, are considered to be variants (iintlobo) of the same song-line; a singer may switch from one of these parts to another in the midst of the sung sentence.

(ix)   In bow performance, the bow may switch at any time to a more effective tone (and uhlobo) in the bow register; as the best bow tones are often the highest, this may alter not only the shape of the bow melody, but may also alter its phrasing (because high tones generally signal the beginnings of phrases).

Practically every melody in the transcriptions below follows the principles outlined above. The resultant melodies tend to begin high and fall to the end of the phrase, rise again (usually not as high as before) and fall lower, and so on, to the end of
the sentence. Sentences may have (occasionally one but usually) two or more phrases).

There are two main song-types in the traditional songs of the district; one is typified by song No. 1, the other by song No. 11. In the first type, the text phrases tend to be chosen in an aleatory manner within each part of the song. For example, see Example 12 A and B: the phrasing of the leader (H) sentences may be represented as follows:

H 1:   a (Ha yo ho) + b (Kha nithandaze, we ma) + c (ha ...)
                + d (watsh' uMhala)
H 2:   a + b + e (we ... ma ...) + d
H 3:   f (Sinxaniwe) + b (variant) + c (variant) + g (we we ma)
H 4:   h (Nonciyo) + b (variant) + j (we we we) + g

Sung sentences do not have to make sense in these songs. The general feeling and meaning of the song is derived from words and short phrases: "Kha nithandaze" - "You must pray": showing the song is of ancestor cult. "Watsh' uMhala" - "Says uMhala": the legendary figure to whom so many Xhosa-speaking clusters refer certain important songs.[12] "Nonciyo" is a name, possibly of some important past diviner or song leader. Line H 5 says: "Knock knock ... people of this woman (lit. mother) ... he he ... Nonciyo ... ho, we mother": and so on.

Songs of the second type however use text sentences which are meaningful as sentences, and which may form a dialogue within the song. This has been carefully outlined in the discussion of song No. 11 in the transcription collection below. Some lines of this song are shown in Example 12 C and D. Typical sentences are:

> Line 27: Mzwandile's house has collapsed.
>
> Line 45 (see transcription): Where will I sleep tonight?
>
> Line 23: She didn't even sleep there last night.
>
> Line 22: She didn't even sleep at home last night - she has ascended to the place of a bride.
>
> Line 25: I will never get married (here) - I'll cross over to Bomvana-land because those traditionalists (amaQaba) don't know me.

These matters will be discussed carefully in Part 2 below.

Scale usages

As described in Chapter 3 C (i) (see also Example 7), the Xhosa tonality shift harmony and hexatonic scale apparently derive primarily from the tones of the harmonic series used in musical bow performance. The evidence of early writers, as described in Chapter 3, is that the Xhosa did not always use musical bows, and learned their use from the KhoiSan peoples. The deduction would seem to be that before they adopted the use of musical bows, their scale usages must have developed from some other source. Unfortunately what that scale usage was can no longer be determined.

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12   See discussion accompanying transcriptions of songs 6 and 19 below.

However, in the music of the Lumko district there are a significant number of different scale usages, which cannot be traced to bow harmony. For convenience in transcription the bow chords are always transposed to the positions F-A-C and G-B-D, as described above. The resultant hexatonic scale is:

Written: F - G - A - B - C - D
Degrees: I -II -III-IV - V - VI

Again and again in the transcriptions it will be seen that certain scale degrees are altered (indicated by small arrows in the score - see lines L 1, H 5 and H 8 in Example 12 B). The order of alteration is usually about a quarter-tone: for example, a small arrow pointing upwards before (say) the tone G indicates that the tone is of the order of a quarter-tone above G. (The bracketing in Example 12 B indicates that the alteration may not always be used.)

Many of the songs use only the pentatonic scale (F-G-A-C-D) or versions of it. In the transcription descriptions, the scale usage for each song is described, e.g. Song 22, uNankolonga, has Scale as "Xhosa pentatonic (implying tonality shift harmony: I (F-A-C) - II (G-D)), with degree III (A) lowered by about a quarter-tone throughout".[13]

The terms "Xhosa hexatonic" or "Xhosa pentatonic" in the transcriptions always imply tonality shift (= Xhosa) harmony. As described in Chapter 3, in most songs either the lower (I) or upper (II) chords seem to have more prominence; the former usage is described as "Mode VU" and the latter is "Mode BA", borrowing from the Xhosa terms for 'open' and 'held' bow strings, as mentioned in Chapter 3.

The scale tones which are altered as described are usually:

In mode **VU**:   the tone II (raised by approximately a quarter-tone), sometimes the whole chord II (G-B-D) raised by the same, and sometimes the tone III lowered: in Example 12 B the alterations to II and III may be observed.

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13   At times the alteration to tone III in song No. 22 is more like a semitone than a quarter-tone - III becomes almost the 'blues note' A flat, emphasized often by the fall D - A flat.

In mode **BA**: Scale alterations are much less frequent, but sometimes the tone I may be raised.

These scale alterations nearly always happen only in songs of the family of type-song No. 1; these are the songs which tend to be closely associated with long-established Nguni ritual practices, and which are differentiated in other ways, as described throughout this study.

My suggestion to explain the differentiation in these songs is that one family of songs is closer to the older Nguni songs, which the AmaGcina share with many other Nguni; and the other family are newer to the AmaGcina, being much influenced by historically recent contact with the KhoiSan, and especially the San.

Once again, nothing can be proved, but there is no harm in asking: is it possible that these scale-alterations reflect Nguni practice from the time before the bows and bow-theory found their way into Xhosa musical practice?[14]

In addition to the use of Xhosa scales, certain songs in the district use a version of the Western diatonic scale. The way this scale is realised in practice is described carefully where it occurs in the transcriptions (in songs 44, 46, 47, 48, 49 and 50, which are all either AmaGqobhoka songs or Zionist choruses). This scale is called "Afro-Diatonic", as it is an African adaptation of the diatonic scale. It is usually transposed in transcription to the "white notes" position (C-D-E-F-G-A-B-). One Zionist song (No. 52) appears to use a neo-Zulu hexatonic scale, which is described in the comments on that song.

C. HARMONY: BOWS AND PEOPLE

The title of this section is meant to imply that there are two sources

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[14] On one occasion I asked Nofinishi Dywili whether there was a time when her people did not use bows, and whether there were any songs from this time. She replied without any hesitation that there was such a time, and proceeded with her group to sing song No. 6 (Example 12A and B) and certain other songs of the type-family which I speculate owes more to Nguni inheritance than to San.

for harmonic practice in the district: bow harmonics, and the human
ear.

The tonality shift harmony (described in <u>Chapter 3 C (i)</u>) which derives
from the methods of bow-playing provides the primary principles for
harmonic consonance. This harmony is the basis of the parallel parts
using the same text, called <u>iintlobo</u>. How closely the practice of
singing <u>iintlobo</u> imitates the patterns of bow harmonics may be seen in
<u>Example 14</u>, which juxtaposes the followers' <u>iintlobo</u> from song No. 16
with a typical pattern of bow harmonics, borrowed from song No. 24.
<u>Example 14</u> clearly demonstrates the tonality shift; just as the bows
must use a certain fundamental and the resulting harmonics to produce a
particular melody tone, so too the <u>iintlobo</u> singers derive their tones
from the chords based on two fundamentals a whole tone apart. Song No.
16 is not normally sung with any musical bow, but bow technique takes
over as a principle of voice movement.
The patterns of harmony are therefore dependent on the melodic
movement. If the melody falls by step, the harmony of the bow must
change with each melodic step. If the melody leaps in thirds, say from
D to B to G, or from C to A to F, the chord remains unchanged. The
harmonic pattern of a song therefore derives from its principal melody
(usually sung by the song leader) - there cannot be any advance
planning of "harmonic rhythm".[15]

The principles of consonance in song however do not derive solely from
bow-theory. Intervals acceptable to the ear as consonant are
constantly used in song. Again and again in the transcriptions it is
clear that the tone D (and especially the high D') is treated as being
consonant with both triads (G-B-D and F-A-C). This undoubtedly derives
from a practice of using consonant intervals as well as chords as the

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[15]   Hansen, in both <u>Hansen 1981</u>, pp. 550 ff, and <u>Hansen 1985</u>,
pp. 74 ff, <u>inter alia</u>, links patterns of harmony to dance steps in
<u>umngqungqo</u> dances. I could not imagine such abstract planning taking
place in the music of Ngqoko or Sikhwankqeni, although in certain
cases there may be a link between melodic steps and dance steps. It
is possible that dance step and harmony could be linked indirectly
through melodic emphasis. Certainly it does happen that large and
full chords may be prolonged and emphasized by dance steps, as occurs
in the <u>umngqungqo</u> song <u>Malingatshoni</u>, No. 20 in this collection. In
this song, the harmony swells on the 'counter-tonality' (chord I)
which is held for three beats (beats 6 to 8), and which is emphasized
by the irregular stressed dance beat on beat 6.

EXAMPLE 14

The relationship between the vocal practice of singing iintlobo and the harmonics of the bows

A. IINTLOBO as sung in song no. 16 (Umyeyezelo)

B. Patterns of bow harmonies — from the song no. 24 (Nontyolo)

basis for harmonic equivalence. The consonant intervals are the unison, the major third, the fifth and the octave, and also their inversions: major and minor sixths, the fourth (and of course all octave levels).

The D' is a fifth above G but it is also a major sixth above F; hence it may be sung against F or G. Conversely, either F or G may be sung against D'. In at least one of the transcribed songs F and G are sung simultaneously by different followers against the high D' sung by the leader. This is in the boys' igwijo No. 35 (Ye! Makot' omncane), where the resulting dissonance is sung several times.[16] In another boys' igwijo (No. 34, Ngawol' esiza) different followers simultaneously sing low C and low D against the (point of arrival =) A of the lead singer.[17]

In the Lumko district music all kinds of non-harmonic tones occur: passing tones, neighbouring tones, pedal tones and so on. They follow the normal principles based on acceptability to the ear, resolution into the harmony, and so on. A little dissonance brings life to the music; so it is not surprising that occasionally a bow player such as Nofinishi Dywili will even sing altered scale tones (such as G = degree II raised by a quarter-tone) while playing a bow which does not reproduce the altered tone (see for example the transcription of song No. 7).

One day while I was recording in Ngqoko with the help of Mrs. A.N. Matiso of Ngqoko, she passed a comment which in fact is a fundamental principle of the music of those people. She said: "Xhosa people like to put salt into their songs".[18] Again and again they add that little bit of "salt"; dissonance is one way; other ways are the techniques of singing iintlobo and izicabo, the highly complex rhythms, the practice of uku-cabela (improvising new texts), and the myriad ways in which sung parts, bow parts, overtone singing are all made that little bit

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[16]   This is reflected in the transcription, and may also be heard in the version of this song published on Lumko tape No. 43 of the series Dargie 1981-1986.

[17]   This may be heard on the same tape recording.

[18]   This comment may be heard on Lumko tape No. 110.

more interesting. Perhaps the scale alterations should also be seen in this light.

The effect of the scale alterations is sometimes to soften dissonance: G-plus-quarter-tone is less dissonant against F than is G "natural". Regarding the singing of these alterations, at times the followers imitate the leader when the leader alters the degree II, so that the whole chord (G-B-D) is altered, i.e. raised by about a quarter-tone. The effect is to make the tonality shift sound at times more like a minor third than a whole tone.[19]

A final and most important principle must be mentioned, which applies to harmony as well as to rhythm and part-singing (and bow-playing). It is this:

> Available spaces tend to be filled.

Therefore, the more singers there are, the more iintlobo will be sung to fill out the harmony. This principle will be applied to methods of performance, as described in Part 2 of this study.

Regarding songs using Afro-diatonic scale: the harmony used in these songs is based on Western functional harmony (tonic, sub-dominant and dominant functions). It is discussed with the transcriptions, the relevant songs being Nos. 44, 46, 47, 48, 49 and 50.

D. RHYTHM

In Western music theory, rhythm is conceived as something divisive: one minim divides into two crotchets, into four quavers, and so on. One might describe this as using musical time in a passive manner, based on the division of duration. In the music of the Lumko district, musical time is not divided, but it is built up out of body movement. In this music, musical time is an active principle. When a beat is broken up into more rapid units, it is rather broken up than divided passively. For example, if I sing in patterns of threes, the first beat of each pattern is emphasized, and a Lumko musician feels this emphasis in the body. If then I clap a cross-rhythm pattern of two against three, this triggers off feelings of rapid pulse-movement

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[19]   This may be heard (very rapidly, but clearer in slowed-down play-back) in the opening lines of the song "Ndagezelwa", on Lumko tape No. 43.

within the body: 3 song beats multiplied by 2 clap beats = a movement of 6 pulses, expressed as 2 + 2 + 2 in the voice, and as 3 + 3 by the hand claps.

Singers are constantly aware of these breakings-up of the beat into more rapid movements. Even when they are not expressed audibly or visibly, the feelings of movement are present in the body, and are constantly exploited not only for various body movements, but also for the placement of syllables in passages of rapid voice movement.

Therefore, Gcina rhythm, like all African rhythm, is something <u>active</u>, something <u>built up</u> out of movement patterns <u>felt in the body</u>.

The problem of Xhosa Rhythm

The question of rhythm is discussed in the introduction to <u>Part 2</u> below, because each transcription is laid out in a way which at once makes the rhythmic system of the song visible. Rhythm lines are used in scoring the music, as in fact has already been shown in <u>Examples 3, 4, 11, 12</u> and <u>14</u>. As mentioned in <u>Part 2</u>, this method of transcription has come into use more and more in representing African rhythm.

Rycroft has stated the problem of Xhosa rhythm as follows:

> "Among Nguni peoples it is the Xhosa, however, who seem to achieve the greatest subtleties of offbeat and "near miss" word phrasing. While the Zulu tolerate considerable distortion of syllable length for musical ends, the Xhosa seem to prefer to render words more correctly, but this is done at the expense of regular time-values in the melodic line, and the phrasing bears an exceedingly loose relationship to the body meter. Hand-clapping commonly provides a metrical foundation in Nguni light dance-songs, but the general mood of Xhosa songs is one of lively neatness and precision ... A significant feature of all the Nguni dance-songs I have so far studied is the even-spaced regularity of hand-clapping. This stands in complete contrast to the more intricate hand-clap patterns of Bushman dance-songs ...

"Among the Nguni it seems to be particularly a Xhosa refinement for
the words of dance-songs to pursue a largely independent phrasing
of their own. On first hearing, it is easy to attend fully either
to the words or to the claps, but it is difficult to grasp a
connection between the two. One's first impression is that
stressed syllables are placed on off-beats, between the hand-
claps, and unstressed syllables on the beat. But it soon becomes
apparent that word syllables seldom coincide exactly with any
clap, or with any convenient subdivisions of the hand-clap meter
- that is, if, as a Westerner, one expects the onset of the
vowel to be the coincident feature. This seemingly "near miss"
placement is not haphazard, however, but is likely to be repeated
with exactitude by the singer with each repetition".[20]

Rycroft goes on to suggest a correlation between the hand-claps and the
consonantal articulation, a hypothesis which, he says, requires further
testing.

In order to represent the rhythms of the songs presented in this study,
and under the guidance of Mr. Andrew Tracey of the I.L.A.M. at Rhodes
University, I tackled each song in the following way :

(i)   I presumed that every song in which rhythmic complexity
         occurred had more than one rhythmic system operating
         simultaneously. I then tried to identify these systems.

(ii)   Having identified the rhythmic systems, I then experimented
         with them as a basis for understanding and writing out the
         song. I repeated the procedure as often as necessary until a
         transcription was obtained which accounted for what happened
         in the song. Most songs I had to write out at least three
         times.

(iii)   Once this preliminary transcription was done, I designed a
         lay-out plan for the song. A quite extraordinary discovery
         was that almost never could I use the same lay-out plan for
         more than one song, even though in the end I had completed

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20   Rycroft 1971, pp. 239 - 240.

over sixty transcriptions, giving a representative cross-section of the songs of the district. As will be seen in the scores, some of these songs are of huge proportions. This has already been mentioned in comparing the Gcina and the Gcaleka performances of the same song - No. 11 in the transcriptions, and Example 3 above, respectively.

As Rycroft says, in most songs the outsider has the impression that the voice is performing to one rhythm and the body to another, and that claps do not seem to coincide with voice-rhythm in any obvious way. In fact, from listening to the Xhosa recordings in the Sound of Africa Series [21] I believe that the music of the Lumko district achieves even greater complexity of rhythm than any other Xhosa music.[22]

Principles of Rhythm and their practical application

In the Introduction to Part 2 the opinion is expressed that this study stands on the song transcriptions. Trying to transcribe music of such complexity, based as it is on such rapid pulse-movement, is rather like trying to catch the wind. I do not doubt that I have made mistakes, but I do believe that the transcriptions do solve the songs. They account for what happens in the songs, and therefore they can serve as the basis for the drawing up of principles of rhythm.

The first principle is this: The basis of song rhythm is the points of coincidence between voice movement and body movement. These are called springing-points, because from them the different patterns of movement, of voice and of body, are sprung.[23]

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[21]   The series of discs Tracey, H., 1957.

[22]   This opinion is shared by Andrew Tracey, director of I.L.A.M.

[23]   This idea of rhythmic springing-points is somewhat similar to Kubik's discovery of rhythmic corner-points (Kubik 1972). These corner-points, observed in transcribing clapping from silent film, are "those extreme points of the motor pattern at which a phase of movement is aimed, or directed... they mark the end of a section of movement". Springing-points are also focus points of movement, but they in fact mark the beginnings of movement.

Rycroft identified this in relation to the voice, because the voice movement springs from the consonants. The finding here is that body movement springs from a similar primary movement: for example, in clapping: the key rhythmic moment is when the muscular movement is sprung which <u>culminates</u> in the coming together of the hands. This coming-together can be delayed, and is delayed according to a definite rhythmic pulse-system. It is not haphazard, and that is why it tends to happen in the same way each time.

However, clap delay is only one of the ways of 'disguising' or 'adding salt to' the rhythm. Before discussing these, however, there is need to clarify the use of certain terminology in this study:

The main rhythmic movements are termed <u>beats</u>, whether they actually involve beating something or whether they are voice beats. These beats may be broken up into more rapid movement of <u>pulses</u>.[24] The pulses too may be broken up, or a more rapid movement may underlie them; this more rapid movement is termed <u>sub-pulse</u> movement.

These terms - <u>beat</u>, <u>pulse</u> and <u>sub-pulse</u> are used consistently in this way throughout this dissertation.

(i)   <u>Rhythm in the "Older, more Nguni" Songs</u>

> Yet another distinction between the two main families of songs is the rhythm that tends to be used in them. In the first type-family, whose type-song is No. 1, a song may be, as it were, strung on to a chain of clapping beats. The song leader may clap several times to get the rhythm going before beginning to sing. There may be some structure underlying the "clapping line", such as a 3 x 4 = 12 beat cycle, or the basic structure of the rhythm may simply be one clap unit; so that the cycle does not appear to have any shape apart from the individual beats. In at least one song of this type (<u>Umyeyezelo</u>, No. 16), the number of beats per cycle may actually vary.

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24   <u>Pulse</u> and <u>beat</u> really mean the same thing, but they are used in this way here simply to find a convenient terminology.

However, these songs tend to have a similar shape within the main beats. Generally there is a rapid body-movement pulse in triplet rhythm, which may be expressed by stamping the feet, or (by diviners and Zionists) by consistently beating the drum on the up- and down-beats of triplet-pulse rhythm.[25] The voice movement within the beat pattern may be based on twos and threes, thereby providing patterns of cross-rhythms. Such voice movement may be seen in Example 12 A and B above. The dance which begins in part 2 of this song (in transcription No. 6, but not in Example 12) identifies the triplet body-movement. When there is need to fit more than three syllables per beat, the singer may use a sub-pulse system of four or six per beat.

In these songs there is not usually any use of pronounced clap delay. However, it can happen that the song is "swung", so that the up-beat pulse of the body movement becomes the down-beat of the voice rhythm, as happens in part 2 of the song uSomagwaza, No. 15.

(ii)   Rhythm in the "more San-influenced" Songs

A veritable explosion of rhythmic practices takes place in the songs of the second type-family, that of song No. 11. The songs themselves, as is the case with songs 9 and 11, may also be sung by other Cape Nguni peoples; yet it seems that far more complicated rhythms are applied to these songs by the AmaGcina of Lumko district. This may be seen by comparing the rhythm of Example 3, and that of No. 11, the Gcina version of the song.

The rhythm of each song is discussed in the comments which accompany the transcription, so there is no point in going into great detail here. What can be done is to draw

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25   This is largely different among other Xhosa peoples, who tend to use a squarer rhythm, based on twos and fours, as for example in the Mpondo performances of songs Nos. 3 and 15, discussed under those songs.

conclusions based on the transcriptions, and formulate a summary of rhythmic practices.

The rhythmic practices in these songs

(a)   There is frequent use of 3-vs-2 cross-rhythm between voice and body movement.

(b)   In these songs hand-clap and dance movement frequently go together (unlike in the first song-type).

(c)   An independent pulse system may be used as a basis for clap and dance-step delay technique.

(d)   The rhythm may be disguised by an apparent equalisation of unequal beats - in fact, there is nearly always some technique used to disguise the rhythm.

(e)   The performers keep together through their physical awareness of the rhythmic springing-points in the song; these springing-points are often also the basis of clap-delay techniques.

(f)   The 3-vs-2 and other cross-rhythms may affect either pulse movement or (on a larger scale) the patterns of the beats themselves.

(g)   Additive rhythms are also frequently used, and cross-patterns may also be used within these rhythms to disguise them further.

All of these rhythmic processes are discussed with the transcriptions. Simply to refer to particular examples:

(a)   The 3-vs-2 cross-rhythm patterns may be seen above in Example 11A and B; and in many songs in the collection below: e.g. Nos. 11, 22, 24, 25, 28, 33.

(b)   The primary cross-rhythm in these songs is between voice and body, so hands and feet move to the same rhythmic system, as is shown repeatedly in the transcriptions.

(c)   The triple-pulse system may be used in body movement and not in voice movement, as happens when the clap

delay is produced in songs 24 and 28 for example; on the other hand, in the song in Example 4 above, the clap delay is half a beat.

(d) The most striking examples of equalisation of beats occur in songs 11 and 62. Example 15 shows how apparently 10 equal beats (line 2) are derived from what is in fact a 12-beat pattern (line 1). When the line is sung without clapping, to the ear of an outsider it sounds exactly like 10 equal beats, until the exactly equal 8-beat clap line (line 3) is begun; and then if one ignores the clapping, it still sounds like 10 equal beats:

EXAMPLE 15 Apparent equalisation of (voice and bow) beats in Song no. 11
UMZI KAMZWANDILE — Rhythm Patterns

The Principal Bow Melody — basic rhythm

The Principal Bow Melody — derived rhythm

Basic clapping pattern — fast step

(e) The only proof that I can offer of the use of springing-points is simply that I have begun to be able to perform cross-rhythms and clap-delays only since I began to feel these springing-points myself. However, it is quite easy to see the coincidence of voice and body movements at their beginning points when one watches for it. Springing-points are shown in many transcriptions, often designated by thicker rhythm lines. A marked springing-point is shown in Example 16 below.

(f)   An example of a song in which the main beats form a 3-vs-2 voice-vs-clap pattern is No. 28, <u>Inxanxadi</u>. Typically, there are also 3-vs-2 and 3-vs-4 cross-patterns in the pulses used by the voices, and a rapid triple-pulse system is used as the basis for clap-delay technique.

(g)   An additive rhythm disguised by cross-patterns may be seen in Nofinishi Dywili's bow part in <u>Example 12 E</u> and <u>F</u> above; this rhythm is also used in song No. 9, and is discussed with the transcriptions. Another disguised additive rhythm is used in song No. 62.

Two further examples of rhythmic disguise techniques are shown here - <u>Examples 16</u> and <u>17</u>. They are taken from two songs recorded in Sikhwankqeni and published by Lumko Music Department[26], although not included in the transcription collection below. Each uses a rhythm technique not found in other songs, although similar to and typical of the local rhythm techniques.

In <u>Example 16</u> in the bow part a typical case of equalisation of beats occurs: first 4 beats in strict time, and then 9 beats in the space of 8: on first hearing it sounds like a pattern of 13 equal beats. Against this the singers clap a hemiola additive pattern (2+2+2+3+3 = 12 beats), which begins on the first beat <u>after</u> the springing-point which signals the coincidence of voice/bow and clap beat. They do not clap on the springing-point, so that the claps do not coincide with the voice/bow until the fifth clap (on beat 1).

The rhythm disguise in <u>Example 17</u> is even more complex.[27] The

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26   On <u>Lumko tapes Nos. 52</u> and 43 respectively; on tape 43 the song <u>Bayalila abazali</u> is (incorrectly) called by an <u>isicabo</u> line "Wehla lomntan' ekuseni".

27   When I first tackled Xhosa rhythm I did no work for six days but listen to the first few lines of this song, trying to crack the rhythm, without success. At the suggestion of Andrew Tracey I played the recording to some young boys at Lumko, who at once began to dance the pattern of four "fast step" beats. By using the "fast step" as a guide, I was eventually able to pinpoint beat 1 as the springing-point, on which the clap was at first carefully omitted to disguise the rhythm.

EXAMPLE 16

From the umtshotsho song Indenzen' inkwenkwendala

CLAP (cycle = 2 – 2 – 2 – 3 – 3 = 12 beats)

springing point   START CLAP

UMRHUBHE: 2 (leader = H) melodies

H 1

(Umrhubhe cycle = 4 plus (9 = 8) = 12 beats)

H 2

EXAMPLE 17

From the UMTSHOTSHO song BAYALILA ABAZALI

SLOW CLAP

H 1

Ho   yo....   ha, we.......................   ma.

L 1

......   we...... ma.   Ha   yo.... ......   ha   yo...

FAST CLAP and DANCE

H 2

Heyo............ ho........ .....   ho....... ....

L 2

Nd'ya —   tsha ma — do — da ndi — ya ha —   mba.

L 3

ma.   Ye! hu! Da—bu—ki — le, ma,   ye! hu! Da — bu—ki — le,

springing-point is the first beat, on which the lead singer (H̲) begins. The clap is omitted on this beat (although bodies move); and with the 3-vs-2 voice-vs-body rhythm, the claps of the "slow clap" never coincide with any sung tone. The use of a differential canon technique adds to the complexity: the followers in the opening section sing the same notes as the leader, but adjust the rhythm to fit against the leader, by lengthening or shortening beats. The rhythm is clarified in the fast section, the fast clap and dance (in fours) against the sung lines H̲ 2, L̲ 2 and L̲ 3 (based on threes).

Some concluding comments on rhythm

Rycroft, as quoted above in this section, speaks of the "even-spaced regularity of hand-clapping" in Nguni songs, and the "more intricate hand-clap patterns of Bushman dance-songs". Perhaps the "even-spaced regularity" is more characteristic of the songs called here "older, more Nguni", whereas there is a strong case for seeing the clapping patterns of the second type of songs as more intricate - if not as intricate as those of the San, then perhaps at least influenced by them.

Regarding the transcription of clapping, dancing, etc: the scores usually show the springing-points of these body movements. It does often happen (and even in the same performance) that at times the performers use clap-delay techniques, and at times they do not. So sometimes the clap sound falls on the beat, and sometimes it is delayed, often depending on the mood and excitement of the singers.

E. POLYPHONY

A fundamental principle of Gcina song structure is that it is polyphonic. Even a solo unaccompanied singer will not simply reiterate the same song line, but will constantly go through the various leader and follower lines. Two people singing together will never sing in unison or in parallel. One will always take the role of leader, and

the other the role of the follower, singing parts which overlap with the leader part, which begin after it, and which usually overlap the beginning of the next leader cycle.[28] The same technique is used in instrumental and in umngqokolo duets, and in umrhubhe whistling songs.

The cycle is the basis of song structure, each song being made up of a constant repetition of cycles. Polyphonic parts may begin at any point in the cycle. In the transcriptions below different methods of lay-out had to be used because of the differences between the songs. It was not always possible to make the leader part begin at the extreme left of the stave, especially when the song rhythm demanded that the principal springing-point or some other element of rhythmic co-ordination had to be placed at the extreme left position. In the transcriptions, therefore, if a sung line does not begin at the extreme left of the stave, its beginning is always indicated by a double bar line.

As mentioned in Chapter 5, the transcriptions always indicate leader and follower parts by the letters H and L respectively, from the Xhosa verb stems -hlabela and -landela.

Typical basic polyphony may be seen in the lines H 1 and L 1 in Example 17 above: the leader begins and the follower overlaps. Later in the song, the leader begins line H 2 to initiate the fast clap and the dance. By that time several singers have joined lines H 1 and L 1, which may be kept going during the fast clap, or may be left temporarily as the singers move to other lines. The line L 2 begins at the same point in the cycle as do the leader lines, but the singer of L 2 would not begin before the leader has sung H 2 at least once. L 3 is another overlapping follower line, and there are a number of others not shown in Example 17.

Example 17 illustrates the "San-influenced" type-family of songs. An example of the "Older Nguni-influenced" songs is in Example 12 A and B. The example shows only Part 1 of the song. In Part 2 the followers

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[28]   In certain songs, such as boys' amagwijo, leader and follower(s) may end together.

break into polyphony: one or some begin the follower response, and the rest join singing the same text in parallel harmony.

In many of the "Older" songs the followers sing not only one overlapping follower line, but often another follower line which overlaps with both leader and first follower lines. In these older songs, the followers constantly repeat their part(s) while the leader (nearly always) sings through a pattern of leader parts - parts such as the lines H 1 through H 7 in Example 12A and B.

These methods of singing in parts, as used in both type-families of songs, are held in common with other Cape Nguni peoples. The point of departure in the Lumko district is the great number of overlapping follower parts that may be used in the "San-influenced" songs, and the great variety of leader lines used in the "Nguni" type.[29]

The use of the parallel harmonically-equivalent parts called iintlobo, and the overlapping parts using different texts, called izicabo, is discussed constantly with the transcriptions in Part 2 below. This forms a key part of this study, but because it is referred to so much elsewhere it is not necessary to say much more here. The terminology relating to polyphony has been discussed in Chapter 5. To reiterate briefly:

> The leader (umhlabeli) leads (-hlabela) the song (ingoma). The followers (aba-landeli) follow (-landela) - implying by using overlapping part(s). Some may sing parallel harmonically equivalent parts (iintlobo) with leader or follower(s).

> Parts which use different texts are called izicabo. The term is used of variant leader parts which use different texts, and also of the variant follower (overlapping) parts which use different texts. The term is also applied to these parts when played on a musical bow or when rendered by umngqokolo overtone singing,

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[29] The statement about the "San-influenced" songs is made with more certitude than the statement about the variety of leader parts in the "Nguni" type. It may well be that other Nguni also use such variation of leader parts. However, I have not heard anything like the variation technique of Nofinishi Dywili and company either on the discs Tracey, H., 1957, or anywhere else but in the music around Glen Grey district.

thereby implying that melody as well as text is a means of identifying an isicabo.

To improvise new text-parts, or to sing through a pattern of izicabo, is called uku-cabela.

The principle of harmonic equivalence, used in the iintlobo, has been explained. The izicabo also follow the harmony patterns, using both bow-theory and the ear as principles of consonance. Non-harmonic tones of various types are used - passing tones, neighbouring tones, pedal tones, and so forth.

The technique of canon is used in certain songs of the "San-influenced" type-family. A number of canons may be seen in Example 12C and D above. This example is from song No. 11, Umzi kaMzwandile. Another transcription showing canon is song No. 9, uMagungqel' indawo. An unusual differential canon may be seen in the lines H 1 and L 1 in the song Bayalila abazali (The parents are crying) in Example 17. In this canon, the followers sing the same tones as the leader, but have to adjust their rhythm because of the harmony pattern.

F.   SONG STRUCTURE

(i)   Song Texts

The relation between speech and song has been discussed above in Section A. There it was shown how the basic melodic shapes derive from speech-tone and (even more from) sentence intonation.

Musically, each line of a song forms a cyclic sentence, which does not necessarily have any direct textual relationship to any other cyclic sentence in the song. Songs do not have verses in the way that church hymns do. Different texts may be used for the same cyclic sentence, especially when the singer improvises new texts (in one of the techniques called uku-cabela). This usually results in at least some melodic changes, because of the change in speech-tone patterns.

Even when certain songs do have a series of verses, these verses are more disjunct from each other than is the case in Western verse form: the series in which the verses are presented is aleatory (i.e., verses are chosen in a random, unplanned manner, although word and meaning may affect the choice through association), different voices may sing unconnected verses and sentences at the same time and even in the same pattern of iintlobo (when uku-cabela takes place). Therefore by far most of the songs are in a cyclic form, based on a form of call-and-response; although some songs, especially the boys' amagwijo (songs Nos. 34, 35 and 36), use a combined verse-cyclic form.

Two songs which do have chains of verses are Umzi kaMzwandile (No. 11) and the Great Hymn of Ntsikana, when sung as a bow-song (Nos. 61 and 62).   Musically, both these songs are in cyclic, not verse, form; and the verses are presented in an aleatory way consistent with the technique of uku-cabela.

This does not mean, however, that the texts are meaningless, or that they have no relationship to each other within a song.   Even a pattern of aleatory texts, and even when the aleatory pattern extends to the phrases within the text sentences (as in Example 12 A and B) - even in these cases the texts combine to give an overall sense of meaning and direction to the song.   Thus in Example 12 A and B the texts used by the leader (Nofinishi Dywili) are presented in a haphazard fashion: "Ho - oh ... you must pray ... ha ... says uMhala ... we are thirsty[30] ... we are praying ..." - in the end the texts combine to give a powerful picture of ancestor cult: praying to the ancestors, uMhala - one of the great ancestors, drinking beer in honour of the ancestors, and so on.   In the discussion accompanying transcription No. 11 it is also made clear how there may be little textual "conversations" among the generally random outpouring of texts.

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[30]   Sinxaniwe: here, thirsty for beer - and as mentioned several times in this study the drinking of beer always has implications of ancestor cult.

Nevertheless, even these aleatory uses of text give a different picture from that which some early authors present of Xhosa song text:

> "The sense of their songs is not to be unravelled, and the greater part does not consist of words, but of single syllables, which are not comprehensible to themselves".[31]

> "Singing together, by a party of Kaffirs, takes place solely at a dance ...; otherwise one only hears individual persons singing, principally and frequently in solitute, if indeed this production of sound, completely devoid of melody, and these quite meaningless ejaculations can be so designated".[32]

> "The women have a calabash hung to a bow string, on which they beat and sing in harmony with the beating. The words they use are the names of friends, rivers and places they can recollect, having no songs".[33]

> "They sometimes ... amuse themselves the greater part of the night by singing; their song, however, if song it can be called, only consists of a monotonous and unmeaning repetition of "Yo, yo, yo" or "Jei, jei, jei".[34]

These authors all writing in the early 19th century, all paint a similar picture. If their description of Xhosa songs bears any resemblance to the songs of the Lumko district, it is to certain of the songs of the type-family which, it is suggested here, shows to a greater extent the influence of Old Nguni song. Meaningless syllables and vocables are frequently used in the follower responses to these songs; and

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31 Lichtenstein 1928-30, p. 314.

32 Alberti 1968, p. 80.

33 Campbell 1815, p. 368.

34 Steedman 1835, p. 265.

the lists of "names of friends, rivers and places" sung by the women uhadi players bear some resemblance to the aleatory text-phrasing used by Nofinishi, who indeed often does include names in her songs: see Example 12 E and F, taken from Nofinishi Dywili's favourite solo uhadi song, which appears to be largely about her friend uNomadambe, the ugly one (Inxembula - the song title).

However, there is all the difference in the world between these early song-text descriptions, and the outpouring of joyous (and other) texts in a song such as Umzi kaMzwandile (Song No. 11 and Example 12 C and D). Perhaps this is further evidence of the way song (and text) style has developed since the AmaGcina settled in Glen Grey district: and perhaps it gives another glimpse at San influence.

(ii)   Some conclusions regarding song form

From this discussion, and discussion in the earlier sections of this chapter, one may draw some conclusions about song form in Lumko district:

(a)   Songs are cyclic in form: each song is built up by constant repetitions of (rhythmically) the same cyclic pattern; each cycle in each voice part is a sung sentence composed of phrases; these cycles may use the same sentence or proceed through different sentences which fit the same pattern.

(b)   Text sentences are directly related to the sung cyclic sentences. In addition, these sung sentences derive their melodic shape primarily from the shapes of sentence intonation and speech-tone.

(c)   Songs are built up of patterns of overlapping leader and follower cycles, and enriched with parallel harmonically equivalent parts.

In the transcriptions, a brief cycle-description based on the rhythm pattern is always given.

(iii)   Song structure

Many songs are in sections, the change from one part to the next often involving change in cycle length, in textual and musical material, in dance step and so on. Many umtshotsho songs have sections based on change of step: Example 17 shows the slow clap and fast clap/step patterns of an umtshotsho song. In these songs, usually the tempo is not changed, but the clap/and or dance intensity changes. It appears to be a feature of songs for the Intlombe yabafana that these songs have two or more sections. No. 22 is in four, No. 23 is in two.

The song iDindala (No. 18) used to fetch the 'supervisor' at girls' initiation, may be unique in that it is the only Xhosa song which modulates (to a different tonality in both mode and pitch); the modulation divides the song into two distinct parts, and takes place when the women meet the supervisor (idindala).

In group songs it is not possible to achieve a sense of form, except through structuring songs into sections. However, in solo bow-songs a formative shape may be given to the song through repeated fallings from lines of higher pitch down to patterns of lines at lower pitch: it is as if the principles of sentence intonation are applied to a complete passage at a time, like the gradual winding-down of a long oration, its rising again, and gradual fall once more. This occurs in such songs as Inxembula (No. 14), the favourite solo uhadi song of Nofinishi Dywili and also in the umrhubhe (solo) whistling songs of Nofinishi's daughter Nongangekho (songs Nos. 8, 27, 29, 30, 31 and 38). Just how this structuring is achieved is discussed in the comments accompanying the transcriptions.

There is no limit to the length of time that a song be performed. This depends solely on the interest and energy of the performers, except if the song is used for a special ritual or other purpose. One performance of song No. 25 (Nondel' ekhaya) for example, lasted a full 25 minutes.[35]

The usual method for ending a song is for the leader simply to stop, sometimes with a cry of "Masihambe" (Let us go), or "Kuphelile" (It is finished), or (especially with diviners' songs) "Camagu" (a word implying "Be propitious", when addressed to the ancestors or to some superior person).

G. INSTRUMENTAL ROLES (OF MELODY INSTRUMENTS)

As mentioned above, instruments are allotted quasi-human roles in the way they share in song performance, the usual role being that the instrument leads the song. The main purpose of the instrument-player is to perform melody, reproducing the song line by adapting it to the capabilities of the instrument. In Part 2 below, both in the Introduction and in the discussion accompanying certain instrumental songs, the principles of song adaptation to the musical bows is carefully discussed (see especially songs 14 and 27).

If there are two instruments, as in song No. 39 (for two imirhubhe), then one takes the role of leader and the other the role of follower. Umngqokolo overtone singers take similar roles to the bows in group performance.

The two main principles of song performance (Section H below) also apply to bow playing:
(i)   Fill the gaps: in rhythm, melody, harmony.
(ii)   Add the salt:...(see next section).

H. SONG PERFORMANCE

As mentioned immediately above, there are two main principles of song performance (and of bow playing). How they are realised in practice is

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35   The whole performance is on Lumko tape No. 105.

carefully discussed in Part 2, in the Introduction and in relevant song transcription commentaries. Briefly, they are:

(i)   Fill the gaps: This applies to rhythm: song parts, clapping, bow playing all tend to space the rhythm so that there is consistent movement.

It applies to melody: if the song permits it, the song leader will not just reiterate the same line, but will vary the (text and) melody (the leader's izicabo); and (again depending on the song), followers tend not to sing the same line, but to break into different izicabo, to fill out the web of polyphony, and iintlobo to fill out the harmony.

(ii)   Add the salt: "Mrs. Matiso's Principle": that "Xhosa people like to put salt into their songs" [36]; "salt" is added by making the rhythm more exciting: techniques of clap-delay and disguising the beat, cross-rhythm patterns, "swinging" the rhythm and so on; "harmony salt" means plenty of iintlobo; and izicabo not only add to the flavour of the polyphony, they add textual spice; the scale alterations, often both used and omitted in the same song, add their own piquancy; all the different vocal techniques - umngqokolo, umbhayizelo, uku-tshotsha, uku-vukutha and so on, and the cries and ululation and vocal percussion, and the use of instruments - these all help to add the salt.

A final performance technique mentioned here is that called "pattern-singing" in Part 2 below. Adding izicabo to a song is one way of improvising. Another is to sing relatively simple patterns, often on the tones V and VI (C' and D'), leading into a falling scale or chord. Pattern-singing may be applied to many different songs, and to both Afro-diatonic and traditional songs. The patterns may be relatively unformed and highly extempore, and may seem to come from all directions

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36   Mrs. A.N. Matiso made this comment when giving assistance with recording in Ngqoko on 17 November 1985 (the comment is recorded on Lumko tape No. 110).

when there are plenty of singers and the mood is right. Pattern-singing occurs, and is discussed, in songs Nos. 44 and 45 below.

CHAPTER 7

CONCLUSION

A. TECHNIQUES

The primary task of this study was to examine music techniques in the songs of two small communities of Xhosa-speaking people in a fairly remote area of South-Eastern Africa. This remote area has proved to be a rich repository of music techniques, some held in common with Xhosa-speaking peoples in other areas, and some which are perhaps not. A comparative survey of many peoples would be necessary to establish whether these differences are only apparent; whether perhaps certain musical practices have survived among the AmaGcina of the Lumko (and surrounding) villages longer than in some areas, or whether indeed these practices have either developed only in one place, or been absorbed from earlier peoples only in one place. Certainly the expectation would be that the music of the Lumko district is typically Thembu, and that the other Thembu chiefdoms exhibit similar practices. Unfortunately no such study has yet been undertaken, nor has anything conclusive emerged in the other literature on Xhosa music.

Of the rare techniques studied here, the umrhubhe whistling songs are known among the Gcaleka [1], In Mpondoland [2] and the Elliot district.[3] No other umrhubhe bow duet has been documented, although Kirby mentions hearing a duet performance with umakweyana (makhweyana) braced gourd-resonated bows in Swaziland.[4] The leg rattles called iingcacu,

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[1] Published recordings are on the disc Tracey, H., 1957 TR-63 (B 2 and 3).

[2] Recorded on the disc Marks 1975.

[3] Recorded on the tape Dargie 1981-1986 Lumko No. 87.

[4] Kirby 1968, p. 208.

although perhaps not documented elsewhere, are apparently known to other Xhosa people.[5]

It seems that no technique of overtone singing has been documented elsewhere in Africa, nor has it been documented among other Xhosa-speaking people.[6] It should be expected that the technique of "ordinary" umngqokolo will be found in all the areas adjoining the Lumko district, if not among all the Thembu; however, if Nowayilethi Mbizweni, the sole known performer, is correct, then the umngqokolo ngomqangi method of overtone singing is not found in other areas.[7]

In this study the attempt has been made to look at Xhosa music using Western analytical techniques, and techniques of music literacy. The attempt has also been made to portray a Xhosa technical understanding of Xhosa music.

The Western ("musicological") approach has been based on song transcriptions aiming at exact representation of what occurs in performance. The study of the Xhosa technical understanding has been based on terminology. Certain new terms have come to light, and other well-known terms have been studied in a different light, according to the way they are interpreted in the research area.

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[5]   Andrew Tracey (in December 1986) found that the instrument (called iingcaca, a name also used in the Lumko district) was known to a woman of the Ngqika Xhosa area, who said they were used by Abakhwetha (male initiates) in the country areas.

[6]   The first writings on the subject were apparently in Dargie 1982 A and Dargie 1985 B, and the first public demonstration of the technique of umngqokolo was given at Rhodes University in September 1981, by young girls from Sikhwankqeni.

[7]   On Lumko tape No. 85 there is a performance of umngqokolo by Nocingile Mncodane of Ngqoko, in a song led by an umrhubhe bow. The umrhubhe's tuning caused the umngqokolo to be pitched unusually high, with the result that it sounds very similar to umngqokolo ngomqangi, using a pattern of two fundamentals (like the umrhubhe) and with very clear overtone melody. The song was uNomkangaye, song No. 8 below.

B. MUSICAL PRINCIPLES

As far as possible the principles behind the techniques have been described. These include the principles governing the relationship between speech and song,[8] the principles of song performance,[9] and the principles of adapting songs to the musical bows.[10]

There has been need to study the principles behind music techniques in both Part 1 and Part 2 of this study, in order to provide a theoretical basis, in order to account for the transcriptions, and in order to provide ways of performing the music from the transcriptions. This has caused a certain amount of duplication, and has also caused separation of discussions on the same topics. There seemed to be no satisfactory other way, however, as there was need of both a "dissertation" type first part, backed up solidly with a body of song transcriptions; and the latter could not be presented without introduction or without individual commentary on the songs.

It is hoped, at any rate, that between both parts of this study, all the techniques and elements of the music are satisfactorily accounted for. The attempt has been made to present, not only an "academic" study, but also ways of turning written "music" back to life in authentic performance. To reinforce this, a video tape and two audio tapes accompany this study, to enable the would-be performer or analyst to feel the music, not just through the eyes and ears, but in the whole body.[11] [12]

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[8] Above, in Chapter 6 A.

[9] Below, in the Introduction to Part 2.

[10] Below in the Introduction to Part 2, and also in the description passages accompanying key song transcriptions, especially No. 27.

[11] I first began to prepare written studies, and (through Lumko music department) published tape recordings of, Xhosa traditional music when I realised, through running church music workshops among Xhosa Catholics, how many people were out of touch with their musical heritage.

[12] In the light of the video recording accompanying this study, it was decided not to include photographs in it as well.

C. NTSIKANA'S SONG

In 1909 a group of leading Xhosa people established the Ntsikana
Memorial Association, and chose Ntsikana as the national hero of the
Xhosa.[13]   This picture of Ntsikana as a national figure gives an
insight into how it could be that the War of Mlanjeni is frequently
mentioned in one version of his Great Hymn - the Mackay's Nek version,
song No. 61 below. The women who sang this version said that the song
had come from the War of Mlanjeni.[14]   Ntsikana is regarded with
special reverence by many Xhosa people [15], and his song is not only
honoured but it was seen as a national song and perhaps even a
liberation song.[16]   This view is confirmed by an anonymous missionary
writing in 1874:

> "We have heard only one Kaffir hymn, which deeply moved the
> congregation of worshippers. It was composed by a chief named
> Tsikana, who died in the faith. It is sung to a wild plaintive
> air - irregular like the words, but without misaccentuation - and
> the Kaffirs, from the circumstances of its composition, look on it
> with a kind of national feeling, especially now that they droop

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[13] Hodgson 1985, Chapter 8.1:   the Ntsikana Memorial
Association drew a huge following, not only among the Xhosa, but even
in the townships of the Western Cape and the Witwatersrand. Ntsikana
was seen as a symbol of Black unity, as well as unity of all peoples.
The Ntsikana Memorial Association continued to function until its
activities were ended by what amounted to unofficial banning by the
Ciskei government; the last rally of the association was in 1979.
(Chapter 8.3.2).

[14] Recordings of this performance, and of the relevant
discussion, are on Lumko tape No. 98.

[15] Anglican, Presbyterian, Methodist and other Xhosa
Christians call him "uNtsikana ongcwele umprofeti" - "St. Ntsikana
the Prophet".

[16] See Hodgson 1985: Chapter 7.2.4 is on "Ntsikana as a
symbol of political unity" (in the 19th century). It was the War of
Mlanjeni (1850-1852) that led to the abandonment of the mission at
Tyhume, to which the disciples of Ntsikana had gone to live after his
death in 1821 (Hodgson 1985, p. 354). After Tyhume was abandoned,
Xhosa Christians from there established a new mission at Mgwali.
Ntsikana's son Dukwana shared in this work. Tiyo Soga (Soga, T.,
1983, p. 78) describes the singing of Ntsikana's hymn at the first
Holy Communion at Mgwali in 1858, and of the deep emotions it
released: Soga writes: "The effect it produced in our little
assembly was thrilling. It ... awakened in their minds the memories
of the past".

their heads from the loss of national freedom, and the dominance of the white man".[17]

It is entirely possible that the hymn was brought to the Glen Grey district, perhaps by refugees, after the War of Mlanjeni. On the one hand the fame of the hymn makes it possible to date it with accuracy, on the other hand it is appropriate that such an important song can be used as a kind of touchstone to assess developments in Xhosa music history, as is attempted in this study. The different ways in which the hymn has come down give indications regarding the musical influences that have been at work.

D.   A GLIMPSE OF SAN MUSIC?

Undoubtedly the San influenced both language and culture of many of the Nguni, though probably not to the extent that the Khoi did. Still, the indications are that there was a special inter-relation between the San and the AmaGcina and other Thembu in Glen Grey district. As outlined in Chapter 1, it is possible that the Thembu as a whole came more under San influence than did the other Cape Nguni; and the AmaGcina living in the district around "Bushman's School" mission had the opportunity to absorb even more from Madolo the San chief, and his people. "Bushman's School" seems to have been the only place within the Cape Nguni area where the San adapted themselves to the life of a mission-style settlement, and where for a number of years they lived more like agriculturists than like hunter-gatherers.[18] Ways in which the San could have influenced the AmaGcina have been discussed in Chapter 1 and in Chapter 3.[19]

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[17]   Anonymous article on "Kaffir Poetry", in the Kaffir Express, No. 4, August 1874, p. 47.

[18]   The story of Madolo and his people is told in Saunders 1977.

[19]   Stow 1905 not only describes something of San music and the use of musical bows, but also tells of the painting of a musical bow in the cave inhabited by Madolo after he left "Bushman's School" (p. 107).

Unfortunately, one can do no more than speculate - proof is not possible - about exactly what (if any) musical techniques were inherited by the AmaGcina from the San. However, that kind of speculation has its own fascination, and urges one to attempt to draw a picture; a picture of the music of the "little people" [20] - the San who lived for a while and left some inheritance among the AmaGcina. We see and hear:

(i)   A music abounding in polyphonic parts, parallel (harmonically equivalent) parts, and overlapping parts with different texts.

(ii)   A music rich in refinements of rhythm, intricate clap and dance patterns, vocal cross-rhythms as well.

(iii)   A music focussed on musical bows of different types, and using rhythmic instruments as well.

(iv)   People using overtone singing, sounding too strange to any European ear to be recognised as anything but an unusual noise, but based on a knowledge of overtones obtained from bow playing.

The San are long gone, not only driven from their traditional habitat, but (in that part of the world) driven off the face of the earth. I hope it is not mere sentimentality to imagine that they still managed to leave behind them some inheritance for human culture.

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[20]   "Abantu bancinane" - the "little people": a term used by one of the oldest residents of Ngqoko, Mr. Bobo Ntyefe, to describe his childhood memories of the last Khoi living in Lady Frere (interview in Ngqoko, 23/11/1985). The last San were gone before Mr. Ntyefe was born.

P A R T   2

S O N G S

TRANSCRIPTIONS AND DESCRIPTIONS

INTRODUCTION TO PART 2

I. TRANSCRIPTIONS AND DESCRIPTIONS

In 1958, Fr. A.M. Jones, one of the pioneers of the transcription of African music, wrote:

> "The criterion of the reliability of an analyst's investigations is that he should be able to commit the music to paper with complete accuracy. That is, he should aim at putting down the music in such a way that an independent observer could, from his score, actually reproduce the music. Thus it is quite useless for the researcher to put down what he thinks the African sings or taps on his drums. That is subjective and valueless for exact study. He must contrive methods by which he can check his transcriptions so as to be able to prove not only to himself but to an independent observer, that what he has written is actually what the African has performed.
>
> In a matter so complex as African rhythm this may sound a counsel of perfection. So it is: but nothing short of a transcription which aims at this sort of accuracy is of real value to any other research student. Unless we can trust the score of an analyst, its value as scientific evidence is nil. This business of transcription is, we submit, the key to the whole understanding of the African musical system".[1]

The transcription of the songs for this study has been, for this writer anyway, a monumental task. The main problem has been the rhythm, the same problem Jones mentions as the focus of his 'counsel of perfection'. The European musician learns to deal with problems of pitch in tuning his instruments; he has to be able to grasp the intricacies of melodic flow and part movement in performing, studying and composing in the Western musical system. It is the rhythm which is the problem, because the Western system of rhythm, based as it is on duration and the division of musical time, is so different from the African system, which does not so much divide as build up musical time out of the regular beats and pulses of body movement. Western musical time is in a sense passive. African musical time is active.

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[1]   Jones, 1958, p. 11.

Time is to music what the solid material is to the visual artist: thus Western music may be described as bearing a similar relationship to African music as, say, painting does to sculpture. In some ways, it is a similar art form, but in other ways, it is a very different art form.

My first attempts to transcribe Xhosa music led often to total frustration. For six days in 1981 I did no work except listen to a few seconds of a certain song, to try to understand the rhythm, without success. At the suggestion of Andrew Tracey, I called in some boys who were working in the garden at Lumko mission during their school holidays, and played the snatch of song for them. At once they danced, and in a pattern I neither expected nor felt.

However, when I began to try to apply principles of cross-rhythm to analysis of the songs, in particular by looking for and learning to feel the fundamental 3-against-2 movement patterns (at Tracey's suggestion), things began to fall into place. I know that, for my study to have any value, as complete accuracy as was possible had to be attained. So, when at last I was able to take the necessary time, I came to the International Library of African Music at Rhodes University to work on the transcriptions under the guidance of Andrew Tracey. Perfecting the transcriptions contained in this study took me from February till September 1986, with only a few short breaks for other unavoidable work for Lumko Institute.

As a result of this I now say: I do not believe it possible to claim total absence of error - I have revised the transcriptions, some again and again, and frequently had to correct errors, learning all the time. But I do say this of the transcriptions: I am sure of them, I stand by their accuracy in identifying the rhythmic systems of each song, in portraying the melody and part movement of singers, instruments, overtone singing. It is possible for the transcriptions to be used for performance, with this proviso: just as the Western musician, to grasp the style to be portrayed in the performance of any style in Western music, must of necessity absorb that style through the senses, especially hearing : so, too, to perform Xhosa music, a musician must absorb the style - not just through the ears, but through the pores, until the rhythms are <u>felt</u>, the vocal language/melody flow lives in ear and mind, the body moves automatically almost with the musicians; until at last

the spirit of the music [2] is lived. It would be just as difficult to read the Xhosa language from script without first learning how to pronounce the vowels and consonants, the clicks, the implosive 'b', the speech tones.

Another proviso must be added: everything necessary for performance is in the transcriptions, but the method of transcription must be understood, and so must the method of reading them. The music is so complex, and the Xhosa principles of singing allow so much flexibility, it is a question of understanding those principles first, in order to understand the transcriptions.

Before proceeding to the musical scores, it is necessary to discuss the following points, in order to make proper sense out of the transcriptions:

A. The Categories of the Songs, under which the transcriptions are classified, and which influenced the choice of songs for inclusion in this study.

B. The transcription method - terminology, layout, scoring techniques.

C. The principles of Xhosa music performance, to enable the transcriptions to pass from the abstract to something alive, at least in the mind of the score reader; to include the principles of bow and umngqokolo adaptation as well as of normal leader and follower singing.

A. CLASSIFICATION OF THE SONGS INTO CATEGORIES

There were two possible methods of classification for the songs presented here. One system of classification is in terms of techniques, that is, from the musicological point of view. There are certain important stylistic differences to be found in the various songs.

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2   Hansen (Hansen 1981) lays great stress on the Xhosa concept of ihlombe (defined by her (p. 753) as "the feeling of joyous excitement and wellbeing which music induces in people who perform and/or listen to it ..."); one cannot perform Xhosa music until one can feel this ihlombe arising out of it. (In Ngqoko, ihlombe means both the inspiration leading to action, whether singing or scoring a goal or whatever, and the exhilaration arising out of it .)

Deirdre Hansen points out [3] the musical differences between the Xhosa chiefdom clusters of the 'Cape Tribes Proper' and the 'intrusive tribes'. These differences show in their musical terminology, their dancing styles, their rhythm, song structure. The 'Cape Tribes Proper' include the Xhosa, the Thembu, the Mpondo, the Mpondomise and the Bomvana. The 'intrusive tribes' - Nguni peoples coming from the East shortly before the rise of the Zulus under Shaka - include the Bhaca, Mfengu, Xesibe, Zizi, Bhele, Hlubi and Ntlangwini peoples. The musical differences found by Hansen may be summarised as follows:

Regarding terminology:	The term uku-gwaba (for to sing) is used among the Eastern Mpondo and Xesibe. Other differences of terminology reflect different practices, e.g.:
Regarding dancing:	Uku-xhentsa is used generally; uku-tyityimba - to dance the shaking dance - is found among the older clusters; the intrusive clusters use the term uku-xhentsa, but their general term for 'to dance' is uku-sina; among the dances of the intrusive clusters are the women's dance called isitshongo and the men's dance called indlamu. The older clusters tend to use much more shaking in their dance than do the Zulus, and some people (such as the Eastern Mpondo) stand between the two, using elements of both style-groups.
Regarding rhythm:	The technique of off-beating, the 'near miss relationship' between words and clapping, while being a feature of Xhosa music generally, is more particularly found in music

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[3]   In both Hansen 1981 and Hansen 1982; see especially Hansen 1982 pp. 36 - 39.

of the intrusive clusters and people of the
older clusters who live near them. [4]

Regarding song structure: In the music of the older chiefdom clusters
there is greater independence of all the voice-parts than there is in
the music of the intrusive clusters.

These and similar stylistic differences are most important for the
present study. Hansen provides an overall picture of the whole field
of Xhosa music. This present study does the opposite: it focusses
intensively on a microcosm of Xhosa music. With a few exceptions, the
material for study here is the music of two villages, one two
kilometres to the north-east and the other spread over a valley six to
ten kilometres to the south-west of Lumko mission.

These villages are Ngqoko (to the north-east) and Sikhwankqa (usually
called by its locative, (e)Sikhwankqeni). The music of these two

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[4]   Regarding off-beating, see Rycroft 1962, especially p. 84,
where Rycroft relates off-beating to placing the beat, not on to the
onset of a sung vowel, but on to the initial closing or thrusting
movement of the consonant before the vowel. The system adopted in
the present study, for explaining the variety of rhythmic systems
used in the music of the Lumko district, is to relate all sounds
produced in the performance of rhythm in music, to primary body
movements: such primary body movements (movements which affect the
movement of limbs as well as the expulsion of the breath) may become
springing-points of rhythm, as discussed in Part 1 of this study.
These springing-points of rhythm are the beginning points from which
the body launches the production of rhythmic sounds; two movements
launched from the same springing point - e.g. expulsion of breath and
the movement of hands towards clapping - may be so controlled that
the sounds resulting are spaced apart. I.e., the voice sound is
almost instantaneous, but the clap may be delayed by the time the
hands take to meet; and this delay is spaced according to a pulse or
sub-pulse division of the main beat. The idea of springing-points is
related to Kubik's idea of rhythmic corner-points (Kubik 1972, p.
35), although Kubik was focussing not on the start of movements, but
on the completion of movements - "those extreme points of the motor
pattern at which a phase of movement is aimed, or directed".

Springing-points may be used not only to express the inherent rhythm
in, say, the vocal movement in a song, they may also be used to
launch body cross-rhythm patterns (in clap and dance). This implies
that cross-patterns of pulses and sub-pulses may be launched from the
springing points. It was by using this method of understanding of
rhythm that the transcriptions for this study were done. It is my
belief that through this system the complexities and intricacies of
Ngqoko-Sikhwankqeni rhythm are all adequately accounted for in the
transcriptions below.

villages is very similar, the same songs being used in both (to a large extent), and the same variety of musical style characteristics being found in both. This study is an attempt to find out what makes that music work, how the people of those places think about their music. The fact that the music of the Lumko district deserves particular study is clearly shown by the following: The technique of overtone singing has until now been discovered indigenously in Asia but apparently not in Africa, Another technique perhaps not found among other Xhosa musicians is the duet for two musical bows. A number of rare techniques are practised in the area: it has been possible to study the technique of umrhubhe whistling song [5]; a man uhadi player was recorded and his music transcribed. In addition, there is a very rich variety of sophisticated rhythmic techniques; the technique of multi-part singing is developed to a very high degree; many of the style varieties discussed by Hansen are found in the one small area, not only the rhythmic, but also dance techniques, and (most important for this study) the two important types of song structure - the one where there is great independence between (and usually a great number of) song parts within the same song, and the other where the singers seem more tied to variations within a fixed frame-work.

The extra-ordinary ways in which the songs of Ntsikana have survived in Ngqoko and Sikhwankqeni is also very valuable; and available for comparison are the transcription by John Knox Bokwe, first published over a hundred years ago [6]; recordings of the music as a Christian hymn and as a village wedding song, made in 1957 [7]; and a contemporary recording of the song as a bow-song from the village of Mackay's Nek, just over the mountain from Lumko. In a particular song, which can be

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[5]   Umrhubhe whistling songs have been recorded by David Marks (disc Marks 1975): by Hugh Tracey (disc Tracey, H., 1957, TR-63, songs B2 & 3); and by Hansen (Hansen 1981, tape 1, song 1). Tracey calls the bow "ikinki" (Tracey, H., 1973, Vol. 2, p. 120), and mentions the whistling technique. Apparently the Gcaleka people who recorded the songs for Tracey applied to the umrhubhe the name of the now rare inkinge.

[6]   Bokwe 1878/9 and Bokwe 1904 published his transcription of Ntsikana's Great Hymn (song 55 (d)below). Bokwe 1914 contains his version of the "Four Hymns" of Ntsikana (songs 55 (a) (b) (c) and (d) below).

[7]   Both on disc Tracey, H., 1957, TR-26.

placed at an area far from Lumko and dated by the death of Ntsikana in 1821, it is possible to discover a number of ways style development can take place in a single piece of Xhosa music.

The way the people of Ngqoko and Sikhwankqeni think about their music is revealed in their musical terminology. This has been discussed carefully in the first part of this study. In order to focus on this musical thinking, as far as possible, the terminology has been retained in the transcriptions.

It is perhaps inevitable that there are differences regarding terminology, regarding facts, and regarding the interpretation of terminology and facts, in this study, compared to the work of other researchers in the field. However, I believe that there is enough in common to establish authenticity and common ground, and that where there are differences, what is used here and held here can be seen to make sense, because it hangs together. If the notion umqambi, here interpreted not as a composer of music but as a composer of song texts, differs from the usual translation as a composer of music [8], still this ties in with the other terminology used in Ngqoko, which focusses on the texts of the songs and only indirectly on the music - words such as uku-cabela and isi-cabo, or which interpret music as the roles of people, and not as something abstract - words such as uku-hlabela, uku-landela: but there is no point in repeating the earlier discussion.

It can be seen therefore that there was a problem about how to classify the music, whether to use the different techniques as the principles of distinction between songs. But of course, there is quite another approach to classification: it is the system of classification used by the people of those villages themselves. This is most important: even though it may appear that the local classification is only based on uses of the music, and that the different techniques cut across these local classifications, nevertheless there are reasons why people classify songs in this way. It is not just that a certain song happens to be used for umtshotsho, it is that there are techniques in the song which are used in umtshotsho (such as the fast and slow steps in the

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[8] Hansen 1981, p. 758; Kropf 1915, p. 347 (which gives the word as ing-qambi.

umgalango dance); there are techniques which seem to be very important in the songs for intlombe yabafana (like the uku-vukutha pigeon-humming technique), and so on.

Therefore, with Hansen, this study classifies the songs according to the local system. However, this local system shows some differences from Hansen; but it was felt necessary to adhere as exactly as possible to the local interpretation and thinking. Thus the distinction is made here of AmaGqobhoka songs - in Ngqoko, people who stand part-way between the traditionalists and the school-educated. [9]

Another difference in this study is the group of songs called amagwijo. Hansen [10] describes them as personal songs, and applies the term to (for example) uhadi solo songs. Among the songs she found called amagwijo were songs for walking to stick-fights, 'signature tunes' of the gangs of boys taking part in these contests [11]; and also political 'protest songs'.[12] In Ngqoko amagwijo today only mean boys' stick-fighting songs, which may include protest songs (see No. 36 below). There is reason to believe that amagwijo used to mean war songs, but the only fighting associated with songs these days in the Lumko district is either boys' stick-fighting, or (by church people) fighting against the Devil. I have heard Xhosa Catholic nuns describe the rosary prayer as their 'igwijo'. And some Christians, for example, the Methodists, choose their own personal igwijo - a favourite hymn which is sung at that person's funeral, for example. It is only in this sense that amagwijo are personal songs. There is no way that Nofinishi Dywili would refer to any of her songs as igwijo, not even her 'personal song' which she alone in the village knows - No. 14 in this collection. Even that song she calls a beer song - beer songs being possibly the most important category of her songs, as beer is always

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[9]   Hansen makes the distinction between "tribal" and "Christian" people and their songs (see Hansen 1981 pp. 479 ff), but does not mention the term AmaGqobhoka as a basis for song classification.

[10]   Hansen 1981, pp. 98 ff; Bigalke 1982, p. 69, mentions amagwijo as songs for walking to stick-fights.

[11]   Hansen 1981, p. 270.

[12]   Hansen 1981, p. 722.

associated with ancestor cult (even when on the surface no connection is apparent); so that beer songs are in fact songs for ancestor cult.[13]

Some categories mentioned by Hansen are not included here, either because they were not discovered in the area, or because the songs are classified differently by the local people, or because they did not seem to have sufficient significance in local music. Thus, for example, sounds - iisawundi - are not included, although they might be sung at a concert at the mission. Nor is umbaqanga township music, although many people love it and may sing it. Nevertheless, neither umbaqanga nor iisawundi feature much in the musical thinking (apart from radio programmes or school).

Certain other categories could not be found in practice because the rituals associated with them appear to have fallen into disuse, as for example the practice of traditional weddings.[14] Therefore, although people told of the song for the arrival of the bridal party at traditional weddings (ingoma yokufika koduli), no-one could be found who knew it.

A number of songs are included in this collection, which are also found in other areas - for example, Nos. 3, 9, 15 and the versions of Ntsikana (Nos. 60, 61 and 62). Some songs have the same names and the same significance of songs discussed by Hansen, but are not the same song: for example, Nos. 6, 16 and 19, and the ingoma yokuthwala intombi (No. 37).

As Hansen discovered [15] there are no songs for working together, although people may sing other songs while they work - umngqungqo songs, and so on. In Ngqoko one ingoma yokusebenza (= song-of-to-work) came to light - No. 40 in this collection. It was not clear whether people sang it while working or in what association with work, but it

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13   See discussion below: Transcriptions, Section B.

14   Nowadays in Ngqoko it seems that only the umtshato form of marriage is practised - see Transcriptions, Section N, below. Hansen 1981, pp. 478 ff, also discusses the scarcity of traditional marriage rituals these days.

15   Hansen 1981 pp. 93 ff.

was clearly not for doing rhythmic work together, such as digging as a group.

Regarding hymns - amaculo: Hansen [16] comments on the attendance and singing in the Lumko mission church. She mentions that people in traditional dress attended, whom she described as non-Christians. This was not quite the attitude in my days at Lumko. The people who attended Church almost all considered themselves amaRoma - Catholics- whether they were full members yet or not. I have wonderful memories of Nofinishi Dywili, music leader and traditionalist, marching with the congregation down Lumko drive on Palm Sunday, waving her palm leaf and singing hosannas. As Hansen points out, people tended to sing only some of the hymns (the problem being usually the long texts - many were not literate).

Here then are the song categories used in this study, based on the terminology and attitudes of the people of the area:

A. Iingoma zamagqirha Diviners' songs
B. Iingoma zotywala Beer songs
C. Iingoma zokwaluka Songs for boys' initiation
D. Iingoma zentonjane Songs for girls' initiation

E. Iingoma zejaka
 (okanye zomngqungqo) umngqungqo songs
F. Iingoma zentlombe
 yabafana Songs for the young mens'
  intlombe party
G. Iingoma zomtshotsho umtshotsho songs
H. Amagwijo Boys' stick-fighting songs
J. Iingoma yokuthwala Songs for carrying off a girl for
 intombi marriage
K. Iingoma yokusebenza A work song
L. Ingoma yokuzingela A snatch of a hunting song
M. Iingoma zokuthuthuzela
 umntwana Lullabyes
N. Iingoma zamaGqobhoka Songs of the amaGqobhoka
O. Iingoma zamaZiyoni Zionist songs

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16 Hansen 1981, pp. 476 ff.

P. <u>Amaculo</u>   <u>Hymns</u>

Q. <u>Iingoma kaNtsikana</u>   The songs of Ntsikana

Bow songs (for all the kinds of bows) may include songs of practically any category - even <u>uSomagwaza</u> (of category <u>C.</u> - the great boys' initiation song) is performed as a bow song. But there are no categories of bow songs as such.[17]

There are also categories within categories: thus the <u>AmaGqobhoka</u> songs in this collection included songs for the <u>Gqobhoka</u> <u>umtshotsho</u>, the <u>Gqobhoka</u> <u>intlombe yabafana</u>, and <u>Gqobhoka</u> wedding ceremonies (<u>umtshato</u>). Category <u>E</u>, <u>umngqungqo</u> songs, go with category <u>D</u>, songs for girls' initiation, where they are performed at the special <u>umngqungqo</u> dance at the <u>ijaka</u>. However, as they are also performed on all the other occasions when <u>umngqungqo</u> is used, they are differentiated from the songs in category <u>D</u>, which are only performed at girls' initiation.

In 1977, I began a project of working with Xhosa (and other) church musicians, as described before in this study. It soon became apparent that many Xhosa church people had little contact with their own musical heritage, and so part of the Lumko music project became to publish recordings of traditional music, to make these available to African church members. To date, 12 cassette tapes of traditional music recorded in the Ngqoko-Sikhwankqeni area have been published in this way, plus a tape gathering together a variety of performances of Ntsikana's songs. Another project was to publish recordings of Zionist church music. All the songs included in this collection have been published on these tapes, and details are given in the footnotes to each song.

For this collection, the songs were chosen in such a way as to represent each song category (only one or two songs could be found in some, in one (category <u>L</u>) only half a song). The songs were chosen in such a way also that all musical techniques were represented: song-types based on structural and other elements, stylistic usages, instrumental usages, overtone singing (two versions occur in the voice

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[17]   Details of performance as a bow song etc. will be found in the descriptions and comments accompanying each song in the <u>Transcriptions</u> below.

styles called <u>umngqokolo</u>), and so on. The songs of Ntsikana represent several style-types.

In this way material is provided for the attempt to identify, if it is in any way still possible, the roots of the musical techniques. No doubt some techniques, like the click-words (and other word-sounds) owe their ancestry at least in part to the KhoiSan heritage which, I believe, is at least part of the reason for the differentiation between song styles of the older and of the intrusive Nguni clusters, mentioned by Hansen. To attempt to identify song type-families within the songs of the Lumko area type-songs were chosen, and the techniques of other songs examined in terms of the type-characteristics. The type-songs include <u>No. 1</u> (variant leader parts, more or less fixed follower response); <u>No. 11</u> (variant leader and follower parts); plus other songs offered for certain study purposes: No. 27 (bow adaptation); Nos. 46 and 47 (pattern-singing), and so on.

Every song has something to contribute to the overall study. It was astonishing that, in the song lay-outs (to be discussed shortly), a different rhythmic lay-out pattern had to be designed for almost every song. Some songs are literally enormous - like No. 11, with its parts for all kinds of bows and <u>umngqokolo</u>, and some 39 vocal lines, or like No. 25, with its many guises and wealth of <u>umngqokolo</u> singing; down to the snatch of song, No. 41, which may be totally insignificant, yet may retain a memory of long ago.

Ngqoko and Sikhwankqa are poor areas; the long droughts of recent years have meant that most of the support of the people comes from outside - most of the men work in the Transvaal or the Cape. This has inevitably affected the music. As community functions become too costly for the community, they fall into disuse, and so does music associated with them. There is no doubt that there is more music, perhaps of other categories, and with yet more stylistic features, to be discovered in the area. Nevertheless, what is here is sufficient for the purposes of this study - to focus on musical techniques, both from the Xhosa and from the Western musicological points of view.

B. THE TRANSCRIPTION METHOD

(i) Terminology within the transcriptions

Music language and terminology have been discussed in Part 1 of
this study. Just as the classification system used by the
musicians themselves must be preserved and has been used here,
so also should their terminology, especially technical musical
terms.

The most basic division of labour within a song is the dual
complementary roles of leader and follower(s). The Xhosa words
are umHlabeli - leader, and uku-Hlabela - to lead; and
umLandeli - follower, abaLandeli - followers, and uku-Landela -
to follow. The verb stem -vuma (agree = follow) is used
interchangeably with -landela in this context, but -landela is
used much more frequently. The stem -vuma never means simply
to sing, but always (in the context of singing) to follow the
song. The leader never "vuma's".

This terminology is adopted in the transcriptions: H =
-hlabela always indicates the part or parts sung by the leader;
L = -landela always indicates the part or parts sung by the
follower(s). In some songs individual distinctions have had to
be made, so that when different followers follow different
patterns, one (group or individual) may be called L1, L2, and
so on. The cycles marked H are (unless exceptions are stated
within the song) always sung by the song leader, always an
individual, but who may be assisted as well by a leader group
(this is always mentioned with the transcription).

Therefore, the leader's cycles are called H1, H2, etc., and
there is given with the song a description of how the leader
uses these cycles: standard leader patterns will also be
discussed shortly.

Where there is only one follower part in a song (for example,
when two sing - one leads, one follows) then in that song lines
called L1, L2 etc., are sung by the same person(s), and the
patterns are either described there or follow some obvious
pattern according to principles to be discussed shortly.

When there are several follower parts, they are called L1, L2, etc., and the different cycles sung by one person or group are called L 1a, L 1b, etc. The transcriptions and descriptions have been carefully designed to make these things obvious to the score reader. Variations are carefully described in the song description which accompany each transcription.

According to the terminology of Ngqoko and Sikhwankqeni, the parallel (harmonically equivalent) parts are called iintlobo. The parts which use different texts (and hence different melodies) are called izicabo (verb stem -cabela).

As described in the discussion on musicology in Part 1, a variety of scale usages occur in these songs. The usual Xhosa may be bow-hexatonic. However, it is not possible to analyse what is not there. So, in songs which only use five scale tones, the scale is described as pentatonic, and so on. Most of the scales are called either Xhosa hexatonic (which implies bow-scale unless otherwise stated) and Xhosa pentatonic. Several songs use the African version of the Western diatonic scale - called Afro-diatonic. One song apparently uses a neo-Zulu scale, which is there called Neo-Zulu hexatonic (song No. 53). There is frequent use of scale alterations by microtones, usually of the order of a quarter-tone. These variations are mentioned in the song descriptions, and indicated in the score by small arrows.

The harmony (except Afro-diatonic) is based on tonality shift, as described in Part 1: with hexatonic scale and bow music, usually two major triads a whole tone apart. When the main focus and sense of rest is on the lower triad, this is termed VU mode, from the Xhosa verb stem -VUla, open, signifying the open or unheld bow string (which then sounds the lower triad). When the focus is on the upper triad (or perhaps when only pentatonic scale is sung, on the upper open fifth), this is termed BA mode, from the Xhosa verb stem -BAmba, hold, because the bow string must be held to produce the upper triad.

To avoid the use of sharps or flats in the score, all scores are transposed to a "white notes only" position. Thus all tonality shift music is transposed to the triad position F major - G major, so that the Xhosa hexatonic scale is always written F-G-A-B-C-D. Except in no. 48,Afro-diatonic music is written as if in C major. The transposition distances are named in the song descriptions, as are the metronome speeds.

In Part 1 the different song types and categories were discussed, with their associated dance styles. The song descriptions also indicate the category and the dance style of each song.

Many of the songs undergo some change in performance, either a rhythmic change, or sometimes a completely new section. Two terms are used for beginning a new section or changing the song: uku-jika and uku-buya, both (in this context) meaning to turn the song. These points of change, and link cycles etc. between sections, are indicated in the score by the word JIKA, and the different sections in the song are called Part 1, Part 2, etc. Part 1, Part 2 (... 3, 4) in the score always indicates a (new) section of the song. Song No. 22 has the most sections - four, all different from each other.

The instruments indicated in the scores are:

Uhadi: The gourd-resonated percussion musical bow.
Umrhubhe: The mouth-resonated friction musical bow.
Ikatari: The friction musical bow using a built-on (oil) tin as resonator.
Ingqongqo: A dried ox-skin laid on the ground (in this area) and beaten with sticks by women sitting around it.

The drum used by diviners and Zionists is the igubu, a bass drum type.

The rattles used by Zionists are made of pieces of zinc strung on wire.

The leg rattles (iingcacu) used by diviners are reeds woven around the legs from ankle to upper calf and allowed to dry.

The vocal techniques in the scores are:

Umngqokolo: Either overtone singing (using 2, 3 or 4
fundamentals and overtone melody); or gruff
singing: which kind is indicated in the score.

Umngqokolo ngomqangi: A very striking and clear kind of
overtone singing using two fundamentals, and
producing a much louder overtone melody than
the 'ordinary' umngqokolo.

Uku-bhayizela: Also called men's or boys' umngqokolo: a kind
of gruff, unpitched vocal percussion.

Uku-tshotsha: Men's and boys' gruff melody singing; one kind
of women's umngqokolo is like it (it is not
overtone singing).

Humming: Is normally called uku-mbombozela; there is a
special kind of humming called:

Uku-vukutha: A kind of humming which imitates the sound
made by the rock pigeon (ivukuthu).

Whistling: Is called umlozi. Some songs are called
ingoma ngomrhubhe nomlozi - a song on the
umrhubhe with whistling: in other words, an
umrhubhe whistling song - a song in which the
performer produces overlapping melodies by
using overtone amplificating and whistling
from the side of the mouth while playing the
bow.

Ingoma is a song, a term used for vocal or purely instrumental
pieces.

Rhythm terminology

The terms beat and pulse mean the same thing. But in this study they are not used in the same way. A distinction is necessary in order to find a meaningful way of discussing the uses of rhythm being studied.

Therefore: A beat is a more major rhythmic movement than a pulse; beats are broken up into pulses. When, for example, Nofinishi Dywili sings while clapping, she may use each clapping beat to "trigger" sometimes two, sometimes three, sometimes four pulses for the equal placing of syllables between beats. Very frequently, the sound of stamping feet is placed one triplet pulse before the clap beat, triggering a constant feeling of triple-pulse movement.

Drum playing is linked to the pulse systems underlying the beat. Very frequently the drum beats fall a. with the foot on a triplet pulse and b. with the hand-clap on the (main) beat. When the drum uses this type of pattern, the drum-beat on the foot-pulse is called the up-beat, and the drum-beat on the clap-beat is called the down-beat.

Sometimes, especially when many syllables have to be fitted in, or when an intricate cross-rhythm occurs, a pulse rhythm is set up which is of a more rapid order than the principal pulse system(s). This rapid movement is referred to as a sub-pulse system.

This terminology is clarified in the examples shown in the next sub-section, on lay-out of the transcriptions.

(ii)   Layout of the transcriptions

Rycroft [18] and Hansen [19] (following Rycroft)
have made effective use of a circular
transcription lay-out and circular diagrams to
illustrate the cyclic nature of certain Nguni
songs. These demonstrate visually continuous
use of chorus cycles, overlapping leader and
follower parts: see Example 1. This model is
very useful for teaching and demonstration
purposes. However, it could not be used in
transcribing the songs for this study, because
of the multiplicity of song parts.

Some of the transcriptions show many parts:
the most are in No. 11, Umzi kaMzwandile,
which had to be written out on some 72 staff
lines. In theory at any rate, it is possible
for everything sung or played or clapped on
those 72 lines to be performed simultaneously.
In practice, there may be as many as 8 or 10
lines going at once; and the singers
constantly skip to new lines, not necessarily
lines that have been sung before. It seemed
that the only way to handle such a song was to
lay it out on a succession of staff lines, and
then write a careful performance description
to explain how the song should be read and/or
performed. It is therefore necessary for the
reader to understand the performance method
before moving on to the scores.

If this is awkward in some ways, it is
compensated in others. As Jones mentions, it
is the rhythm which gives the transcriber (and
thereafter the score reader) the most trouble.
By using the format chosen, it was possible to

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[18]   See Rycroft 1967.

[19]   Hansen 1981 and 1982.

EXAMPLE 1   Circular Demonstration Model for Cyclic Song
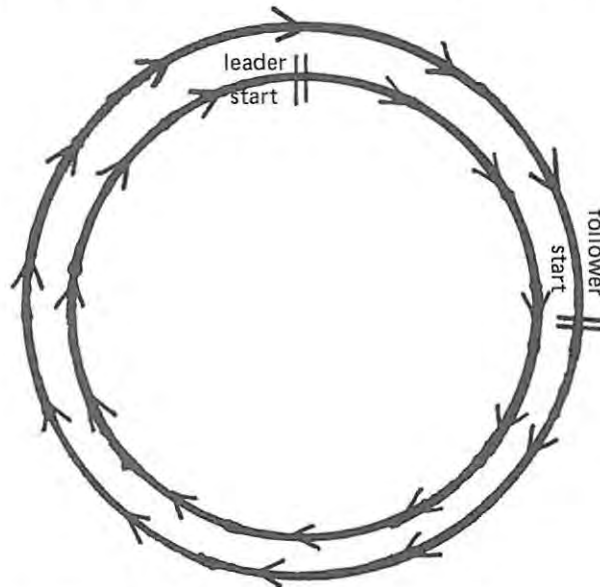
Pattern: The leader starts; after (say) a phrase, the follower joins.

As each completes a cycle, a new cycle is begun, creating a constant overlapping pattern.

EXAMPLE 2   A 3-vs-2 cross-rhythm pattern indicated by the spacing of lines within the transcription lay-out; pattern in 2's uses continuous rhythm (down) lines; pattern in 3's uses discontinuous rhythm lines.
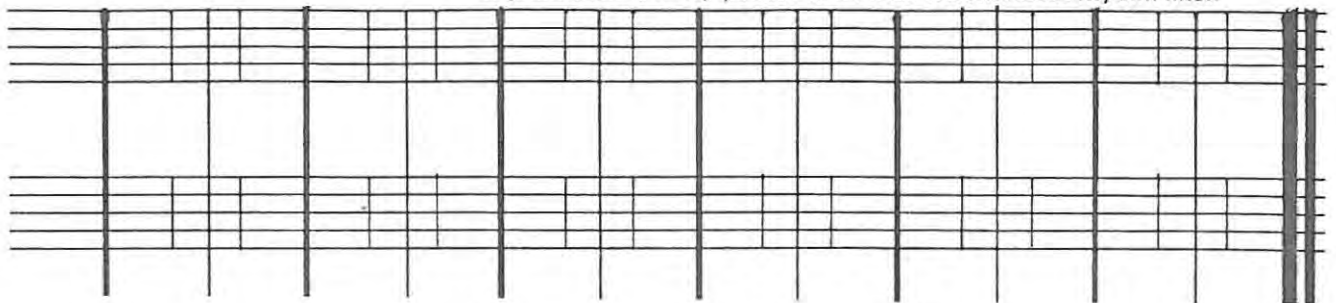
EXAMPLE 3   Indicating rhythm by spacing.

a) twos   b) fours   c) sixes   d) 3 vs 2   e) 3 vs 4
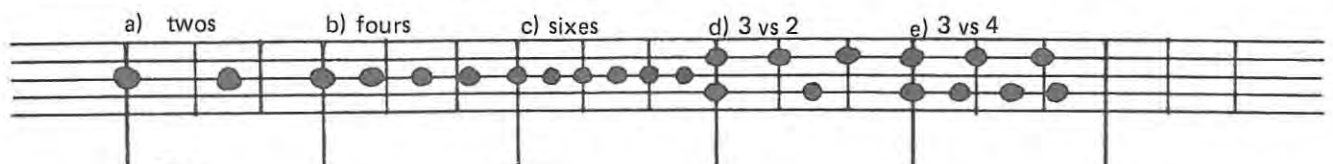
EXAMPLE 4   An additive (3 + 3 + 2 =) 8 beat or 8 pulse pattern

use rhythmic lay-outs which make the rhythmic structure of the song obvious at a glance.

It was probably A.M. Jones too who first used equal spacing to depict rhythm in transcriptions. In his book Studies in African Music [20] he uses graphs to depict rhythmic spacing. That was in 1959. In 1968 Serwadda and Pantaleoni [21] suggested the use of rhythm lines for transcribing African drumming. In the 1970 edition of the journal African Music Ladzekpo and Pantaleoni use rhythm lines to transcribe drumming and dancing, and Andrew Tracey uses equal spacing to transcribe mbira rhythm.[22] In 1971 Andrew Tracey used rhythm lines to transcribe the Nyanga panpipe dance.[23] In 1973/4 A.M. Jones used rhythm lines (plus Western durational notation) to transcribe vocal music.[24]

At the suggestion and under the guidance of Andrew Tracey a system of using rhythm lines was devised for the transcriptions in this study. The standards set were simple:

(a) The rhythmic system of the song
    must be visible at a glance.
(b) Do not clutter up the
    transcription.

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20   Jones 1959, vol. 1, pp. 113 and 223.

21   Serwadda and Pantaleoni 1968.

22   Ladzekpo and Pantaleoni 1970, pp. 21 - 31; Tracey, A., 1970, pp. 50 and 52 - 61.

23   Tracey, A., 1971, pp. 83 - 89.

24   Jones 1973/4, pp. 46, 48, 49, 50, 52, 53.

For this reason no use was made of Western durational notation. A <u>note on a line</u> means that the sound begins at that point. Wherever possible, cross-rhythms are indicated by the spacing of the lines - see <u>Example 2</u>. The main beats in <u>Example 2</u> are indicated by the heavy lines running continuously down the page. The notes placed on the continuous pulse lines use the pattern of 2's, the notes on the discontinuous pulse lines use the pattern of 3's. The spacing of the rhythm lines is carefully measured to indicate 2's and 3's. <u>Example 3</u> illustrates spacing within a frame-work. The frame is a triple-pulse system, the main beats being indicated by the continuous down-lines. The spacing of a tone half-way between two lines indicates that it falls half-way, as in <u>Ex. 3a</u>, where it implies a 2-pulse system. The spacing in <u>Ex. 3b</u> indicates four equal pulses. In <u>Ex. 3c</u> a sub-pulse system of six rapid (sub-) pulses is indicated. In practice maybe only some of these sub-pulses may be used, those not being used being omitted, and the spacing alone used to indicate where the sounds fall. As a general principle, a note between two rhythm lines should be interpreted as falling exactly half-way, unless the note is obviously part of a cross-pattern (as in <u>Ex. 3b</u>), or is placed deliberately to the side of the space, e.g. as a grace-note. <u>Examples 3d and 3e</u> show cross-rhythm patterns. In this type of score, it is sometimes necessary to rely on spacing, when too many rhythm lines would clutter the picture. Whenever possible, however, rhythm lines are used in order to make sure there is no misunderstanding.

<u>Example 4</u> shows a lay-out for a <u>3+3+2 = 8</u> (beats or pulses) additive rhythm pattern. The thickest lines indicate the most important beats of the pattern, and the next thickest lines depict the 3+3+2 pattern. The lay-out is always done in such a way that the beat pattern has primacy, i.e. that the vocal cycles have to be placed so as to suit the pattern. This means that very frequently the vocal lines start not at the left of the pattern, but within it. The <u>starting point of a vocal line</u>, unless it happens to begin at the extreme left of the staff line, is always indicated by a double bar. The very thick double bar at the extreme right of the staff line (as in <u>Example 2</u>) indicates that the reader must return to the first beat again - at the extreme left of the staff line.

Each staff line usually represents one cycle of the song, but occasionally, one staff line = 2 cycles, especially when double-cycle canons occur. The reader is now referred to the transcription of Song No. 11, Umzi kaMzwandile, whose lay-out elements are shown in Example 5:

The transcription of Song 11, Umzi kaMzwandile: (see Example 5)

(i) The first page of the transcription shows rhythm patterns. These are laid out in such a way as to make comprehensible the basic 3-vs-2 cross-rhythm, and the derived rhythm which is apparently 10 bow or voice beats against 8 clap beats.

(ii) The second transcription page shows Musical Bow Realisations, which include the quasi-bow umngqokolo singing. On this page the lay-out is changed, so that one (single) cycle is shown, and the main springing-point beat is depicted by the heavy rhythm line. This is the main beat at which clap and voices/bow beats coincide; it is also the beat used to launch the clap rhythm in performance. A singer may sing the melody shown in line 14, launching the clap at the thick line; and then singing the melody over and over, with the clap continuing as shown (line 13). Because the clap is launched at that beat, it is called a springing-point.

(iii) For the rest of the transcription the springing point is now taken as the main point of reference, so that for the third to the sixth page of the score (lines 19 through 58) the springing-point is at the extreme left of the page. Because double-cycle canon is used, each staff line shows a double cycle (16 clap beats). The spacing of the vocal and bow rhythm is contrived to show constantly the relation between the placing of the voice/bow notes against the clap beats.

In this way, with immediate visual impact, the apparent 10-vs-8 rhythm pattern is explained.

EXAMPLE 5 i)

UMZI KAMZWANDILE — Rhythm Patterns

The Principal Bow Melody — basic rhythm (12 beat cycle)

1

The Principal Bow Melody — derived rhythm (Apparently now 10 beat pattern)

2

Basic clapping pattern — fast step (8 beat cycle: 2-vs-3 cross—rhythm with line 1)

3

EXAMPLE 5 ii)

UMZI KAMZWANDILE — Musical Bow Realisations

Clap/Body rhythm pattern

13

SPRINGING POINT

14: Main bow melody and fundamental tones, in the 12 beat basic bow/voice rhythm

14

EXAMPLE 5 iii)

UMZI KAMZWANDILE — Vocal parts (Canons)

19: Clap/Body Rhythm (Double cycle: 2 X 8 clap beats)

19

springing point

20: Umrhubhe bow : "Ebelel' eng ekho" melody

springing point

20

21: Umrhubhe bow: "Andisoze...." melody

21

22: Vocal canon (second phrase may be omitted)

22

gu—mbi lomtsha — kaz'. E—be—lel' e—nge—kho kwa—phe—zo—ló, m a, we—nyuka nge—

nge—kho kwa—phe — zo — lo, m a, we—nyuka ngegu— mbi lom tsha — kaz'. E—be—lel' e—

To sum up:

The transcription lay-outs represent the parts sung by leader (H) and
followers (L), one (or sometimes two) cycle(s) per staff line; lying
across and co-ordinating the song lines and clap/dance lines the rhythm
lines visually represent and clarify the rhythms in the song.

Duration of the tones is indicated or implied as follows:

> Normal vocal phrasing is implied in all sung lines; notes are
> held or discontinued according to the natural phrasing of the
> language.   Where there is any doubt, then extension lines
> drawn from the notes indicate that they are held - as in
> examples 5(i) and 5(ii) above.   No rest signs are used.   When
> there is a break in the vocal phrasing, and when no new note
> occurs, the sound is interpreted as discontinuing at the first
> beat (rhythm line), or before it, according to the context.
> Where there is doubt, textual extension is indicated by dots
> .... (as in long held notes in the middle of a phrase).
> See also Example 6 below.

> The same applies regarding bow and umngqokolo melodies;
> however, here there is more use of note extension lines (in
> the absence of text).

(iii)   Other techniques of scoring the music

> As mentioned above, the pitch is transposed so that every song
> using tonality shift is in the hexatonic F-G-A-B-C-D scale
> position.   However, the tones written as F, G, A, B, C and D
> should not be interpreted according to the Western well-
> tempered scale.   They are derived in bow music from two major
> triads a whole tone apart, the triads being in (bow) just
> intonation.   However, the distance between the triads is not
> always exactly a whole tone - i.e. the distance between the
> root tones F and G (and therefore between the overtones which
> are the chords) may vary.   Thus it can happen that the
> distance between the chord F-A-C and the chord G-B-D may be
> less or more than a whole tone, and such variation may occur

within the same song, or in different performances of the same song.

In addition, very frequently singers alter the pitch of certain tones. It can happen in a single song that all the tones of the upper triad (G-B-D) are raised by about a quarter-tone; it can also happen that certain scale tones are altered, in particular degrees I (F), II (G), III (A), as well as (less frequently) IV (B) and VI (D). These scale variations are always described in the song description accompanying every transcription.

Similarly, in the songs using diatonic scale, which is transposed usually so that the tone "C" is written as tonic, the intervals are not the Western intervals. The alterations are described in the transcription descriptions.

Scale alterations of a semitone are indicated by the usual sharp or flat sign. Alterations of the order of a quarter-tone are indicated by a small arrow pointing in the direction of the alteration, either before the altered tone, or (where the tone is consistently altered in a part) as a key signature at the beginning of the line. Naturals cancel alterations.

Duration of tones has already been mentioned, and the duration extension lines. These various techniques are illustrated in Example 6. A complete table of transcription signs, terms and symbols will be found at the end of this introduction. (Also in Example 6(iii) and (iv) may be seen sub-pulse lines (at beat 1, pulse 3), indicating a rapid triplet movement used by the singer for the tone on ye-. At the end of the line the singer uses glissando to fall to a very short (grace-note) F).

EXAMPLE 6

i) Hexatonic scale transposition position

ii) Tonality shift: the two triads

iii) Scale alterations by c. quarter-tone: "arrows" used as "Key signature" (from song 19)

Ho!........ye-e we we, he ha khe......

(NOTE: duration extension lines, and duration indicated by text extension .....)

iv) The same line, with scale alterations before the affected tones

Ho.......! ye-e we we, he ha khe......

(NOTE: after the second "we", the sound breaks for the singer to breathe (no note on beat line, no text extension)

C. THE PRINCIPLES OF XHOSA MUSIC PERFORMANCE

On the one hand, these principles are deduced from the performance and analysis of the music; on the other hand, they may be used to perform the music from the transcriptions.

Here are principles for performing these songs:

1. Lead the song, and keep on leading

The leader may not be the one who actually starts singing. A follower may suggest a song by singing a follower part. But whoever starts it, the song itself gets under way when the leader starts. In some songs the leader gets a rhythm going by clapping, either before or simultaneous with the entry of the voice. In others clapping may come later. The song leader may be an instrument - a melody instrument, because it must do the same work as the leader who sings.

The leader must keep on leading, joining cycle to cycle without a break in the constant rhythm, the cycles joined like links of a chain holding the song together. If a leader falters, another must take over or the song will die. Thus a singer may take over from a bow, and a bow may even take over

from a singer if the song is at the right pitch.[25] When the leader has had enough, stop - perhaps with a cry of "Kuphelile ngoku" - "It's "finished now", or "Masihambe" - "Let's go!".

2.   Follow the leader

A person may sing solo, without an instrument. Even then, however, the singer will not just sing the leader part(s), but will soon turn to the follower part(s), hearing the song leader in the mind's ear.

In some songs, many may sing the leader parts, in unison or in the parallel parts called iintlobo. However, the basic structural principle is: if there is more than one singer, one (or some) must lead and the rest must follow. There must be a continuous overlapping of cycles, because the song must flow - that is:

3.   The Rhythm must keep going

An incorrect rhythm will very soon bring the song to a halt. But more than a correct rhythm is necessary: more than a basic rhythm is necessary - the pulse systems and cross rhythms must be set going. Therefore, in every song there must be at least two rhythmic systems on the go simultaneously. This may be two systems using the same pulse system, e.g. an additive 3+3+2=8 system with a steady 4 x 2 = 8 clap; it may be a pulse system underlying a basic beat: as when the foot sound is placed a triplet pulse ahead of the clap, so that the whole body feels the movement not in steady claps but in a running pulse system; and it may be a cross-rhythm - always in these songs based in some way on 3-vs-2 movement. The refinements of the 3-vs-2 systems are extraordinary, as may be seen in Example 6 above, but they can

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25   It happened once in Sikhwankqeni in 1981 that an umrhubhe player was able to enter a performance of song No. 28 below (Inxanxadi) during the performance, because the pitch happened to be right. The bow then took over the role of song leader.

always be analysed down" (and _felt_ somewhere in the bowels or the blood or the feet) as 3-against-2 movement.

4.   Flow from cycle to cycle

The same cycle may be repeated as often as you like, and you may change in a variety of ways:

The leader must stick to the same cycle pattern, i.e.: the leader part should begin at the same point in the cycle, and must keep to the same harmonic pattern, unless the song changes or the leader begins to set up different patterns (e.g. the use of canon in song No. 11). The 'same harmonic pattern' does not exclude non-harmonic tones. Texts may be changed, melody may be changed; or (as in the type-family of type-song No. 1), the leader may stick to very similar harmonically equivalent and rhythmically similar patterns.

When varying the leader part, the leader may have in the mind and the ear a skeleton pattern of _focus tones_, which should be reached at certain points in the cycle. This can be very clearly seen in the transcription of song No. 6 (uMhala wasetywaleni) where it is commented upon. Similar use of focus tones can be seen in many of the leader patterns used by the master-singer Nofinishi Dywili, as for example also in the type-song itself, No. 1 (Ingoma yamaGcina).

In the songs of the family of type-song No. 1, the followers are not free, but keep repeating the same follower parts. However, in the songs like type-song No. 11 (Umzi kaMzwandile), the followers may freely switch from cycle to cycle, even changing to cycles not beginning at the same point, as long as the gaps are filled and the flow is continuous - see principle No. 5 immediately below.

In some songs the leader may stick to one line for the whole song, as for example in No. 24 as Nontyolo. However, in all songs somebody changes lines, and in some everybody changes. Here are some principles for changing song-lines:

(a) <u>Aleatory choice</u>: the singer knows the song-
lines which fit, and (apparently) moves freely
among these lines, repeating or changing at
will;

(b) <u>Textual association</u>: Texts call forth song-lines
by association - perhaps leader calling to
follower, or leader-follower patterns within
the follower group(s), or texts the singer
uses call to mind other texts, and so on;

(c) <u>Phrase-structuring</u>: This is much used by Nofinishi
Dywili, for example in songs 1 and 6 and many
others of that song-family: new song lines are constantly produced by
arranging the phrase patterns differently, e.g.:

Sentence 1: phrases a-b-c-d
Sentence 2: phrases p-q-r-s
Sentence 3: phrases a-b-r-s
Sentence 4: phrases w-x-y-z
Sentence 5: phrases p-q-y-z
Sentence 6: phrases a-b-c-z

However, over all these changing patterns there is often a
most important <u>structural principle</u>:

<u>When changing song-lines create structures</u>:
<u>achieve patterns of climax and release.</u>

This <u>structural principle</u> applies principally to the leader
parts in songs of the family of type-song No. 1, and to solo
songs. The outstanding example is song No. 14, <u>Inxembula</u>,
where Nofinishi's methods of climax and release as principles
of song construction are discussed and related to the patterns
of the music. Briefly, her method of moving from line to line
appears random, but as she moves to a high-point in the
pattern, so the successive lines start higher; and when the
tension is being released, the lines begin lower, until (in
that song) she reaches the quiet and low humming cycle. And

then the pattern begins again, never using the song lines in exactly the same way, but always achieving the same sense of musical form and structure.

All the principles discussed so far - for the leader, for the followers, regarding rhythm, regarding cycle singing - all of these are affected by the following principle:

5.   Fill in the gaps

This is a fundamental principle of song-building - the gaps must be filled, whether gaps in the rhythm, in the harmony, in the overlapping parts. The more people there are, the more can the gaps be filled. In really huge performances, the gaps may be very closely filled. To discuss gap-filling point by point:

(a)   Rhythm: The constant clap and   dance   patterns   are maintained.
                There is not much use of multi-clap patterns. The rhythm is filled in by the voice parts. I choose my cycle because it uses the rhythmic gaps left by other singers.

(b)   Harmony: This is filled in by the use of the iintlobo parallel parts, used with leader or follower cycles. The more there are singing, the more will the iintlobo be filled out. Compare the two versions of song 16 in the transcriptions (Umyeyezelo): performance 1 (by a larger group) has a larger pattern of iintlobo in the follower parts (L) than has performance 2, by a much smaller group.

(c)   Overlapping parts: If there are 8 girls to sing Nontyolo (No. 24), there will probably be 8 different izicabo (overlapping parts with different texts) on the go at any given moment, although the singers constantly change from one line to the other. Singers listen

carefully to each other constantly and so can pick an isicabo not being used by (too many) others. People also improvise new izicabo, and in some songs when there are a large number of singers they may use pattern-singing, improvising constantly on a basic pattern, as described in songs 45 and 46. Of course, in all this the singer must follow the style of the particular song, which may be to have iintlobo but not izicabo, and so forth.

6.   Equalisation

Some peoples use equalisation as a principle of adjustment to scale intervals. This does not appear to be the case with the people of Lumko district. However, equalisation is certainly applied to rhythm.

In some songs in this collection, rhythmic equalisation is used in striking ways to disguise the beat. This can be seen in Example 5 above, with examples taken from song 11, Umzi kaMzwandile, in which the singers without clapping appear to be singing 10 equal beats, against which they then clap an exact 8. As shown in Example 5(1), the 10 beats are really 12, so the underlying 3-vs-2 cross-rhythm becomes apparent.

Another very good example is song 62, the Ngqoko uhadi version of Ntsikana's hymn. When I played the recording of this song at the Symposium on Ethnomusicology at Cape Town in 1984, many hearers insisted that the bow played 5 equal beats, despite the very slight lengthening of the 5th beat. In 1985, it was possible to record a group performing this song on video, and the real beat is clearly in patterns of 4, against which the bow plays an additive pattern of apparent fives, disguised by equalisation, as shown in the transcription. The four-beat body movement may be clearly seen in the video recording, and it relates to the bow rhythm as shown in the transcription.

The principle of equalisation of rhythm is often seen in solo bow adaptations, in this collection particularly in the umrhubhe whistling songs of Nongangekho Dywili - see the discussion under Nos. 27 and 38.

7. Add the salt

One day in November 1985, while helping with recording in Ngqoko village, Mrs. Amelia No-silence Matiso made the classic comment:

"Xhosa people like to put salt into their songs".

That is how to bring the performance to life: add the salt.

Rhythmic salt: make full use of the cross-rhythms, get rapid sub-pulse systems going, disguise the main beat by omitting to clap on it, use one of the various clap-delay techniques. See for example the transcription of No. 24, which shows the use of triple-pulse movement within the clap to delay the clap sound; and which can use a clap pattern (pattern C in the score) which omits to clap on the main beat. See how the rhythm of the great song uSomagwaza is turned and swung when passing through the uku-jika (transcription No. 15). And so on - nearly every song is different. (For fuller discussion of clap delay and near miss technique, see Chapter 6D in Part 1 of this study.)

Melodic salt: may be added by using iintlobo parallel parts, by using (or improvising new) izicabo parts with different texts, or by adding spice to the scale - the altered tones discussed above (see Example 6 and related discussion). Other ways are to build new cycles out of the phrases of the old, as discussed above, or to use new texts to vary the part - use lots of syllables to get the sub-pulse systems moving (see line 25 in Umzi kaMzwandile, No. 11).

Harmony salt: The harmony may be filled out and deeply
                 enriched by the parallel iintlobo. But why
                 only use harmonic tones? While you play the
                 umrhubhe, whistle non-harmonic tones -
                 glissandi and pedal tones; or treat the tone D
                 as if it belongs to both chords of the
                 tonality shift - as happens in so many songs;
                 or (like the boys in Nos. 34 and 35) try some
                 honest dissonance.

Ityuwa yokucabela - CABELA salt: Fr. Wilberforce Nkopo of
                 the Anglican Church in Grahamstown, who grew
                 up in the Queenstown area where the word is
                 still known, says that to cabela somebody is
                 to "paint him with black spots" - in other
                 words, to mock him, scold him, defamate and
                 calumniate him. Perhaps the word came from
                 the Bushman (San) word /nabbe (ncabbe in Xhosa
                 orthography) meaning to scold.[26] The attempt
                 to trace some of the ancestry of the Lumko
                 songs certainly seems to point to the
                 inheritance of many KhoiSan techniques. The
                 words uku-cabela, and isi-cabo the noun
                 derived from it, are apparently not known as
                 musical terms outside the Lumko and related
                 areas. At any rate, there are two ways to
                 cabela somebody in song: either you can sing
                 him or you can shout him, or of course you can
                 cabela about any topic you wish. The
                 implication is the improvisation of texts, and
                 these texts may have allied melodies, and when
                 they find their way into the song they are
                 called izicabo. So CABELA salt can be added
                 either by singing through the established
                 izicabo, or by making new ones, or by shouting
                 comments over the song.

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26   Bleek 1956, p. 342.

Salt is also added in other ways: the variety of vocal
techniques - umngqokolo, uku-tshotsha, uku-
bhayizela, uku-vukutha, all the ways of
humming and vocal percussion, shouts, cries,
bird calls, ululating ... the more salt there
is, the more the song will be enjoyed.

Principles of bow performance

The techniques of playing the bows - uhadi, umrhubhe and ikatari-
have been discussed in Part 1 of this study. Here something
needs to be said about the principles of adaptation of songs to
the musical bows.

In the discussion under Song 27, iRobhane, in the transcription
collection below, the principles of song adaptation to the
umrhubhe bow are carefully examined, in the light of the insights
of Thomas Johnston in his study of Tsonga Xizambi bow technique.[27]
Twelve principles of umrhubhe song adaptations are there
discussed. Here these principles are examined in their
application to all the musical bows, with the addition of some
further considerations on bow-song performance. First, the
principles as put forward under song 27, as applying to umrhubhe
mouth-bow technique.

(i) Weaker, lower, bow tones are often substituted by more
audible, higher tones.

(ii) This often results in the apparent "shift of phase" of the
melody: the lowest tones in the vocal melody become the
highest in the bow version, so that the starting point of
the melody appears to shift.

(iii) The bow player may use the concluding phrase of a melody to
begin a performance.

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[27]   Johnston 1970.

(iv) The bow may represent a vocal melody by a parallel part, and:

(v) These parallel parts are derived by harmonic equivalence; in fact it would seem that the vocal technique of parallel harmonically equivalent parts iintlobo) is based upon the patterns of parallel overtone chords heard in bow performance.

(vi) Usually the same pattern of chords arising from the bow tonality shift is preserved throughout a song, which means that the bows omit the vocal non-harmonic tones. However, this is not always the case: sometimes the bows do follow vocal 'non-harmonic' tones, which means that the bow then produces a passing chord through the rapid change of fundamental; and sometimes the bow actually uses different harmony patterns (because it has changed melody) during the same song.

(vii) The Xhosa harmonically equivalent tones include (relative to the root tone) the unison, the third, the fourth below, the fifth above, and the octave (plus octaves of these).

(viii) A rapid or otherwise difficult to produce voice tone may be substituted on the bow by a near (sometimes dissonant) tone, by a repetition of the previous tone, or the tone may be omitted by the bow.

(ix) Bow players, especially in solo performance, often tend to regularise or equalise the rhythm.

(x) The rhythm must be preserved: so vocal rests may be replaced by repeated tones on the bow; it may happen that (with umrhubhe) the fundamental is bowed, but no melody tone amplified by the mouth. A more usual method of ensuring continuous flow where there is a break in the vocal melody, is to combine elements of overlapping melodies; so that a bow cycle may be a combination of a leader and a follower cycle.

(xi) An instrumental version may have its own rhythm different from the song performed vocally.

(xii) When singing with a bow, singers may still use the scale alterations mentioned above: especially by raising degree II (G) by about a quarter-tone.

These principles apply chiefly to umrhubhe song-adaptation. They can be adapted as follows to uhadi technique:

(i) The uhadi follows the melody by damping the higher overtones. It is not possible to accentuate tones in the way an umrhubhe player does, and the range of usable overtones is smaller than the umrhubhe's. Melody tones may have to be transposed into that range (see also Nos. (iv) and (v)).

(ii) As with umrhubhe, transpositions may disguise the starting points of melody cycles.

(iii) The uhadi player frequently uses a concluding phrase of a melody to begin a performance. The uhadi may then play several cycles before the singing begins. The umrhubhe may be used for solo performance without singing, but not uhadi. In solo performance, the uhadi player tends to keep playing the same cycle over and over with the bow as a chorus (usually based on the leader's part), and the player then sings the vocal parts of the song - leader and follower parts; although the bow is considered to be the song leader, not the voice.

(iv)&(v) The uhadi plays the melody as a pattern of parallel parts, because all overtones below the melody tone are also audible. If the melody falls into a range not possible for the uhadi, then the whole melody pattern may be transposed (see song No. 14, Inxembula: the bow melody is a transposition of the humming melody, as shown in the score).

(vi)   The uhadi is less agile than the umrhubhe in changing fundamentals, so it often happens that a vocal melody is "smoothed out" or short-cut. Compare for example Nofinishi's uhadi version with the juxtaposed umrhubhe melody in song No. 24 - Nontyolo.

(vii)   The umrhubhe can sound the 7th, 8th and higher harmonics, although the 7th and the 9th are not used. When the bow fundamental is deep enough, the performer may be able to use the 10th harmonic (high A), as in song No. 39 below. The uhadi's range is much more limited. Within its range the principles of harmonic equivalence apply.

(viii) The umrhubhe player may bow the string without resonating any particular overtone - often a kind of neutral chord from the bow accompanies whistling tones, if the mouth shape is not suitable for amplifying an overtone. The uhadi however continues to sing, to the extent that the gourd opening is uncovered or undamped. As mentioned under No. (vi), often the uhadi "smoothes out" rapid vocal passages.

(ix)   The uhadi must keep the rhythm going; sometimes (as In No. 21) the uhadi creates a rising melody pattern (not used by the voice) as the player opens the gourd to return to the high tone beginning the next phrase. The rhythm patterns created by uhadi players often combine elements of cross-rhythms in the one uhadi part - see discussion under songs 9, 14 and 21 below.

(x)   The uhadi rhythm must persist unbroken throughout the song. As mentioned above, the player usually creates a continuous chorus out of overlapping parts when there are breaks in the vocal leader melody. In song No. 11, for example, the leader cycle is continuous, so the bows can keep playing without a break. In No. 14, there are breaks in the voice part, filled in by repetitions in the uhadi part. In No. 62, the bow (uhadi) combines leader and follower melodies.

(xi)   The uhadi tends to adhere to the voice rhythm more than
        does the umrhubhe, because the uhadi is not used except
        with singing.

(xii)   Singers with uhadi do use scale alterations, notably
        Nofinishi Dywili, who sings the raised-tone-G while still
        playing the whole-tone-G. See song No. 7.

Principles of song adaptation for performance of the ikatari are
very similar to umrhubhe adaptation, making allowance for the
relative difficulty of following the melody exactly on ikatari.
In addition, this boys' instrument is nearly always used for
accompanying singing, which means that the player must adhere to
the sung rhythms.

With these principles in mind, the next problem to consider is:

How to tackle a bow performance

No. 1: Rhythm: devise a suitable rhythm which will keep the
                    song going, supporting the singers if there
                    are any; if not, the rhythm may be simplified
                    or altered by equalisation of beats.

No. 2: Melody: devise a continuous melody pattern, either the
                    leader part if that flows without a break, or
                    the leader part extended by repetition or
                    variation if necessary, or a combination of
                    leader and follower parts. Once the song is
                    going, the bow may then turn to playing the
                    izicabo, provided that:

No. 3: Harmony: patterns are preserved sufficiently so that
                    the singers are not disturbed.

(It is also possible for a bow to play the role of follower in a
song. Then it plays the overlapping follower parts - see song
No. 39).

In <u>uhadi</u> songs: the bow plays a constant leader part, and the singer goes through the leader and follower parts (perhaps the beginner should start with No. 21).

In <u>umrhubhe</u> solos: The bow keeps the pattern of fundamentals (and rhythm) going in the manner of a song leader. The player performs the leader part using overtones, and then the follower parts, using overtones and whistling tones (if the latter are desired and can be produced).

When <u>ikatari</u>, <u>umrhubhe</u> or <u>uhadi</u> are used to accompany singers, the bow takes the role of leader. (An expert performer may go on to patterns of <u>izicabo</u> without losing the patterns of fundamentals and rhythm.)

The <u>umngqokolo</u> singer uses her voice in the manner of a bow, with gruff quasi-artificial fundamental tones and melody produced from overtones (shaped by the mouth). <u>Umngqokolo</u> may be used by leader or followers - see songs Nos. 25 and 26.

D.   <u>TYPE-FAMILIES OF SONGS</u>

The principles of song and bow performance are realised in practice in different ways, depending on the type of song, its structure and style-elements. As described in the discussions with the transcriptions below, certain songs have been chosen as <u>type-songs</u>: that is, they are discussed as representatives of <u>type-families</u> of songs. These are songs which tend to have a number of style-elements in common, which show significant differences from the style-elements of songs of another type-family.

There are many songs which exhibit style-elements of more than one type-family, so that it is not always possible to make clear distinctions regarding a particular song. However, considering the body of songs as a whole it is possible to identify style characteristics of different families of songs.

Perhaps it is possible to identify the roots and sources from which these style-characteristics are derived, but this is somewhat speculative. Therefore it seemed best in this study simply to identify the song-families with the type-song of that family. This makes terminology a little awkward, but it seemed the best way to avoid presumptive terminology. It would be wonderful to be able to describe a song-family as Nguni-rooted, or another as KhoiSan-influenced; but this would be to presume as established what can really only be hinted at. Therefore, the songs I would like to describe as Nguni-rooted are referred to instead as songs of the type-family of type-song No. 1, Song No. 1 (Ingoma yamaGcina) being chosen as the type-song for reasons explained in the discussion on that song. And the songs I would like to refer to as KhoiSan-influenced are instead referred to as songs of the type-family of Song No. 11 - No. 11 (Umzi kaMzwandile) having been chosen as type-song for reasons explained with the song.

Based on the analyses and discussions of these songs within the body of the transcriptions below, here are the chief characteristics of the song-families:

Chief characteristics of type-song No. 1 and its type family

(i) The song leader uses a variety of leader lines, but all structured in the same way, with the same basic melody and rhythm patterns, but using textual variation.

(ii) The song followers sing a follower part which responds to the leader (often using iintlobo parallel parts), and which frequently uses only exclamations and vocables as text, or some key word or phrase. With this, one or a few followers usually sing an overlapping part. There are not usually either more follower parts or any great variety in the follower parts.

(iii) The rhythm of these songs is usually based on a steady clapped beat; within the beat the pattern is nearly always

broken into triple-pulse movement by the foot-sound used as a musical element (more than a dance step); the voices nearly always use 2-vs-3 cross-rhythm patterns within the beat.

(iv) The texts of these songs are often largely composed of exclamations and vocables. The leader-line texts are composed of phrase patterns shuffled within the lines into aleatory patterns, not necessarily creating meaningful sentences.

(v) Scale alterations are frequently found in these songs; certain scale degrees - I (F), II (G), III (A), being the most frequently affected - I or II being raised by about a quarter-tone in some songs (never both in the same part of a song), and III being lowered by about a quarter-tone in some songs (not in the songs using altered I or II).

(vi) It is chiefly songs of this family which are held in common with other Nguni peoples, songs like Nos. 3 and 4, and song-titles and types like Nos. 6, 16 and 19.

Chief characteristics of type-song No. 11 and its type-family

(i) The most striking difference is the (sometimes very) great number of the overlapping parts using different texts, and called izicabo.

(ii) The song-leader may use a number of izicabo, or may only use one line throughout the song, with little or no variation.

(iii) It is the song-followers who use the great variety of izicabo each follower using a number (in sequence), and at times many izicabo being sung at once by the followers.

(iv) The texts of these songs make sense as sentences, and also there are patterns of texts on similar themes, texts which answer each other; the texts of type-song No. 1 and its

family often focus on the event being celebrated; texts of type-song No. 11 and its family tend to focus on themes not directly connected with the functions for which the song is used; there is much use of humour within the texts.

(v) The uhadi is used to accompany many songs of the former class. Songs of this type-family are frequently performed on the umrhubhe (as well as and perhaps more than the uhadi), and it is in these songs that women use umngqokolo overtone singing.

(vi) The rhythm of these songs is not usually based upon a regular type of clap-line; rather the rhythm seems to be voice-focussed with the clap and body-movement setting up patterns of intricate cross-rhythms, so that often the singers appear to be singing one rhythm and clapping another.

(vii) The songs of the former type-family do alter the clap by "swinging" the rhythm (see song No. 15), using interlocking between clap and voice, and some clap-delay techniques; however, clap-delay and other techniques of disguising the rhythm are found much more in the songs of this type-family.

(viii) Yet another characteristic found in these songs, and not so much in the former type, is the use of imitation, including exact imitation, i.e. canon.

(ix) Perhaps it is significant that the songs of this type-family are more associated than the other type with techniques and instruments called by KhoiSan terms: umrhubhe, umngqokolo, umngqokolo ngomqangi, uku-cabela, izicabo, uku-gqutsuba. Some of these terms (umngqokolo ngomqangi, uku-cabela (as a musical term), izicabo, uku-gqutsuba) are possibly unique to this (and closely related nearby) area(s).

(x) As mentioned in Chapter 2 VI, (ii) above, songs associated with this type-family are found in other Xhosa areas. Multiple-part singing is also considered a characteristic of the Cape Nguni proper[28] more so than the intrusive Nguni clusters. However, it seems the technique may be falling into disuse in most Nguni areas - if indeed any other area produced a song like No. 11, with its bow versions, its overtone singing, and its 39 vocal <u>izicabo</u>.

The point of these comparisons, apart from the need to differentiate the song-types, is that it may just be that some very special song development took place in the Lumko and nearby areas, under the influence of the music, not just of the Khoi like most of the Cape Nguni peoples, but also of the San: and this perhaps because of the inter-marriage between the Thembu people who moved into the Glen Grey district in the last century and the older San inhabitants. The indications are that it was principally Thembu men who married San women; just as the indications today are still that it is mainly the women who practise the techniques (i) through (x) listed above - compare the bow-playing of Mr. Mparholo Manisi (songs 10 and 32) with the far more sophisticated rhythms used by the women <u>uhadi</u> players, for example. The influences of working in the cities, the radio, the school, may have inhibited the practice of traditional music for many of the men, although many boys do perform the techniques and the songs of type-song No. 11's type-family.

It is not possible to prove anything, but the indications are obvious to see; they will be pointed out wherever useful, within the transcriptions which follows.

Certain other song-styles are also found in the area, using other techniques not discussed above. These are the songs using <u>pattern-singing</u> (discussed under songs 45 and 46), songs using Western techniques such as Afro-diatonic scale (discussed under song 44), techniques of drumming (songs 4, 5, 49, 50, 51 and 52),

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28   Hansen 1982, p. 38. See also the discussion in <u>Section A</u> above in this <u>Introduction</u>.

<u>amaculo</u> – which means hymns, but which really means songs sung standing still in the church or school manner (Nos. 53 and 54). These and other techniques are discussed in relevant places within the transcriptions.

The hymns of Ntsikana are particularly useful, because their performances exhibit a variety of different techniques belonging to different song-types. They can therefore be used as a touchstone, to assess certain aspects of the attempt to trace the roots of song styles. In the course of perhaps 150 years (since the War of Mlanjeni in 1850) one song has been moulded into a number of patterns – an indication of the musical influences at work in the Lumko area, which can be related to other areas by a single song which can be dated and placed at a time long ago and an area far away.

To conclude this discussion, it is necessary to provide the would-be performer with some idea of the methods of performance of songs of the two main type-families. Enough has been said about other techniques. Here the discussion is confined to <u>cycles</u> and <u>structure</u>.

<u>Performing song No. 1 – type-song of the (?) Nguni-rooted songs</u>
<u>(See transcription of song No. 1: Ingoma yamaGcina)</u> (pp. 205 A/B)

N.B. EACH CYCLE IS SELF-CONTAINED: DO NOT GO ON TO THE NEXT LINE AT THE END OF THE STAFF LINE. CHANGE CYCLES AT THE DOUBLE BAR. THIS APPLIES TO ALL TRANSCRIPTIONS. WHERE THERE IS ANY CHANGE, IT IS MENTIONED IN THE SCORE.

(i) The leader begins, first clapping to establish the beat, then singing the first song-line, called H 1: begin after the double-bar.

(ii) The leader may sing cycle H 1 more than once, even a few times, or move on at once to H 2.

(iii) The followers join in, maybe in the first leader cycle, and maybe later. They sing the follower line called L 1. They

begin loudly together after the double bar (Ho - o) and then continue more softly with the falling iintlobo pattern (hayi he, we mama, ho ma) (-an alternative text is used by some).

(iv) The followers keep on using this line L 1 during the whole of Part 1 of the song. (Some songs also have an overlapping follower line, sung by one or a few.)

(v) The leader continues, using any of the leader cycles ad. lib. - H 1 to H 6. Each cycle may be seen to be constructed of four phrases (e.g. Ho yi ho - kunzima we Jona - ho yi ho - ma). The phrases may be interchanged to make new cycles if desired, or new cycles may be improvised within the pattern.

(vi) At times the leader stamps her foot according to the foot-sound pattern, using the triple-pulse up-beat as shown. This may be done all the time, or some of the time. The others may join in the foot-sound, some or all clapping, all moving with the music. Some may stand very upright, thrust the elbows out from the sides, raise the body on the toes, and drop with the foot-sound. Or move around in a circle, (or move on the spot), clapping, and lifting one foot for the stamping sound.

(vii) When the leader feels the time has come (maybe after about 20 cycles), she begins line H 7 (or any of the leader lines of Part 2) to -jika or turn the song to Part 2. The clap does not falter, and the foot-sound/dance proceeds as before (in this song; in some it may speed up, change etc).

(viii) The followers then change to cycle L 2a on the second page.

(ix) This song has used an unusual scale up to this point. When the leader reaches leader-line H 9, she changes the scale, as noted in the score. The followers then change to the line L 2b, a variant of L 2a, but using the change of scale.

(x) The leader continues to sing from line to line, repeating, switching, changing ad. lib.

(xi) When the leader feels she has had enough, she stops with a cry - "Masihambe!" - "Let's go!" All relax, until the leader or a new leader begins a new song.

Performing song No. 11 - type-song of the (?) KhoiSan-influenced songs[29]
(See transcription of song No. 11: Umzi kaMzwandile)(pp. 248 A-F)

N.B. EACH CYCLE IS SELF-CONTAINED: DO NOT GO ON TO THE NEXT LINE AT THE END OF THE STAFF LINE. BEGIN AND END CYCLES AT THE DOUBLE BAR. IN THIS SONG, SINGERS MAY CHANGE TO CYCLES BEGINNING AT DIFFERENT POINTS. WHEN COMPLETING A CYCLE, THEY MAY WAIT AND BEGIN THE NEW CYCLE AT ITS DOUBLE BAR. OR THEY MAY BREAK AT THE END OF A PHRASE AND LEAP STRAIGHT INTO THE NEW CYCLE.

This song has a great number of izicabo. Despite this, it can be performed by one person with a bow, or by two singers. It can also be performed by many singers. The principles are the same: an uhadi or ikatari player plays leader parts on the bow and sings the follower parts. A solo umrhubhe player or unaccompanied singer may play or sing through a variety of the parts. The description below is for a number of performers.

When bows lead this song, they usually perform the "main bow melody" shown in line 14 - a bow version of the melody of line 22:

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29   It seems that the song itself does originate within Nguni music. It is certainly also used by the Gcaleka Xhosa - see the discussion and transcription above in Part 1, Chapter 2, VI, (ii), (e)), with accompanying Example 3. However, the Gcaleka performance can only highlight the extraordinary way the song is transformed by the people of the Lumko district. The Gcaleka performance featured an unvarying three vocal parts and very simple rhythm, with the bow player using a relatively unformed melody. Compare transcription No. 11 below, with its cross-rhythms, variety of bow versions, and nearly 40 vocal parts - plus overtone singing. My suggestion is that this transformation may be due to San influence.

line 22 is a canon; the bow adapts the first cycle of this double-cycle canon, usually not going on to the second cycle.

Singers may sing the full canons, but often they too use only one cycle plus an overlapping tone. Compare lines 22 and 23: the first phrase (= one cycle) of the sentence is "Ebelel' engekho kwaphezolo". In line 22 these words are completed on the tone F, one beat sooner than in line 23, where they are completed on the tone D (the lower uhlobo). Singers may sing the whole canons shown in lines 22 and 23, or they may sing just the first cycle as in line 23, so that the canon overlaps by just one tone.

Great freedom is used by singers in adjusting their lines. In a similar way, singers may just sing the first cycle of the double-cycle canon in line 24: "Ibinxib' itshuz' imistresi". Sometimes the text may not allow such a break, for example in line 25. The bow adaptation, which allows the continuous performance of the first cycle of line 22, may also be used by a singer, repeating "Ebelel' engekho kwaphezolo" without a break (and only rapid pauses for breath). (See lines 1 and 2)

Perhaps the two most basic principles in this type of singing are:

(i) keep the song going properly,

(ii) while using as much freedom as you can.

It is therefore necessary that the performer develops a real feeling for the song style. The singers of Ngqoko and Sikhwankqeni operate on feeling. It is doubtful whether any of them ever would put any of these principles into words. It is that kind of direct physical and mental relationship with the living music which the performer must have to make the song feel and sound authentic.

In the performance of this song there are no parts definitely allocated to a song leader, unless that leader is a bow or an umngqokolo singer. It usually happens that one person leads the song, but this may happen with almost any of the flowing melody

lines, i.e. not with brief lines and interjections as in lines 54 through 57, but with lines which get the cycle going. Favourites are lines 22 (and its adaptations discussed above), 24, 27, 28. While leading the song, a singer will usually go from line to line. Sometimes one will start the song, and then another will take over a leader role. Thus a boy may start with line 27, the title line: "Wadilik' umzi kaMzwandile", and girls will at once begin a canon - line 22 or line 24 usually. Then it is the canon which gives the motional force to the song. Once the song is going, then the clap will start - or maybe just dancing without clapping: a very different procedure from the "time line" use of clapping in the songs like song No. 1.

To perform Umzi kaMzwandile

(i) Someone begins: either a bow-player or umngqokolo singer as song leader, or a song leader or follower. Almost any line can be used to start and to lead the performance, except the brief lines and interjections.

(ii) If the song-starter used a canon, then the follower(s) respond, singing the canon after the starter. If a canon is used, usually the song-starter continues as leader. If the starter did not use a canon, then a canon-leader begins with one of the canons at the correct point of the cycle. Canons are in lines 22, 23, 24, 25, 29, 32, 33, 37 to 40. In fact, almost any line can be used as a canon, one group singing it, then another, then the first, then the others; then the first go to another line, the others respond, and so on.

Almost infinite variety is possible in this song, which is why it has been laid out in such a way in the score.

(iii) Another structural principle in this song is textual call-and-response. This is in addition to the canon technique. In this call-and-response, singers respond to each other by textual association. Thus line 28 says "The AmaGcina are naturally beautiful"; line 44 responds "It is said that

the AmaGcina eat a lot (i.e. they are beautiful because
they eat well)".

In a similar way, line 45 responds to line 27, line 22
respons to line 45, and so does line 46. There is a chain
of canons growing out of textual and musical association-
lines 37 through 40. Musical association and imitation
also influence the succession of cycles, as in lines 41
through 43.

(iv)   The principle of aleatory choice applies in some way in
nearly every song in the Lumko district. In this song, the
leader (or group leaders within the followers) may skip
merrily to any suitable line, the followers responding by
association and also by free choice.

(v)   As always, certain fundamental principles of performance
apply: fill the gaps - rhythmic, melodic, harmonic, in the
overlapping parts; and keep the song going.

(vi)   It has been mentioned above (and see Example 5 and related
discussion) that the singers tend to equalise their beats,
so that the song cycle sounds like 10 equal beats. Once
the song is going well, start the (8-vs-12 in fact)
clapping beat, as shown in Example 5 launching the clap on
a springing-point. Clapping variations are shown in lines
3 through 8. The dance patterns and their relation to the
clap beats are shown in lines 9 and 10. Note once again
how the dance may use triplet-pulse (line 9). Any new
dancing pattern may be used which goes with the clap/body
movement, and so may cries and vocal percussion (lines 5
and 6). The whole group may cease singing and keep going
by clapping, dancing and cries.

(vii)   The dancing style here is different from that described for
song No. 1 above. Now the dancing sound is not so
important. Graceful body movement is more important. When
boys dance, all may move as a group - perhaps in a circle
within the girls who stand or kneel and clap. Or some (one

or two or a few) may step into the middle to perform more intricate dance patterns, leaping in the air.

(viii) Some may use gruff singing (uku-tshotsha or umbhayizelo) as shown in line 11, or gruff vocal percussion; followers as well as the song leader may use umngqokolo overtone singing.[30]

(ix) The short, interjectory parts - for example, lines 53 through 57, add a special spice to the song, especially when performed in a striking way: high voice tone, flashing out; or the plaintive tone of the 'old man's echo' - line 54.

(x) For assistance in reading the score, each page contains some reference line or lines - the clap pattern, bow part, etc., at the top the page.

It is plain, therefore, that the song can be performed from the transcription, provided the singers know the style and understand the transcription lay-out methods.

As mentioned above, not all the songs in this collection may be sung in the styles of songs Nos. 1 and 11. The differences will be discussed with the relevant transcriptions.

E. SOME FURTHER CONSIDERATIONS ABOUT RHYTHM

Recordings of the song iCamagu livumile - No. 3 in this collection - have been published by Lumko, performed by Nofinishi Dywili and women of Ngqoko, and in the Sound of Africa Series, performed by

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30   It was in a performance of this song at Sikhwankqeni in 1981 that I first heard umngqokolo overtone singing. The performer was a young girl following the song, the leader being an umrhubhe bow player. When they stopped, I asked the umngqokolo singer to perform solo. However, as soon as she got the umngqokolo going properly, the rest joined in as followers, the umngqokolo now taking the role of leader. This performance is on the tape recording Dargie 1981-6, Lumko tape No. 84.

Mpondo people at Chief Botha Sigcau's Great Place.[31]   It is
unquestionably the same song in both recordings, but the rhythm is
very different.   The Mpondo performance uses a driving rhythm in
patterns of twos.   The Ngqoko (Thembu-Gcina) performance uses a
three-pulse clap/dance pattern, with constant 3-vs-2 cross-rhythm
between clap/dance and voices, and also within the voice rhythms.

Even in using the songs common to other Nguni peoples, it seems
that   the   people   of   Lumko   district   have   different,   more
sophisticated rhythmic usages.   The same is also true of the
performances of uSomagwaza recorded with Ngqoko people and as sung
by the same Mpondo people mentioned above.[32]

A FINAL WORD ABOUT PERFORMANCE AND RHYTHM AND SPEECH TONE

The exact placing of the voice notes rhythmically is never haphazard,
but always follows the patterns of beats, pulses, or sub-pulses in a
way that makes rhythmic sense.

In "cabela-ing", i.e. making song lines with new texts, the singer must
let the melody grow out of the speech tone and sentence intonation.
Principles of the relationship between speech tone and song have been
discussed in Part 1 of this study.   The chief principles to keep in
mind in improvising are:

(i)   Flow with the sentence intonation;

(ii)   Do not go against the tones: when tone changes, either go
            with it or remain at a level if that is necessary for the
            music.

Flowing with the sentence intonation implies the gradual falling
pattern found in every song line in this collection, except for those
using Western melody.

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[31]   On tape Dargie 1981-6 Lumko No. 105, and on disc Tracey,
H., 1957 tr-31, respectively.

[32]   On tapes Dargie 1981-6 Lumko Nos. 105 and 110, and on disc
Tracey, H., 1957 TR-31, respectively.

Tones which rise within the song line tend not to rise as high as the previous high tone(s); the next falling tone brings the melody still lower; and so the typical melody saw-pattern is built up.

The accents of speech must also be correlated with the song rhythm. It is not necessary that every speech accent falls on the heavy song-rhythm accents, but it must be possible to make sense of the words. The accent patterns of speech must still be preserved, and especially not contradicted or distorted unless that should be required for a reason. (See the discussion on speech and song in Part 1 - Chapter 6 A.)

II. TERMINOLOGY USED WITHIN THE TRANSCRIPTIONS

A. TRANSCRIPTION DESCRIPTIONS

Section: Classification of song categories, A through Q
    omitting I).

Song No.: In sequence, 1 through 62.

Song title: as used by the performers, if possible.

Classification: categories as used by the performers.

Dance style: used with that song (some differences within
    categories).

Cycle length and details: number of beats, description of
    rhythms.

Metronome speed: M.M. = Maelzel's Metronome (= beats per
    minute).

Transposition: relative to usual comfortable pitch.

Mode: refers to focus of tonality shift:

    VU (-vula) = focus on lower triad

    BA (-bamba) = focus on upper triad (or open fifth)

Scale: "Xhosa hexatonic" implies hexatonic bow scale

    (F-G-A-B-C-D) plus use of tonality shift;

    "Xhosa pentatonic" implies use of pentatonic scale

    (F-G-A-C-D) plus use of tonality shift;

    Variations and scale alterations are described.

Performance details: i.e. of the significant performances
    for the transcription; all the songs in this collection have been
published on tape recordings by Lumko Institute music department.
Publication details (Lumko and other) are given in footnotes.

Comment: Every song-description includes comments on
    important stylistic elements in the songs; type-songs among the
    transcriptions are used for purposes of analysis.

Texts: With every song the text is given with translation,
    and comment usually in the footnotes.

B. SONG CLASSIFICATION CATEGORIES

Iingoma zamagqirha - Diviners' songs.

Iingoma zotywala - Beer songs.

Iingoma zokwaluka - Songs for boys' initiation.

Iingoma zentonjane - Songs for girls' initiation.

Iingoma zejaka (okanye zomngqungqo) - Songs for ijaka (or
     umngqungqo), the women's round dance.

Iingoma zentlombe yabafana - Songs for the youngest
     initiated men's intlombe dance.

Iingoma zomtshotsho - Songs for boys' and girls' umtshotsho
     dance.

Amagwijo - Boys' stick-fighting songs.

Ingoma yokuthwala intombi - The song for carrying off a girl
     marriage.

Ingoma yokusebenza - A work song.

Ingoma yokuzingela - A hunting song (in fact, only a snatch
     of a song).

Iingoma zokuthuthuzela umntwana - Lullabyes.

Iingoma zamaGqobhoka - Songs of the Gqobhoka people.

Iingoma zamaZiyoni - Songs of the Zionists (Zionist churches).

Amaculo - Hymns (= songs sung in the church and school manner).

Iingoma kaNtsikana - The songs of Ntsikana (the first Xhosa
     Christian, d. 1821).

C.   DANCE STYLES

Uku-xhentsa: a word which may be used to mean 'to dance' in
                    general, but which is usually limited to the dancing
                    styles used for diviners' songs, beer songs, and the
                    songs for the young men's dance - intlombe yabafana.

Uku-ngqungqa: to dance the umngqungqo women's round dance.

Uku-galanga: is also called uku-gqutsuba: to dance in the manner
                    used at boys' and girls' umtshotsho dances. This
                    style is considered as indigenous to the area. A
                    song which uses this dancing style is called
                    umgalango.

Uku-teya: to dance the style of the umteyo dance, considered an
                    exogenous import to the area. This dance is
                    associated with the shaking dance called uku-
                    tyityimba. It is used for both traditional and
                    amaGqobhoka umtshotsho gatherings.

Uku-bhayizela: another imported dance style used at umtshotsho
                    dances, especially of the amaGqobhoka. It is

associated with vocal technique called by the same name (see below). Both the voice technique and the dance are called umbhayizelo.

Uku-gaja: another imported dance, used for the intlombe yabafana dances of the amaGqobhoka, which

and their young men also use at the umtshato wedding. While the young women and girls sing the umgajo (n.) song, the young men perform

Uku-tyityimba: the shaking dance called uku-tyityimba.

D. MUSICAL INSTRUMENTS MENTIONED IN THE TRANSCRIPTIONS

Uhadi: gourd-resonated musical bow, played by percussion.

Umrhubhe: mouth-resonated musical bow, played by friction (bowing).

Ikatari: musical bow-type instrument, attached to an oil tin resonator, played by friction (bowing); often called inkinge in the area, but inkinge is in fact the mouth-resonated bow played by plucking, of which no example was found in the Lumko area (although one was found in Queenstown township).

Ingqongqo: A dried ox-skin placed on the ground and beaten as a drum.

Iingcacu: Leg-rattles used by diviners.

Igubu: The drum used by diviners and Zionists (a bass-drum type).

Amacangci akhenkcezayo: Rattles used by Zionists (a term borrowed from the Bible).

E. VOCAL USAGES

Umngqokolo (vb. uku-ngqokola) has several meanings:

(i) a style of overtone singing used by women and girls; a deep fundamental tone is produced gutturally, and overtones used for melody by shaping the mouth. Ordinarily these overtones are clear but faint. In the variety of umngqokolo called umngqokolo ngomqangi the overtones and fundamentals are equally loud;

(ii) a style of <u>gruff melody singing</u> used by the women, similar to <u>uku-tshotsha</u> below;

(iii) a type of gruff vocal percussion or roaring used by boys and men, synonymous with <u>uku-bhayizela</u> below.

Umbhayizelo (vb <u>uku-bhayizela</u>): A kind of gruff vocal percussion or roaring used by men and boys, usually in dance songs of the type also called <u>umbhayizelo</u>, or the type called <u>umteyo</u>.

Uku-tshotsha: A kind of gruff melody singing used by boys at the <u>umtshotsho</u> dance parties.

Uku-vukutha: To hum in the manner of the rock-pigeon (<u>ivukuthu</u>).

Uku-mbombozela: To hum in the ordinary way.

Umlozi: Whistling.

<u>Ingoma ngomrhubhe nomlozi</u> is a song on the <u>umrhubhe</u> bow with whistling - an <u>umrhubhe whistling song.</u>

F. OTHER TERMINOLOGY USED IN THE TRANSCRIPTIONS

<u>Ingoma</u>:   A song (vocal or instrumental).

<u>H</u>:   = Leader, from the following:

um-<u>h</u>labeli (vb <u>uku-hlabela</u>): the song leader.

<u>L</u>:   = follower, from the following:

um<u>landeli</u> (pl. <u>aba-landeli</u>, vb <u>uku-landela</u>): a song-follower, i.e. one who sings the answering part(s) in the song.

uhlobo: (pl. <u>iintlobo</u>) a parallel part using the same text; by implication a harmonically-equivalent part.

uku-cabela: (i) to put new text into a song, usually either about a person or about the occasion. It may involve simply shouting the text, or using a new text for an old melody, or composing (improvising) a new melody for the new text;

(ii) to sing through the established <u>izicabo</u> in a song either of the leader or of the follower (see below).

isicabo: (pl. <u>izicabo</u>): a song line using different text from the original song line or <u>ingoma</u>. <u>Izicabo</u> can be leader lines, all beginning at the same place in the cycle, but using variant texts and melodies; or they can be variant lines

used by the followers, overlapping parts with different melodies. They can be sung or played on an instrument.

uku-jika (or uku-buya): to 'turn' the song, i.e. to begin a new part of the song.

The terms Part 1, Part 2 (etc) always imply different sections of a song, with some change(s) in the music. The uku-jika (above) takes place between the parts of the song.

Slow step and fast step are the different dancing speeds used in most umtshotsho (and some other) songs. The song tempo does not necessarily change, but the dance pattern does.

The slow clap and fast clap are often related to the slow and fast steps. Again, the tempo of the music does not necessarily change, only the clapping density.

Regarding the numbering of the song lines

There is usually only one song leader, so therefore, the lines numbered H 1, H 2 etc., will be sung by the same person, with repetitions and often in different order in different performances.

Sometimes there are groups of followers designated as L 1, L 2, etc., and changes in their lines are then called L 1a, L 1b, etc. Sometimes there may only be one follower who sings L 1, L 2 etc., in succession. Sometimes there are many izicabo called L 1, L 2 etc., all sung at the same time. The context, and the comments with the transcriptions, indicate how the song is usually performed.

TRANSCRIPTION KEY — SIGNS AND SYMBOLS

Rhythm lines   beat   pulses   beat   pulses   beat

triplet sub-pulse

duration extension lines   rest

Duration extension by text

Ho . . . . yo . . . . . .

normal clef signs

octave lower

(+8) in place plus octave lower

usual meaning

alterations by c. quarter-tone

tone 'G' altered by quarter-tone throughout this line

Used for clap, body rhythm, drum, etc....

foot sound on beats

foot sound half-way between beats, plus slide

any rhythmic sound half-way between beats

Upper: three
vs
Lower: two

four equal notes

six equal notes

END // START at double bar, at the end of the stave return to beginning of same line

Keep repeating

glissando (via A)

slide into note

square brackets: equal alternative notes

round brackets: less frequent alternative notes

bracketed phrase may be omitted

rapid trill (down)

rapid trill (up)

grace note before beat

grace note on beat

solid notes - melody
hollow notes - overtones, parallel part , (see note in transcription)

W — whistled tones (in umrhubhe whistling songs)

staccato   breathe

accented notes

Bowing strokes (umrhubhe and ikatari)

INDEX TO TRANSCRIPTIONS ***

*** All song scores are inserted into the pagination of the text - p. 205 A, B, etc.

THE TRANSCRIPTIONS

SONG NO. 1:   Ingoma yamaGcina - chosen as a type-song

It seems right that a song which is both special and typical should be chosen as a type-song - that is, as a song which can be used to illustrate a way of reading and studying the transcriptions.

This song, Ingoma yamaGcina, is typical of the music of the Lumko district, being a typically Xhosa song but also receiving some of those local embellishments found in the district: alterations to the scale, cross-rhythm of rapid pulse movements within the beat; and the use of two techniques which may be found in other areas, but which are used with great effect locally - the "turning" of the song into a new section (uku-jika), and the use of improvised parts (izicabo).

However, this is also a very special song, as is indicated by its title: Ingoma yamaGcina - the song of the Gcina people. Most of the inhabitants of the Lumko district are amaGcina, and so is the song-leader Nofinishi Dywili, who is careful to keep up the use of the song. Ingoma yamaGcina is her name for the song. In a sense, all her songs are songs of the amaGcina, so the fact that one is specifically titled Ingoma yamaGcina seems to be significant. The fact that it is a song used for ancestor rites is also significant. It seems that it may be a song of some antiquity, a suggestion supported by musical analysis.

Perhaps the oldest songs kept alive by a people are those associated with the longest-enduring rituals of that people. Perhaps such rituals are those connected with veneration of the ancestors, with divination, and with initiation. Among the great songs connected with these activities are the diviners' song iCamagu livumile (No. 3 below), the boys' initiation song uSomagwaza (No. 15), and the two songs, or versions of them, are found in other, perhaps all, areas of Xhosa culture. This song, Ingoma yamaGcina, exhibits important style characteristics in common with these songs:

(i)   All have the same structure: a solo leader, and the

answering group singing a more or less fixed follower
response, with little or no improvising (uku-cabela)
of free parts except by the leader.

(ii)   All make use of a steady clap beat as the main basis
of rhythmic movement.

These features differ from the songs which appear to be more local, later,
and growing more out of KhoiSan musical influence, such as Umzi kaMzwandile
(No. 11), Nondel' ekhaya (No. 25) and Nontyolo (No. 24), as follows:

(i)   The apparently local and later songs are often
characterized by their great multiplicity of izicabo, some
apparently newly improvised and others in regular use, in both
leader and follower parts. And:

(ii)   The principle of rhythmic movement is rather the overall cycle
(on the one hand), and the rich variety of rhythms rising
simultaneously from springing points within the cycle of
movement (on the other hand). The clap is no longer the main
basis of movement, and may even be used to disguise the bases of
vocal rhythm.

Another consideration is the use of scale. The practice of altering scale
intervals by microtones may be introduced into almost any song, but
undoubtedly microtonal alteration of intervals occurs much more in songs
here suggested as the older type. This is very apparent in the two songs
called uMhala (Nos. 6 and 19), but also in the following songs seemingly
using the older structure and rhythm: Nos. 2, 4, 5 (diviner's songs), and
16 (boys' initiation).

In Ingoma yamaGcina the tone I (written as F) during the first part and part
of the second part of the song is raised by the order of a quarter-tone.
This reduces the interval I - II (F - G) to less than a whole tone, the
corresponding sound change in the tonality shift recalling the semitone
shift used by some Zulu songs, including songs with the ugubhu bow.[1]

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[1]   Regarding this Zulu tonality shift and the resultant scale,
see Rycroft 1975/6.
All references to Lumko tapes in these footnotes refer to the
Recordings List in the Bibliography: Dargie 1984, 1977 - 1986 A, 1977
- 1986 B, 1981 - 1986, 1985/6: there is no duplication of numbering

Whether this can be considered as demonstrating anything is doubtful, although if the song indeed dates from the time when AmaGcina culture was closer to that of the Eastern Nguni, such a scale survival is possible.

For these reasons, therefore, Ingoma yamaGcina is chosen as a type and demonstration song. Song No. 11 is chosen as the type-song of the "local and later" songs.

Relating the Transcription to the Song

The primary aim of the transcriptions is to provide accurate material for analysis in a way that gives a clear visual insight into the music. While it should be possible to perform a song from a transcription, this is not the only aim. Before there is any attempt to perform the music, care must be taken that it should be properly understood. It is impossible to grasp in the mind and in the ear what the transcription symbolizes in all respects without much listening to the music involved. There are too many indefinable qualities that have to be conveyed, among them the following:

(i)   The spirit and moving force of the language: the song grows out of its text, the tones and accents of speech sometimes shape the melody and rhythms of the song, and sometimes seem to work across it like a cross-rhythm. Only a born Xhosa speaker could ever hope to sing like Nofinishi Dywili and her fellows.

(ii)   The uses of voice tone and timbre: the use of the voice which varies from leading large numbers of singers in the open air, to singing softer than UHADI plays inside the house; that subtle use of the voice by which an African speaker always sounds African, and so very few Europeans can; the placing of the voice, the use of the resonating chambers of head and chest, the breath control by which a singer like Nofinishi Dywili can pass effortlessly from register to register in a wide vocal range.

(iii)   The five staff lines denoting pitch were designed for the Western scale in a system of intonation taken as defined and

within the tape series themselves.
Ugubhu bow songs by Princess Phumuzile Mpanza and others have been recorded by this author and are on Lumko tapes 55 and 97.

fixed. For the Xhosa singer, even sometimes singing with an instrument such as UHADI, pitch is something moveable. The standard is not: am I at the correct pitch?, but: do I blend with my fellow-musicians when I should, do I sound distinctive enough when I should? The Xhosa use of vocal ornamentation and glissando too, can only be learned from the inside.

(iv)   There is no doubt that the use of rhythm lines makes the task of the transcriber much easier.[2] However, it is still extremely difficult to get into the singer's skin, to feel what he or she is feeling, to be aware of all the rhythmic feelings and awareness, the subtle implications of apparently simple body movement. The use of rhythm lines - beat lines and pulse lines, attempting to depict the rhythm by use of thicker and thinner, continuous or discontinuous lines - this is perhaps the closest one could get to represent Xhosa rhythm visually. But it is necessary to take a further step - to step right into the song, as it were.

With these considerations in mind, the transcription may now be described (see pages 205 A/B):

(a) The lay-out

The cycle is shown as a series of 12 vertical lines running right down the page. The first line is written thicker than the others. This does not mean that any sounds associated with this line are louder than any others. It is necessary to give a transcription some shape, and so apparently important beats may be designated by thicker lines. Different lay-outs, with different designations of stressed or otherwise important beats, have had to be devised for nearly every song in this collection - there is such a variety in the music.

In songs of the style of Ingoma yamaGcina, including songs mentioned above - Nos. 2, 3, 6, 15, 16, 17, for example - the clap beat is regular but more or less unstructured: there is little prominence given to any particular beat. This is the type of beat which is used

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2   See the discussion on the use of spacing and lines to represent rhythm in the Introduction to Part 2 above, Section B (ii).

to play the ingqongqo, the ox-skin which in Ngqoko is laid on the ground and beaten with sticks, for example, in the song Umyeyezelo (No. 16) at boys' initiation.

In these songs the body movement and vocal pulses spring from the clap beat. In the present song (as is usual in Ngqoko) the body movement uses a triple pulse, represented in the transcription by the discontinuous lines crossing each stave between the clap beats. It is customary in Ngqoko for the foot sound of the dance, when it is used, to fall on the pulse before the clap, as indicated in the score by the small square notes (on the pulse) above the drawn feet. It is this pulse system (foot sound = upbeat, clap = downbeat) which is exploited in drumming technique by diviners (songs 4 and 5) and the Zionist church (songs 49 through 52). In some diviners' dances, dancers will use the pulses to divide their steps, some dancing on the downbeat and some on the upbeat [3].

The vocal pulse movement is largely governed by the number of syllables which must be sung, so that the beat may be broken up into two, three or four. This is indicated by spacing the written notes, in between the second and third pulse lines when the voice sings 2 pulses to the beat, on the lines when it sings three, and spaced equally in quarters when it sings four syllables. This latter (four syllables) does not occur in Ingoma yamaGcina. An important aim in these transcriptions is to keep the score as uncluttered as possible, so spacing is used visually to indicate time spacing, rather than draw more and more rhythm lines. When a note is written between two pulse lines it should be understood to fall exactly half-way between those pulses, unless it is clearly written to one side as a grace note or as an obvious rapid syllable. For comparison, the reader is referred to the transcription of song No. 2 below: in the line H1 at beat 4 the rapid notes indicate the sounds as falling exactly between pulses 2 and 3, on pulse 3, exactly between pulse 3 and beat 5 (= pulse 1 again); in the line H2, on the other hand, the rapid tones over beats 8 and 9 fall in a four-pulse pattern, as should be clear from the spacing (see p. 209 A).

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[3]   See a demonstration of this dancing by Nowayilethi Mbizweni and others on the video accompanything this dissertation.

(b) The CLAP/DANCE line of the transcription

During the performance of this song, the clap is continuous. Where variations occur in the clap of a song, the clap beats sometimes omitted are placed in brackets. In performance, the song leader may first clap several times to get the feeling of movement going, or may simply begin to sing and clap at once. In this song, the clap beat associated with the opening of the leader's part (H1) is taken as the first beat, as indicated by the thicker line at the extreme left of the transcription. The leader's voice begins a pulse ahead of this clap. The clap line shows one cycle of the song. In every song the cycle is repeated over and over without any break in the movements: the transcription "reflects" the eye back to the beginning of the cycle each time with the thick double line after the final pulse.

To avoid confusion the terminology used in this paper is clarified again: a beat is used to mean a major principle of rhythmic movement, either an actual beating of hands or instrument, or an equivalent "beat" of the voice; a pulse means a more rapid unit of movement, into which the main beat is broken by either body movement, instrument, or voice; sometimes systems of very rapid movement occur as it were underneath the basic beat/pulse systems, and these are termed sub-pulse systems. This terminology has nothing at all to do with other African music, and is only used in this way to try to clarify the music discussed here. These terms should not be understood here in the way they are used in discussing other African music.

To return to the transcription: it is customary for the singers to begin by clapping, with movement of the body, but without lifting the feet. Perhaps after a few cycles the dance sound begins. The stamping sound of foot on ground should be understood as intended to contribute to the sound pattern of the music. At times this dancing may stop, and then be continued again. This seems to depend to some extent on the mood of the participants, without clearly-defined pattern in all performances. In most songs not all will dance at the same time, perhaps only one or two, while the rest sing for them (-ombelela). This is not the case in the round dances at beer or at umngqungqo, when all may dance around in a circle.

While some dancing may indeed be designed to be spectacular, especially the dancing by young men and boys, there is no doubt that much dancing should be considered primarily as a contribution to the sound of the music and to the movement of the rhythm, rather than as a spectacle.

In this song, therefore, it should be expected that the foot sound will be heard as indicated from time to time, but not continuously.

(c) The leader part - "H"

The lines sung by the leader are designated "H". To make the lay-out as simple as possible, a certain clear clap beat is usually chosen as the starting point. The beginning of a voice cycle which does not exactly coincide with the lay-out is indicated by a double bar. Here, the first leader cycle, H1, begins on the up-beat (pulse 3) before clap (down-)beat 1. In part 2 of the song, the voice begins on beat 2. Unless otherwise noted, it should be taken that beat 1 of part 2 = beat 1 after the last full cycle of part 1. There is usually no break or disruption, though in some songs the beat may change in tempo. This does not occur here, though there is a gradual speeding-up during performance. Where a break or disruption does occur, this may be because of a point of arrival of the group (e.g. in song 18 where the procession with the iDindala arrives at the house), because of the disparate nature of the parts of the song (e.g. the change of tempo at the -jika point in song 6), or because the song leader shows some hesitancy (as in the performance of song 22, when the song leader broke to warn the followers that she was beginning part 4 of uNankolonga).

Performances vary considerably, and some cycles may occur in some performances and not others. Similarly, different cycles may at different times be used to start the same song. The cycle called H1 was used to start the performance of this song on 24 June 1985, published on Lumko music tape No. 105. Other performances are published on tapes 43 and 88. The transcription attempts to show enough characteristic cycles to give a real idea of the song, so 6 cycles sung by the leader in part 1 are given, called H1 to H6. Each cycle has four phrases, making a musical and textual sentence, sometimes combined in a meaningless or irrelevant way. Thus H1 is made up of the following phrases:

(i) Ho yi ho! - exclamations

(ii) kunzima, we Jona - things are bad, hey Jonah

(iii) Ho yi ho - exclamations

(iv) ma ... - oh mother! ("ma" can refer to any woman)

Phrases may be changed in aleatory fashion from sentence to sentence, any phrase (i) with any phrase (i), any phrase (ii) with any phrase (ii), and so on. It is rare that the four phrases of a sentence are all meaningful and logically interlinked. The overall meaning and implication of a song is often gleaned from the impression made by short phrases. Thus:

> Things are bad, Jonah
>
> Things are bad, Gcina people
>
> Oh! people of the homestead
>
> I am dissatisfied, Jonah.

From these short phrases one begins to feel the song as identifying with the clan and the people, protesting mildly about life in general, and then the dance and song together becomes something binding those people together, by gut feeling rather than by logic. (Part 2 continues in the same way, except that the sentences now consist of two, not four, phrases).

In this song the leader, Nofinishi Dywili, may move freely from line to line, altering, improvising, building. The lines H1 to 6 as shown are taken from the actual performance, but they do not exhaust the performance. However, they contain most of the important elements out of which the leader builds her part.

This type of sentence structure and phrasing differs from that in, for example, Nos. 11 and 24, where the song lines tend to be meaningful all the way through, with phrases logically interlinked and much less subject to change.

Thus the principle of aleatory choice may in some songs be applied to whole cycles, and in other songs be applied to phrases within the cycle (and indeed to whole cycles as well).

The indications are that it is in the older songs, the ones held more in common with all the Nguni peoples, that aleatory phrasing dominates.

Those songs in which sentences tend to be retained appear to be younger, and are also those in which techniques apparently inherited from the KhoiSan are more used: bow influence, rhythmic complexity, multiplicity of follower izicabo, and the special techniques such as umngqokolo and umngqokolo ngomqangi. It is clear, of course, as discussed in Chapter 2, VI, in Part 1 of this study, that songs of both types are found among other Nguni. The attempt to account for the music of the Lumko district must concentrate on differences, but not deny what is in common with other Nguni music practices.

Therefore, to sum up the role of the song leader:

(i) She starts the song.

(ii) She keeps the song going by singing from cycle to cycle, improvising, varying, but always in such a way that the song is held together in steady correct rhythm.

(iii) When the next part of the song (if there is one) must be begun, she turns the song (uyajika ingoma), and then keeps the next part of the song going in the same way as before.

(iv) When she stops singing, the song stops unless someone else at once takes over leader duty. Nofinishi Dywili generally ends with some cry such as "Kuphelile ngoku" - it is finished now, "Masihambe" - let us go, or the like.

(d)   The role of the followers - "L"

The followers' part generally overlaps the leader part, and also lasts exactly one cycle, except that in some songs a double cycle may be used by the leader and others, and some followers may therefore sing a cycle half the length of the leader and other followers - for example, in song 9 and song 11. The followers' part itself may be polyphonic, made up of parallel parts moving together (iintlobo) or variant parts which may themselves overlap (izicabo). The title of the variant parts - izicabo - is a word which has not been found by researchers in other areas among the people of Xhosa culture, which may (also because it is a click word) imply that not only the word but also the technique have been inherited from the KhoiSan. As mentioned in the previous subsection on the leader part, these followers' izicabo are generally

found in songs which may be newer, at least newer in use among the
Nguni.

In the present song, the followers sing three different cycles. The
first, called L1, is sung throughout part 1. It is begun by several
singers in unison with a loud, high Ho-o!, and continued by the group
of followers singing two phrases softly in parallel iintlobo: hayi he
.... we mama, ho ma (with some variation of text).

It does not seem to bother anyone when followers singing the same
melody (including iintlobo) use variant texts, though one may pick up
the change from another and all change.

When the leader turns the song to begin part 2, the followers move on
to the line L 2a (as always, the double bar shows the starting point).

The use of scale in this song was discussed above. The use of the
degree I(F) raised by the order of a quarter-tone (and indicated in the
score by small arrows pointing up) persisted until a number of cycles
of part 2 had been sung. Then Nofinishi, the leader, sang cycle H9,
and the scale was altered. The tone V (C) was used, for the first time,
and she began to concentrate on I (F) as a whole tone below II (G).
The followers then tended also to use these tones, as shown in the line
L 2b, although some adhered to the altered F.

(e)   The structure of the song

Part 1 of the song contained 11 cycles (in the June 1985 performance),
first the cycles H1 to 6 of the leader with follower cycle L1, and then
5 more leader cycles varied as described. In this performance the
dance sound (by the leader) begins in the first cycle, at phrase (iii).

The leader then began part 2 with cycle H7. The followers completed
the last L1 cycle, overlapping H7, and then began to use L 2a. The
leader continued with H8, H9 (adjusting the scale) and H10, a repeat of
an earlier cycle, and then H11, continuing to vary her part in the
usual way. The followers gradually adjusted to cycle L 2b, although
some adhered to the raised F until the end. Part 2 of the song
contained 17 cycles, performed at the same tempo as part 1.

(f) Differences in the performance of other songs

Mention has been made of the songs constructed in different ways from Ingoma yamaGcina. These differences, and the ways they affect transcription and performance, are discussed in the comments accompanying the transcriptions. As far as possible, repetition is avoided, so the comments should be read through, not at random, but from beginning to end.

Here follow the technical details of song 1, Ingoma yamaGcina, then the transcription, and then all the transcriptions arranged according to their local classification.

Technical details of <u>Ingoma yamaGcina</u>

<u>SECTION</u>:	<u>Type-Song</u>
<u>SONG NO</u>:	1
<u>SONG TITLE</u>:	INGOMA YAMAGCINA (The Song of the Gcina People)
<u>CLASSIFICATION</u>:	Beer song, i.e. a song for ancestor cult (see footnote 19)
<u>DANCE STYLE</u>:	The type of <u>uku-XHENTSA</u> associated with beer songs, written in abbreviation as <u>XHENTSA</u> (beer)
<u>CYCLE LENGTH AND DETAILS</u>:	Cycle = 12 beats; 2-vs-3 pulse system. The song is in two parts, but same cycle length and tempo throughout
<u>METRONOME SPEED</u>:	Clap = 1 beat goes from 107 M.M. to 112 M.M. during performance
<u>TRANSPOSITION</u>:	Approximately at actual starting pitch
<u>MODE</u>:	BA
<u>SCALE</u>:	Scale usage changes during performance.
	<u>Part 1</u>: a pentatonic scale which may be written as F (raised by about a quarter-tone) - G - A - B - D .
	<u>Part 2</u>: The scale is altered towards the usual Xhosa hexatonic scale: F, G, A, B, C, D.
<u>PERFORMANCE DETAILS</u>:	The transcription is based on a performance by Nofinishi Dywili (leader) and 5 other women of Ngqoko village, recorded at Lumko 24 June 1985.
	This recorded performance has been published on Lumko Institute Music Department tape No. 105. Other performances of the same song, also led by Nofinishi Dywili, have been published on Lumko Music tapes Nos. 43 and 88.

<u>TEXTS used in the song</u> (in the order occurring in the transcription)	TRANSLATION
Ho yi ho	Exclamations ... hey! ho!
kunzima, we Jona	things are bad, eh! Jonah

ho yi ho, ma	exclamations ... ma = mother is used as title to address any woman
Ho-o, hayi he,	exclamations ... oh! no, eh!
we mama, ho ma	Oh, mother, oh mother!
we bantu basemzini	oh! People of the homestead
Ndonakalelwe Jona	I am dissatisfied, Jonah
He ha khe	... exclamations
uNonciyo	a female name
Khanize, kunzima maGcina	Come, things are bad, Gcina people
atsh' amadod' asembizweni	(so) say the men who are in the meeting (i.e. the group called together, by chief or headman ...)
Watsh' utata usembizweni	(so) says father who is in the meeting
Kubi kum	Things are bad (it seems) to me
Ho halala ma	Oh alas! mother
Zavel' imbombe zithi	Grumblers have appeared and said ...
kutsh' abantwana	The children have said ...

No. 1   INGOMA YAMAGCINA   Part 1

CLAP

DANCE
(foot sounds)

H (Hlabela) — Leader parts sung by Nofinishi Dywili (note unusual scale)

H 1

yi ho,   ku-nzi-ma,   we Jo—na,   ho yi ho,   ma . . . . (o)   Ho

L (Landela) — Follower parts (iintlobo) sung by the group. (same scale as the leader)

L 1

ha yi he,   we ma-ma,   ho ma.   (LOUDLY) Ho — o! (SOFTLY)
(we ba-ntu ba-se—mzi-ni.)

H 2

Ho yi ho,   ndonaka —le-lwe, Jo-na,   ho   yi ho,   ma he . . . .

H 3

ha khe,   ba-ntu ba—se-mzi-ni,   u-Nlo—nci-yo,   ma.   He

H 4

ni i-ze   ku-nzi-ma,   ma-Gci-na,   ho   yi ho,   ma, he . . . ha.   Kha-

H 5

ha khe,   ba—ntu ba— se-mzi-ni,   ho   yi ho,   ma, he . ., ha.   He

H 6

ni i-ze   ku-nzi-ma ,   ma-Gci-na,   kha-ni-ze ,   ma . . . . !   Kha-

DANCE

CLAP

INGOMA YAMAGCINA   Part 2
(emva kokujikwa ingoma)

CLAP

DANCE
(foot sounds)

H 7: with this line Nofinishi "turns" (-jika) the song.

H 7

Ho, we,   we,   atsh' a-ma-dod' a— se—mbi-zwe-ni.

L 2: the followers' chorus for part 2 — two versions shown, L2a and L2b.

L 2a

ma—   ma,   Ho   a —he yo ho.   Ho,   a—ye,

H 8

Ho,   we we we we,   watsh' u—tat' u—s e-mbi-zwe-ni.

H 9: At this point, a change of scale; the first use of the tone written as "C".

H 9

Ku—   b i ku—m . . . ,   a—ma-dod' a— s e-mbi-zwe-ni.

L2b

ma.   Ho   a —he   yo—ho.   Ho   ha—l a—l a
(lower part: one, softly)

H 10

Za—vel' i—mbo-mbe z i—thi   a—ma-dod' a— s e-mbi-zwe- ni.

H 11

Ha,   we ,   we ,   ho, ha,kutsh'a—ba-ntwa— na .

DANCE

CLAP

SECTION A

DIVINERS' SONGS (Nos. 2 to 5)

Four songs have been chosen for this section. They include the two most important songs used for divination - Nos. 2 and 3. These two were performed by Nofinishi Dywili, who appears to use the arts of leader singing in a very highly developed way, usually using more variation and improvisation than other song leaders.

Songs 4 and 5 were performed by the chief diviner of Ngqoko, Nokontoni Manisi, and her group. These songs were chosen because they represent the two most important drum rhythm techniques used by Nokontoni. Of all the songs recorded for this study, only some diviners' songs and Zionist church songs (Section O) used drumming.

Song No. 3 appears to be the most popular of the diviners' songs, perhaps because it is also used in rituals connected with ancestor cult.

The diviners' songs apparently all exhibit the style characteristics of the type-song, No. 1.

SECTION:	A
SONG NO.:	2
SONG TITLE:	Umhlahlo (ICamagu makubenjalo)
CLASSIFICATION:	Ingoma yamagqirha
DANCE STYLE:	XHENTSA (Amagqirha)
CYCLE LENGTH AND DETAILS:	Cycle = 16 beats
	In part 1: 8 clap (clap = 2 beats)
	In part 2: 16 clap (clap = 1 beat)
METRONOME SPEED:	Part 1: Beat = 99 M.M.
	Part 2: Beat = 111 M.M.
TRANSPOSITION:	minor 6th up
MODE:	Ambiguous, due to scale useage.
SCALE:	Xhosa hexatonic. Some of the performers (notably Lb) tend to raise degree I (F) by a quarter-tone, especially during part 1. This tends to create a focus on BA mode. In part 2 (and more so towards the end) the emphasis is more on F as a whole tone below G, and the focus seems to shift to VU mode.

PERFORMANCE DETAILS:	The transcription is based on a performance by Nofinishi Dywili (leader) and 5 other women, recorded at Lumko on 24 June 1985 [4].

TEXT	TRANSLATION
Ho! ... makubenjalo licamagu	Ho! May the divination take place in the correct manner
Ho! ... licamagu, nindivumelen' icamagu	Ho! this is the divination, You must agree with me for the divination
Ho! ... makubenjalo, lombelelen' icamagu	Ho! may it be just right, you must sing for the divination
Ho! ... makhenivumelen' icamagu	Ho! you should agree to the divination

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[4]   Recording is published on Lumko music tape No. 105, side B, song No. 4. Another recording made at Sikhwankqeni in 1979 has not been published. See also Chapter 2 VI (i), in Part 1, regarding another Thembu performance. Various other songs are called Umhlahlo in Hansen 1981, Bigalke 1982 and the discs Tracey H., 1957. They are similar in style, but not the same song as this.

Other texts used by Nofinishi in her izicabo refer to the subject in similar ways.

<u>COMMENT</u>

This song shares with No. 3 below the honour of being the most important diviners' songs, focussing on the central act of divination in its various manifestations. This song is sung before the act, to assist the success of the divination, to encourage the skills of the diviner and the co-operation of the ancestors. Like similar songs called "<u>Umhlahlo</u>" in other areas, it is used for diviners' investigation rituals.

Nofinishi began by singing cycles H1, H2 and H3, and variants of them. Most of the followers sang cycle La throughout (the transcription shows parallel <u>iintlobo</u>). One sang cycle Lb, also throughout the song. This first part, with slow clap, lasted 9 cycles. Nofinishi began the <u>UKUJIKA</u> with cycle H4, and from then on sang variants (<u>izicabo</u>) of the leader cycles (especially H4) until the end. The followers continued with the same material, but the fast clap began. After 6 cycles, the dance began, and the performance continued for a further 14 cycles. Towards the end the feeling of VU mode tended to dominate (see <u>SCALE</u> above). After the <u>UKUJIKA</u> the beat speeded up. The metronome measurements were made when each part was going well.

<u>Icamagu makubenjalo</u> exhibits typical characteristics in common with the type-song, No. 1, namely:

The <u>rhythm</u>:   A steady clap/body movement beat, broken into 2-vs-3 pulses by the voices, and into a triple pulse by the dance/foot sound after the <u>uku-jika</u>.

Izicabo: Used in her typical way by the leader, Nofinishi but not used (except for one overlapping part Lb) by the followers. The use of a single over-lapping follower part against the main group of the followers occurs in No. 1, part 2, and also in numbers 3, 15 and 18 among songs of this type.

<u>Song structure</u>: Although the song is "turned", the
musical material does not change.

<u>Scale</u>:   Although the degree V (C) occurs throughout, there
is a tendency to raise degree I (F) by about a
quarter-tone.

No. 2 UMHLAHLO or ICAMAGU MAKUBENJALO — Ingoma yamagqirha, sung before the divination ritual.

(H: Nofinishi Dywili) In the first part (slow clap) the scale is altered (compare INGOMA YAMAGCINA), but after the -JIKA it is altered back to bow harmony sound.

H 1

Ho!   yiha!   we we we makube-nja— lo...., ho,   we, we,   li-ca-ma-gu.

CLAP
(Part 1 — slow clap)
L: The followers parts are sung throughout, though some parallel parts (iintlobo) may be omitted at times. La:GROUP; Lb:SOLO.

La.

ha ho.   (ONE: we we!) (UPPER — MELODY) (LOWER—UHLOBO) Ha ho,   we we,   H a ho,   ha ho,
(PLUS textual variants)

Lb.

SOLO: 'be — nja— lo............. ,   'be — nja— lo............ .

The transcription shows some typical song lines.   In performance much variation occurs, but the material is the same before and after uku— JIKA.

H 2

Ho! yi-ho, yo, yo, li-ca— ma— gu......., Ho!nindivume-le — n'i-ca — ma— gu.

H 3

Ho! y'ho yo yo, maku-be-nja— lo......., lo-mbe-le-le— n'i-ca — ma— gu.

CLAP/DANCE
(after uku-JIKA)

H 4

Ho!   yi— ho,   we, we, we,   makhe-ni-vume-le — n' i-ca -ma — gu..... .

SECTION: A

SONG NO.:   3

SONG TITLE;   ICamagu livumile

CLASSIFICATION: Ingoma yamagqirha

DANCE STYLE: XHENTSA (Amagqirha)

CYCLE LENGTH AND DETAILS: 12 beats, 1 clap = 1 beat.

METRONOME SPEED: Beat = 120 M.M.

TRANSPOSITION: minor 7th up

MODE: BA

SCALE: Xhosa hexatonic

PERFORMANCE DETAILS: Transcription is based on a performance by Nofinishi Dywili and 5 other women of Ngqoko, recorded at Lumko, 24 June 1985 [5].[6]

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[5] This recording is published on Lumko music tape No. 105, side B, No. 5. Another performance is published on Lumko tape No. 53, song 22.
A recording of this song made at the Great Place of the Paramount Chief of the AmaMpondo, Chief Botha Sigcau, is on Tracey, H., 1957, disc TR-31.

[6] A transcription of this song in sol-fa is in Williams and Maselwa 1947.

TEXT	TRANSLATION
He ho! Licamagu livunyiwe	He ho! The divination has received the assent
Licamagu livumile	The divination has (agreed =) succeeded
He ho ... ndangena ...	He ho ... I entered ...
Malibuyel' ekhaya	May (the good effects of the divination) come back on the home

COMMENT

The transcription shows 5 leader cycles (H1 to 5), featuring the main musical and textual elements used throughout, the leader using the material in the manner described under the type-song, No. 1, above. The followers are in two groups: L1, with iintlobo (parallel parts) shown on two staves (L 1a and L 1b); the second (smaller) group sings the overlapping follower part L2, one using a penetrating nasal tone. As in the first leader line (H1), there is some tendency in L2 to raise scale degree I (F) by about a quarter-tone.

This song and No. 2 above are the most important of the diviners' songs, focussing on the acts of divination. If the diviner deems that the divination has succeeded, then this song is sung. The song is also used in ancestor rites, for example, in ritual slaughtering, if it is deemed that successful contact has been made with the ancestors [7]

The singing of this (and other diviners' songs) may go on for a considerable time, with constant breaks for a diviner (or a family member at ancestor rituals) to -vumisa [8] : that is, to proclaim truths and insights either leading to a successful divination (as for example when using song 2 above) or growing out of one. After each phrase of the proclamation all agree by

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[7]   If, for example, the animal slaughtered for the ancestors cries out, indicating the presence of the required ancestor; this occurred, and this song was sung with ukuvumisa, at an idini slaughtering and feast at Lumko Institute in 1984, conducted on behalf of a local man on the Lumko staff.

[8]   Uku-vumisa: See Kropf 1915, p. 456. The process of ukuvumisa is central to divination rituals. A demonstration of the method may be seen in the video recording accompanying this dissertation.

saying "siyavuma" - "we agree", and after each period of uku-vumisa all sing again.

This song again shows characteristics in common with the type-song, No. 1, in particular regarding the rhythm, the leader's izicabo, the lack of follower's izicabo, with no uku-jika; but with just a hint of microtone adjustment to the otherwise typical bow-scale.

CLAP

DANCE — foot sound

H (leader): Nofinishi Dywili

H 1

H e ho! li—c a—ma—g u li—v u—nyi—we, we, we. H a y o...!

L: the followers are in two groups; L1a — as first sung; L1b — as developed, with iintdobo.

L 1a

e— k ha—ya....... Ma-li-b u-y el' e — k ha—ya, ma-li-b u- lel'

L 1b

lel' e— k ha—ya....... Ma-li-b u— y el' e —k ha-ya, ma-li-bu —

L 2: followers singing an overlapping isicabo. They vocalise with a ve ry nasal tone.

L 2

.... (o) (Lo) Lo lo, lo lo lo lo lo............. O lo...........

H 2

Ha ho, li-c a-ma-g u li-v u — n yi-we, ma. Ha yo — o.
(li —v u — m i — le)

H 3

He ho lo....! nda-n gen', h e he he. He h a yo.

H 4

Ha ho! li-c a—ma—g u li—v u — n yi-we, ma. He h a yo.

H 5

Holi-l o! li-c a-ma-g u li-v u-mi-le, ma ma. Ho — yo! h o-li-lo-l i, ma ma.

DANCE

CLAP

SECTION: A

SONG NO.:   4

SONG TITLE: WATSHOLOZA

CLASSIFICATION: Ingoma yamagqirha

DANCE STYLE: XHENTSA (amagqirha)

CYCLE LENGTH AND DETAILS: 6 x 2 = 12 beats; triple pulse

METRONOME SPEED: Beat = 178 M.M.

TRANSPOSITION: whole tone up

MODE: VU

SCALE: Xhosa pentatonic; degree III (A) tends
                  to be lowered by a quarter-tone.

PERFORMANCE DETAILS: Performed by Mrs. Nokontoni Manisi (chief
                               diviner of Ngqoko Village) and group of
                               fellow-diviners and apprentices, in her
                               divination house at Ngqoko, 13/2/1981. [9]

COMMENT:

At times during the performance of several songs her daughter and an older
woman danced, wearing the leg-rattles called iingcacu. These consist of
reeds wound round the legs from ankle to knee, and allowed to dry and remain
on permanently.

Nokontoni Manisi's method of song-leading is similar to that of Nofinishi
Dywili and others, though Nokontoni uses less variation and fewer izicabo.
In this song frequently she simply led in the followers (L) with the first
few notes of the leader part (H). The transcription shows one version of
the leader line, chosen for transcription because the text appears to call
forth the followers response. The transcription of the followers' line (L)
shows it once the song is going well.

This comparative lack of song-line development is also reflected in the
comparative lack of iintlobo and izicabo in the L parts. The reason may be
the extreme loudness of the drums, of which one to three played all the
time, inside the house. These drums were the bass-drum type called igubu,

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    [9]   Published with several other songs recorded on the same
occasion on Lumko music tape No. 85.

played with beaters. Nokontoni also had a friction drum which she called isidiphu, but which was unfortunately broken at the time.

In performance, drums and dancers kept in time with the triple pulse as shown, every second down-beat being heavily accented (indicated by thicker rhythm lines). The voices tended to go with the drum-beats, down and up-beats. See also the remarks on drumming under song No. 5 below.

TEXT   TRANSLATION

Ho! ngubani ongaba uyalila?   Ho! Who is crying?
Watsholoza   She rejoiced.

According to Kropf [10] -tsholoza means to sing in the way women do for the dance style uku-xhina.[11]   Kropf also gives as one of the meanings of -tsholoza as "to rejoice", and this is the way Hansen [12] translates the word in the context of a diviners' song.

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[10]   Kropf 1915, p. 427.

[11]   According to Kropf 1915, p. 471, ukuxhina means to dance by jumping or moving up and down, the feet always falling in the same place. As yet the author has not encountered this word in the Lumko district; though people may dance by moving as described, a jumping dance of the type has not been encountered.

[12]   Hansen 1981, p. 599, the song being "Watsholoza (nge-) zindaba".

No. 4   WATSHOLOZA — A diviners' song performed with drums & leg rattles

Mrs Nokontoni Manisi (chief diviner of Ngqoko) & group

H (leader): the transcription shows one leader line. As usual she sings different lines in the pattern.

Ho!   ngu—   ba—ni   o — ngab' u — ya — lil' . . . .

we we we . . . . .   He! W a-tsho- loz' ,   ha ho,   ha ho,

(The followers (L) do vary their part somewhat, and there is some use of IINTLOBO and IZICABO)

SECTION:	A
SONG NO.:	5
SONG TITLE:	Madubul'ebhatala
CLASSIFICATION:	Ingoma yamagqirha
DANCE STYLE:	XHENTSA (amagqirha)
CYCLE LENGTH AND DETAILS:	Cross-rhythm:
	Cycle of 6 drum beats = 9 voice beats. 1 drum beat = 3 pulses, 1 voice beat = 2 pulses.
METRONOME SPEED:	Drum beat = 127 M.M.
TRANSPOSITION:	minor 3rd down
MODE:	VU.
SCALE:	Xhosa pentatonic, degree III (A) sometimes lowered by quarter-tone.
PERFORMANCE DETAILS:	Mrs. Nokontoni Manisi (chief diviner of Ngqoko) and group, 13/2/1981. See footnote 9).The remarks in this section regarding song 4 apply here as well, mutatis mutandis.

COMMENT

The transcription shows three leader (H) lines. Nokontoni began with H1, H2, and then continued with versions of H3, during which the followers joined in, Nokontoni in each cycle leading in the text (a name) Madubul'ebhatala: Nokontoni did vary the preliminary text, with some melodic variation, but never to the extent used by Nofinishi Dywili.

Songs 4 and 5 illustrate the two most common rhythms used in the songs of Nokontoni and her group, either single beats with triple pulse (with drum and voice on upbeats as shown in song 4), or with voice and drums producing a 3-vs-2 cross-rhythm, as in song 5. The drumming appears to be always based on a triple pulse, though at times (but seldom) a drum may break into a cross-thythm of its own for a beat or two (see transcription).

Drumming skills of the Lumko district are relatively undeveloped. Generally, the drum reflects the typical body-rhythm/dance triple pulse,

whose movement seems to infuse the great majority of the songs. It is this triple pulse which is also used for certain clap-delay techniques. [13]

Zionist church drumming is very similar to diviners' drumming - see songs 49, 50, 51 and 52 below.

TEXT	TRANSLATION
Exclamations, plus:	
Ndiyatsha	I am burning
Hini Madubul'ebhatala?	Why, Madubul'ebhatala (a name)

---

[13]   This triple pulse pattern may be readily seen in most of the dance songs of Nofinishi Dywili - see Songs 1, 2 and 3 (inter alia) of this collection. The influence of the triple pulse rhythm on clap delay technique may also be seen, for example, in transcriptions Nos. 24 and 33. The drumming techniques used in Ngqoko are undoubtedly different from those recorded by Hansen, and heard on the tapes accompanying Hansen 1981.

No. 5   MADUBUL' EBHATALA   Diviners' song (with drums and leg rattles)

Mrs Nokontoni Manisi (chief diviner) and group

SECTION B

BEER SONGS (Nos. 1 and 6 through 14)

As mentioned below (see footnote 19), in the context of Xhosa culture all beer drinking has implications of ancestor cult. It follows therefore that the songs classified by the people of Ngqoko and other villages of the Lumko district as being beer songs (iingoma zotywala) are in fact also songs for ancestor cult. Some of the beer songs may also be used for other purposes: for example, No. 11 is used at the umtshotsho of the boys and girls, and No. 12 is used at the umtshotsho of the older boys (amakhwenkwe amadala) when beer is given for that umtshotsho.

The type-song No. 1, is a special ancestor/beer song. A number of these beer songs fall into the same stylistic class as No. 1. They are Nos. 6 (and 7), 12 (and 13), and presumably, 10 and 14. [14] As described above, my speculation is that these songs represent the older, more Nguni style, pre-dating the period of greatest KhoiSan influence.

The classic example of songs of the suggested later type, the ones which may retain many techniques inherited from the KhoiSan, is the beer song No. 11. This song is therefore also treated as a type-song, with detailed commentary and analysis, so that clear comparison may be made with the other types. [15]

Other songs of this "KhoiSan" type (in this Section) are No. 9 and probably No. 8.

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[14]   No. 7 is a bow version of No. 6, No. 13 is a bow version of No. 12. I have not encountered Nos. 10 and 14 except as solo bow songs, but they exhibit style characteristics in common with the bow versions of songs of the genre of type-song No. 1: for example, Nos. 7 and 13. These characteristics are (in No. 10) the apparent lack of izicabo, and (in No. 14) the lack of overlapping izicabo, so that the many izicabo may all belong to the part sung by the song leader in group performance.

[15]   Other variant types, exhibiting other influences, will be discussed in their place. These are mostly the ones which show "neo-African" influences, from Western music or from sources outside the Xhosa culture area. They include some of the AmaGqobhoka songs (Section N) and some of the church songs (Sections O, P and Q).

SECTION: B.

SONG NO.:   6

SONG TITLE: uMhala (wasetywaleni)[16]

CLASSIFICATION: Beer song

DANCE STYLE: XHENTSA (Beer)

CYCLE LENGTH AND DETAILS: Part 1: cycle = 16 beats;

                                 voice: 2-vs-3 pulse system.

                                 Part 2: cycle = 8 beats;

                                 voice: 2-vs-3 pulse;   dance: 3-pulse system.

METRONOME SPEED: Part 1: clap = 1 beat = 120 M.M.

                                 Part 2: clap = 1 beat = 108 M.M.

TRANSPOSITION: major 7th up

MODE: VU.

SCALE: Xhosa pentatonic, with degree III (A) often lowered by about a quarter-tone, especially in part 1; and degree II (G) tending to be raised by a quarter-tone in part 2.

PERFORMANCE DETAILS: Transcription is based on the performance by Nofinishi Dywili and 5 other women of Ngqoko, recorded on 24 June 1985 at Lumko [17]

COMMENT

Analysis of this very similar song reinforces what was said about the type-song No. 1.

No. 6 is in two parts. Throughout part 1, the followers' part L1 is sung, and throughout part 2, the followers sing L2; whereas L1 is a unison part,

---

[16] This is one of two songs called "uMhala" by Nofinishi Dywili, the other being the umngqungqo song No. 19. The songs are musically unrelated. Hansen 1981, p. 600 refers to the antiquity and importance of Ingoma kaMhala ("Mhala's song"), which she calls a diviners' ritual song (p. 92). However, the song she recorded and transcribed bears no resemblance at all to either of the Ngqoko songs called uMhala (Hansen's recording is No. 73 on her tape 1b, and her transcription is on p. 601).

[17] Recording of this performance is published on Lumko music tape No. 105. Other performances of the same song are on Lumko tapes Nos. 43 (group song) 53 (UHADI and group), 80 (UHADI solo song) and 88 (group song). On some tapes the song is incorrectly titled "Nganithandaze". All performances are by Nofinishi Dywili.

L2 is in three (and at times four) parallel parts (iintlobo), with one uhlobo apparently acting as a response leader part (L2a).

Part 1 uses a cycle of 16 beats/claps. The transcription shows 7 leader (H) cycles sung by Nofinishi, spread over two pages for clarity. In the performance transcribed, Nofinishi begins with H1. The other H cycles appear in the order transcribed, but sometimes with repeats of earlier cycles (and variants of these cycles) in between - Nofinishi's usual method of uku-cabela. With cycle H8 she 'turns' (-jika) the song, and part 2 begins. In different performances she may use any leader cycle of part 2 to turn the song. The transcription shows a number of leader cycles of part 2, all being followed by the cycles called L2, a, b and c.

A significant change after the turn (-jika) is the change of scale mentioned above, in addition to the change of cycle length and tempo.

The leader's izicabo (the H lines) of this song give an excellent insight into Nofinishi's method of melody construction. These lines in both parts of the song demonstrate her use of focus tones - tones nearly always occurring in the same rhythmic position in each line, and which serve as points of departure or arrival, or sometimes of both. Such tones are the high D on beat 1, the C held over beats 2 to 3, the F at beat 7 or $7\frac{1}{2}$, the low C at beat 10 or $10\frac{1}{2}$, the A at beat $11\frac{1}{2}$, and the final C at beat 14, all in part 1. In part 2, focus tones are the high C usually occurring on beat 2 (or delayed briefly by a (usually) non-harmonic tone), the (raised) G on beat 4, high C on beat 5, A on beat 6, and the final low C. The flow of melody between and through these tones is governed by three principles:

(i) the chord structures within the tonality shift;

(ii) the use of rhythmic spacing, pulse and sub-pulse
      movement, according to the number of syllables to be
      sung (which are adjusted where necessary by the use
      of elision);

(iii) the tones of speech, especially the characteristic
      falling sentence tone, which strongly influence the
      direction of the melody.

Noting that this is an important song for ancestor rituals, Mrs. N. Matiso

writes: "This is a special sacred <u>ingoma</u> sung before the slaughtering" (of the ritual animal)[18] .   [19]

As with many songs of importance to ancestor rituals, this song may be very old; musicologically, with its comparative absence of follower parts (especially the improvised <u>izicabo</u>), the evidence seems to be that it pre-dates the period of greatest KhoiSan influence.   Other songs in this collection showing similar characteristics are numbers 1, 2, 3, 4, 5, 15, 16, 17, 18, 19.   All of these songs are connected with important rituals (divination, ancestor rites, initiation) so that the persistence of the ritual may have led to the preservation of the song. [20]

<u>TEXT</u> (omitting exclamations)   <u>TRANSLATION</u>

Kha nithandaze	You must pray [21]
watsh' uMhala	says uMhala
Sinxaniwe, masithandaze	We are thirsty, let us pray [22]
Nonciyo	(A woman's name)
Gongqogongqo	(The sound of a bell ringing)
bantu bakuloma	people of this woman (or mother)

---

[18]   Note by Mrs. A.N. Matiso of Ngqoko, in her transcription of the texts of this song as performed on <u>Lumko music tape No. 80.</u>

[19]   Mrs. Matiso refers to when the song is sung at ritual slaughtering connected with ancestor cult.   Classifying a song as a <u>beer song</u> implies that it is a song for ancestor cult.
All beer drinking, even when there is no obvious connection with ancestor ritual, has implications of ancestor cult within Xhosa culture: see <u>McAllister 1979</u>, Chapter 2.   (McAllister, presently working on his <u>doctoral thesis</u>, has made a particular study of the role of beer within Xhosa culture.)   All beer songs are therefore also connected with ancestor cult.

[20]   <u>Hansen 1981</u> has several songs with similar titles to songs in this collection, such as <u>Umyeyezelo</u>, <u>ingoma kaMhala</u>,<u>Watsholoza 'zindaba</u>, but the only one musically the same is <u>uSomagwaza</u> (No. 15 here).

[21]   Pray: i.e. to the ancestors but also to the high God, whom Nofinishi calls "Bawo" - "Father" (cfr song No. 16) or "uYehova" - "Jehova".

[22]   A clear reference to the importance of beer in ancestor cult!

kwatshiwe ekhaya apha	So it is said in this home
Ndonakalelwe kulohlanga	I do not feel happy about this nation [23]
Ilizwe lonakele	The world is not right
ndiyakrokra kulendawo	I am dissatisfied with this place
watsh' utata nomama	so say father and mother
Hawo! Umzi katata uphelile	Oh! (My) father's homestead is
ndonakele	finished (=destroyed) and I am unhappy
Ihilihili intliziyo,	The heart is a wanderer,
ndiyahamba, ma!	I am going, mother!

COMMENT ON THE TEXTS

These texts are obviously full of implications, both ritual and poetic. Of
particular interest to this study is the insight given into Nofinishi's
method of uku-cabela (going through the song lines, implying both use of
known song lines and of improvisation). Each song line is a sentence made
up of phrases - four in part 1, two in part 2. These phrases are
interchangeable within the context, in a largely aleatory manner, giving a
constantly changing variation of the same basic pattern.

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[23]   uhlanga - here meaning her own people or nation: see Kropf
1915, p. 154.

No. 6   UMHALA WASETYWALENI – UMHALA The Beer song – Part 1 (a)

H (umHlabeli) = leader : Nofinishi Dywili.

CLAP : In the first part of the song, cycle = 16 claps (metronome: 1 clap = 120; starting pitch down Major 7th)

Nofinishi Dywili begins with clapping, one or several beats. She sings (usually) one line solo, and the followers join at the second line.

H 1

Ha yo ho !   Kha ni–tha–nda-ze ,   we,   ma ,   ha...... ..   watsh'   u– m Ha– la .

H 2

H a yo ho !   Kha n i-tha-nda– ze ,   we ,   we ,   we.. ma..... ,   watsh'   u –   mHa– la .

L: the followers (abaLandeli) join with H 2, and sing L 1 throughout the first part of the song.

L 1

we ....   ALL: Ho –   o ....!   Ho.. ...... ,   wa yo. SOME: we   we
wo ....   LOUDLY   SOFTLY wo   wo

H 3

n xa-ni– we ,   ma– s i-tha-nda– ze,   we, ma ,   ha...... .,   we   we   ma.. ... .   Si –

H 4

nci–yo ,   si-ya– tha–nda–za ,   we, we, we ,   he ha..... ,   we ,   we ,   ma..... .   No –

221 A

UMHALA WASETYWALENI — Part 1 (b)

UMHALA WASETYWALENI   Part 2 (a)   Emva kokujikwa kwengoma — After the song has been "turned"

CLAP (cycle now 8 beats, as mentioned above)

DANCE —   foot sound

H 8   Ha   ho,   he,   he,   kwatsh'   w'e — khay'   a —   pha.

L 2: The group of followers now begins to use polyphony. Some also CABELA: i.e. improvise other texts and lines.......

L 2a   ....o.....no.........   He   no —   yo..........

L 2b   ....ho,   we, ma —   ma.............   Ho...........

L 2c   ....ma....,   ma...........   Hi—   yo............

H 9   Ha !   we,   we,   we,   ndo—na—ka—le-lwe   ku—lo—hlang(a).

L 2: Repeat of the follower parts (from previous page)

L 2

CLAP//DANCE

H 10

I — li-zwe lo-na-ke — le, nd'ya-k ro — kra kule— nda— wo.

H 11

Ha ho, we we we, wa tsh' u— ta — ta no— ma— ma.

H 12

Awu! ndi—v el' e— ku—d e — ni ndo-n a— ka— le —lwa ku—lo— hlang'.

H 13

Hawo! u—m zi ka — tat' u— ph e— li — le n do— na— ke — le .

H 14 : A line borrowed from an earlier performance (1981).

H 14

hi — li — hil'(i—) ntli— zi — yo, ndi — ya — ha — mba, ma! I —

221 D

SECTION: B

SONG NO.:   7

SONG TITLE: uMhala (wasetywaleni): the same song as
                                 No. 6, but here as an UHADI solo song.

CLASSIFICATION: Beer song

CYCLE LENGTH AND DETAILS: Part 1: 32 beats = 64 pulses, in
                                 patterns of 8 x (3+3+2) pulses.
                                 Part 2: 16 beats = 32 pulses, in
                                 patterns of 4 x (3+3+2) pulses

METRONOME SPEED: beat (= 2 pulses) = c. 190 M.M.

TRANSPOSITION: slightly more than a perfect 4th up

MODE: VU

SCALE: Voice: Xhosa pentatonic, plus some use of
                                 degree II (G) raised by (order of) a quarter-
                                 tone.

PERFORMANCE DETAILS: Performed by Nofinishi Dywili, at Lumko, June
                                 1983 . [24]

COMMENT

This is the same song as No. 6 above, and the comments, texts etc., given
for No. 6 apply here as well (mutatis mutandis).

The important difference is that this is a solo UHADI version of the song,
and affords some insight into UHADI technique.

The first points of interest focus on the changes made to the song in UHADI
performance. I have interpreted the main beat as shown by the thicker
rhythm lines. Until the voice enters, the bow beat is ambiguous; however,
once the voice enters I can only hear the main beat in this way. This is a
different placement of the main beat as reflected in the transcription of
No. 6, where beat is powerfully linked to the clap pattern.

Rhythmically, bow adaption takes place as follows: the former very rapid
pulse movement, with constant 3-vs-2 cross-rhythm, is slowed down into a
pulse movement which the bow can manage. This is the additive 3+3+2 pulse

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[24] Recording of this performance published on Lumko tape No.
80. For details of other performances of this song, see footnote 15
above.

system, which necessitates the doubling of the number of beats in each part of the song: part 1 cycle = 16 beats (as in No. 6) becomes part 1 cycle = 32 beats (in No. 7); similarly the 8 beats of the part 2 cycle now become 16 beats. The tempo is slowed appreciably, but now in the bow version part 2 follows the same tempo as part 1.

The usual method of solo singing with UHADI is to use the UHADI as the song leader, so that the bow as a rule plays a constant chorus in the manner of a song leader repeating the same cycle, while the voice as follower goes through the series of izicabo of the leader part. Of these izicabo, 3 are transcribed from part 1 (voice cycles 1 to 3) and 4 are given from part 2 (voice cycles 4 to 7). These cycles may be repeated and varied over and over in the usual way. In another performance Nofinishi may focus on other texts (and therefore with further variations in melody).

As she sings, Nofinishi follows the voice pattern with the bow, which appears to have rhythmic and harmonic functions, but no strong melodic feeling in this song.

Hence the song itself is adapted, and the role of the bow "de-personalised" into an accompaniment (and no longer the song-leader (umhlabeli)). Although even in this song Nofinishi describes the bow as leading the song, the bow's part is not so much an independent cycle overlapping the voice cycle, but it apparently follows the voice (at times, if not constantly).

UMHALA WASETYWALENI (Kha nithandaze) as a solo UHADI song. Nofinishi Dywili — UHADI.

Part 1 : cycle = 32 beats (64 pulses) ; Part 2 : cycle = 16 beats (32 pulses)

PART 1

UHADI — outline melody and fundamentals.

VOICE 1

Ho ye-ho! M a-khe—ni–tha–nda— ze, we ma, ha............a.... we we we ma.

VOICE 2

Ho ho! M a-khe—ni–tha–nda— ze we ma, ma — khe — ni— thand...', ha— a a a....

VOICE 3

nxa-ni– we. s i–ya — tha— nda— za, wo wo..., o ha— mba, wa–tsho u–Mha— la.

PART 2

UHADI

VOICE 4 & 5

Ho! we we we, watsh' u— ta— ta. Ha..................., watsh' u– t a–ta, ho we.

UHADI

(voice melody shown with hir overtone pattern in this cycle)

VOICE 6 & 7

Ha.............. watsh' u– t a–ta no— ma— ma. Ho...ndi–yel'e— ku– de— ni, wa–tsh'uMha–la, ma.

SECTION: B

SONG NO.:   8

SONG TITLE: Nomkangaye: performed as an UMRHUBHE
whistling song (ngomrhubhe nomlozi)

CLASSIFICATION: Beer song

CYCLE LENGTH AND DETAILS: 3 x 2 = 6 beats

METRONOME SPEED: beat = c. 200 M.M.

TRANSPOSITION: Diminished 5th down

MODE: BA

SCALE: Xhosa hexatonic

PERFORMANCE DETAILS: One of six songs performed ngomrhubhe nomlozi
by Nongangekho Dywili, daughter of Nofinishi
Dywili, at Lumko, 24/6/1985. [25]

COMMENT

A discussion on the adaptation of vocal songs to UMRHUBHE solo performance
will be given under song 27 below.

Performance technique in the UMRHUBHE whistling songs is to play the leader
(H) line or lines with the instrument, and whistle the follower (L) lines
simultaneously. In practice, this means to play the leader part at the
beginning and at times during the performance by using the bow overtones
amplified by the mouth, and then to whistle the follower parts (using
overtones of the bow for those tones which cannot be conveniently whistled)
while continuing to play the fundamentals on the bow. Still held against
the cheek, the bow continues to produce the chord pattern, but the overtones
cannot easily be amplified while whistling.

In the transcription, the letter W over a tone indicates that it is
whistled. From the transcription it will be seen that the higher tones of
the L lines are whistled, and the lower are reproduced from bow overtones.
The chord patterns of the overtones (seen in L7 in the transcription) are
constantly faintly audible. Non-harmonic tones may be produced by
whistling, as happens in L2, beat 3, where the high whistled F becomes a
pedal tone.

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[25]   Recording published on Lumko tape No. 106. Other
UMRHUBHE whistling songs (by Nofeti Totoyi) may be heard on Lumko
tape No. 87).

Length of performance is determined usually by saliva control. In this song Nongangekho managed to keep going for 5 minutes. This gave her the opportunity to demonstrate a structural building-up of the song, as follows:

Cycle	No. of times	Comment
H	9	The leader line
L1	3	A line also using only overtones
L2	3	The whistling lines begin, and as the tones get higher, and the movement
L3	3	increases, so a sense of gradual climax is achieved at L3; and
L4	2	gradually calmed through the reverse
L5	6	process (L4, L5, L6) back to ...
L6	1	
H	5	the leader line again.
L2	2	The process of climax and release is repeated
L3 (no C)	2	
L4	4	
L1	4	
H	7	
L3 (no C)	4	and repeated again, until an additional calming effect is achieved through L7
L3	1	...
L4	1	
L5	1	

L7   a number of times; L7 being a neutral cycle with hints of all the overtones, with some slight shading up or down at times, indicated by the bracketing. Then first H and then L1 begin to be shaped out of L7, and the pattern-weaving continues.

As a structural study, this song makes a good comparison with the great solo UHADI song of her mother Nofinishi - Song No. 14 below, entitled Inxembula.

SECTION:	B
SONG NO.:	9
SONG TITLE:	uMagungqel'indawo
DANCE STYLE:	XHENTSA (Beer)
CLASSIFICATION:	Beer song
CYCLE LENGTH AND DETAILS:	Short cycle = 2 x (3+2+3) = 16 pulses = 8 clap beats
	Long cycle = 4 x (3+2+3) = 32 pulses = 16 clap beats (See Comment below).
METRONOME SPEED:	Clap beat (2 pulses) = c. 124 M.M.
TRANSPOSITION:	Diminished 5th up
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Nofinishi Dywili (UHADI) and other women at Ngqoko, 1981.[26]

This song has also been published by the I.L.A.M.[27] It was recorded by Hugh Tracey in the King William's Town district, performed by a Xhosa/Ngqika woman. The Tracey title for the song is Malilela imango ingasiyo yako, words having a similar sound to texts used by Nofinishi. The main line of the song of the Tracey recording is:

Nkqo nkqo nkqo ... undithukela ntoni ngomzi wam, mama Malingi
... (Knock knock ... why do you abuse me in my house, mama Malingi ...)

The text is very close to the main text of uMagungqel'indawo, and the music is identical.

TEXTS IN THE TRANSCRIPTION	TRANSLATION
Nkqo nkqo nkqo ...	Knock knock knock
ungalilela ntoni ngomzi wam	what are you crying for in my house
watsh' uMagungqel'indawo	says Magungqel'indawo

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[26] This performance published on Lumko tape No. 43; other performances also by Nofinishi Dywili (and women of Ngqoko) are published on Lumko tapes 53 (UHADI and group), 80 (UHADI solo) and 88 (UHADI and group). The UMRHUBHE version of the melody shown in the transcription was recorded at Sikwankqeni in 1979 (this recording not published).

[27] Tracey, H., 1957, disc TR-13, song B 2.

ingasiyo yakho mama	it is not yours, mother
Yini kushushu emzini	Why is it hot in the house?
Yize kwendeni	Come and get married (and see how difficult it is...)

COMMENT

The transcription shows in descending order:

(a) The UHADI part as played by Nofinishi Dywili:
    A "short cycle" constantly repeated.

(b) The method of clapping employed by the singers.

(c) The characteristic vocal canon: "long cycle" (16 beats),
    with overlap beginning constantly at beats 1 and 9.

(d) 3 of the izicabo, each "short cycle", beginning at the
    indicated points. The second isicabo begins on line 5
    and ends on line 6.

(e) Finally, the hollow notes indicate a typical UMRHUBHE
    rendering of melody and rhythm. (Cfr footnote 26).

"Short" and "long" cycles

One long cycle = two short cycles. When a melody is extended over two
cycles, then exact canon can be produced, as occurs in this song. The same
constructional method is used in the great song which is No. 11 of this
collection.

Nofinishi's bow rhythm (see example on p. 229):

The voice parts, the Sikhwankqeni UMRHUBHE, and the UHADI player recorded by
Hugh Tracey all use a straight forward $(3+2+3) = (3+3+2) = 8$ pulse system,
clearly indicated by the consistent $(8 = 2 \text{ pulse} \times 4)$ clap. Hence one clap
$(= 2 \text{ pulses})$ is taken as one beat.

By placing some of the bow strokes between the pulses as shown Nofinishi
creates a rhythmic pattern typical of herself, showing awareness of subtle

sub-pulse systems felt in the body within the overall rhythmic movement. Similar rhythmic subtlety is shown in her bow playing in songs 11, 21 and 24, as well as in her major solo song, No. 14, which uses the same rhythm as this song.

Nofinishi is not unique - other bow players of the area also achieve heights of rhythmic subtlety. Compare the UHADI rhythm used in song 62 below, by Nowizine Mandumbu, also of Ngqoko. And a rhythm very similar to Nofinishi's in songs 9 and 14 is also employed by Nosinothi Dumiso of Mackay's Nek, the performer of song 61 below. [28] However, it may well be that these rhythmic developments in bow playing are found only in the Lumko and nearby areas.

Comment on the song:

This is one of the much-beloved songs of Nofinishi, almost certain to be used whenever she takes up her UHADI. The recording by Hugh Tracey in the Ngqika area gives it extra value as a comparison song, a song which should be considered as typical Xhosa, linking the AmaGcina and the others of Lumko district into the Xhosa music tradition. The rhythmic subtlety seems to be the local contribution to the song.

The Gloria from Tyamzashe's **Missa I**: [29]

Hansen [30] relates the music of this Gloria to Ntsikana's hymn, as did Tyamzashe [31] himself. There is a relationship between the inner melody of the Gloria (used as the priest's opening part) and Ntsikana's hymn, but the

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[28]   The rhythm in question was employed by Nosinothi in 1981 in the song Ingqukuva, recorded by me, and quoted in transcription in Dargie 1982 B, p. 14.

[29]   Tyamzashe's Gloria is published in score (staff and sol-fa) and with Xhosa text as No. 231 in the Xhosa Catholic hymn book Hirmer 1979. Recordings of the hymn-book arrangements of the Gloria have been published on Lumko tapes 16 and 44. The original composition, in sol-fa notation and recorded on reel tape, was launched publicly at Lumko Institute, Lady Frere district, in 1965.

[30]   Hansen 1981, p. 86.

[31]   In conversations with O. Hirmer and F. Lobinger, who sponsored his composition of music for the Catholic Church. Tyamzashe's Gloria has had an important influence on the development of Catholic Xhosa church music, an influence carrying over into the other churches as well.

superstructure of the Gloria bears very close resemblance to the present
song - the additive rhythm, the tonality shift, the musical material - with
the addition of Western-style sequence:

EXAMPLE: from the GLORIA of the MISSA I by B. K. Tyamzashe

UPPER MELODY

INNER MELODY
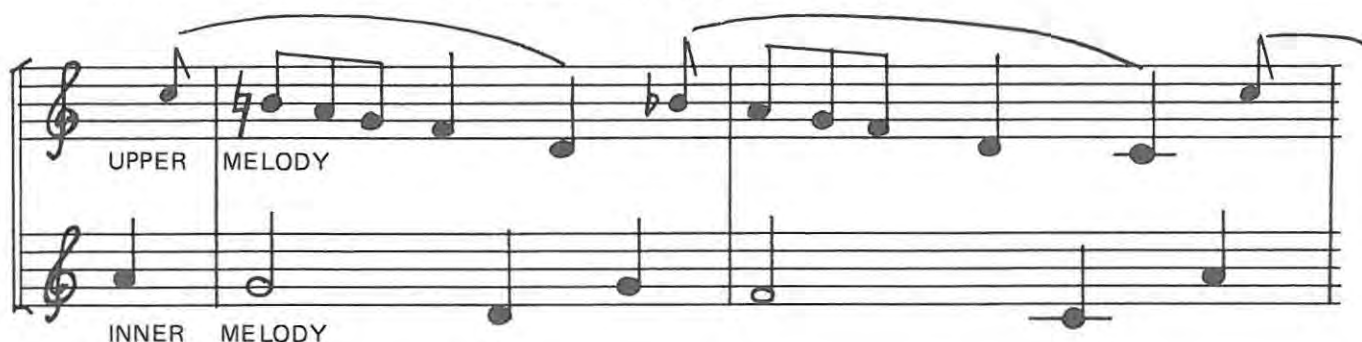
EXAMPLE: the canon from uMagungqel'indawo

Nofinishi Dywili's bow rhythm

Nofinishi's figure: analyses into 3

2

The example shows that the bow-rhythm figure used by Nofinishi in many of her
songs is in fact a composite, expressing a typical 3-vs-2 cross-rhythm. This
figure is used by her to "disguise" or enliven additive rhythms (songs no's 9
and 14), and to express songs using a 3-vs-2 pulse system (such as no. 21).

No. 9   uMAGUNGQEL'INDAWO (NKQO NKQO NKQO) — The UHADI version of Nofinishi Dywili
showing the VOCAL CANON, some IZICABO, and an UMRHUBHE version (eSikhwankqeni)

229 A

SECTION:	B
SONG NO:	10
SONG TITLE:	Ubhula ethambekeni
CLASSIFICATION:	Beer song
CYCLE LENGTH AND DETAILS:	cycle = 6 beats (each 2 pulses)
METRONOME SPEED:	beat (= 2 pulses) = c. 130 M.M.
TRANSPOSITION:	Diminished 5th up
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Mr. Mparholo Manisi of Ngqoko

recorded at Lumko December 1982. [32]

TEXT	TRANSLATION
Uleleni ubhula ethambekeni?	Are you asleep that you forsake the mountainside (i.e. and your work)?
Uhlaleleni ubhula ethambekeni?	Are you waiting for something that you forsake the mountainside?
Wenza ngabom ubhula ethambekeni?	Is it on purpose that you forsake the mountainside?

COMMENT

Mr. Mparholo Manisi has told me on a number of occasions that it was always customary for men to play the UHADI, and that he and his friend Mr. A. Litholi both used to play. After taking some time to practise, Mr. Manisi finally agreed to be recorded, and performed this song and No. 32.

His rhythm is of the simplest, belonging rather to the style of the Eastern Nguni [33] or to that of the UHADI players recorded by Hugh Tracey among the amaNgqika [34] than to the rhythm family of his near neighbours - Nofinishi Dywili and Nowizine Mandumbu, among others: see comments about the previous song, No. 9.

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[32] Recording published on Lumko tape No. 85.

[33] Compare for example the **UHADI** rhythms of the Mpondo musician Madosini recorded near Port St. John's by David Marks, and published on the disc Marks 1975.

[34] For example, five songs on side B of the disc Tracey, H., 1957, TR-13.

However, in one respect he showed particular awareness of the performance of his instrument. After recording his first song - No. 32 below - he listened to the tape, and then insisted on re-recording it. He could hear that the cloth of his jacket had absorbed too much of the UHADI sound, and so played the song again (and this song), having removed the jacket. His shirt having satisfactorily reflected the sound, he was content that the overtone melody was now sufficiently audible.

Performance structure

(a) A few solo (unsung) UHADI cycles.

(b) Song line 1 repeated a number of times, apparently
     aleatory choice of text (Uleleni or Uhlaleleni).

(c) A brief interlude, using the humming cycle (line 2).

(d) Another sung section, a number of cycles now also
     including line 3 and line 1.

(e) A few solo UHADI cycles to end.

The incident with the jacket, and the use of the UHADI solo at beginning and end, indicate a clear awareness of the UHADI as a melody instrument, perhaps more so than some of the other players.

No. 10   UBHULA ETHAMBEKENI   — sung as an UHADI solo song by
                                        Mr Mparholo Manisi of Ngqoko

SECTION:	B
SONG NO.:	11
SONG TITLE:	Umzi kaMzwandile
CLASSIFICATION:	A beer song, but also an UMTSHOTSHO song.
DANCE STYLE:	As a beer song: XHENTSA
	As UMTSHOTSHO song : GALANGA or GQUTSUBA
CYCLE LENGTH AND DETAILS:	Single (= short) cycle: 8 clap beats
	Double (= long) cycle: 16 clap beats
Vocal cross-rhythm:	12 voice beats = 8 clap beats.
METRONOME SPEED:	clap beat = c. 158 M.M.

TRANSPOSITION: Unaccompanied voice range: about a minor 7th up. Usual pitch ranges of instruments and UMNGQOKOLO are shown in lines 15, 16, 17, 18 of the transcription.

MODE :	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	The transcription is based on a series of performances of the song over the period 1979 – 1985. Performers include young and old, male and female, of both Ngqoko and Sikhwankqeni [35], using at times UHADI, UMRHUBHE, IKATARI and UMNGQOKOLO.

TEXTS

Line	Text	Translation
22	Ebelel' engekho	She did not sleep here even
	kwaphezolo	last night
	wenyuka ngegumbi	she has gone up to the (ritual)
	lomtshakazi	sitting place of a bride
23	Ebelel' engekho	She did not sleep here even
	kwaphezolo	last night

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[35]   Recorded performances of the song in many of its forms are published on Lumko tapes Nos. 52, 53, 80 (Nofinishi Dywili – UHADI solo), 84, 85, 88 and 106. In addition to these, a number of unpublished recordings made at Sikhwankqeni during the period 1979-1981 were also used for the transcription. On some of the tapes the song is called by an alternative name: "Ebelel' engekho kwa phezolo". A Gcaleka performance of this song on the disc Tracey, H., 1957, TR-28, was transcribed and discussed above in Chapter 2, VI (ii).

	he halala	oh, alas
24	Ibinxib' itshuz' imistresi wenyuka ... (as in line 22)	The (school-)mistress wore shoes
25	Andisoze ndende ndakwendela kwaBomvana amaqab' akandazi	I will never get married (here) I will cross to Bomvanaland (those) traditionalists don't know me
27	Wadilik' umzi kaMzwandile	Mzwandile's house has collapsed
28	Mahl'amaGcin'adaliwe	The Gcina people are (created=) naturally beautiful
29	Halalala ... Dumbana	Alas ... (Dumbana - a name, male)
30	= 29 plus ... xhegwana	little old woman
31	Nolenge	a name, female
32	Ulimenemenenendini Somtshakazi	Father of the bride, you are a real rascal
33	He mama, guba, akunamolokazana He, ndizawugub' [36] andinamolokazana	Hey mother! grind the meal (yourself) you have no daughter-in-law Hey, I will grind the meal I have no daughter-in-law
34	Ndizawuhamba (see [36]) latshon' ilanga	I will go the sun has set [37]

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[36]   Ndizawuguba: a local preservation of an archaic usage. Modern Xhosa would say "ndizakuguba" (Comment by Mr. Cecil Manona, research officer at the Institute of Social and Economic Research, Rhodes University, August 1986).

[37]   The setting of the sun has ritual implications, especially regarding girls' initiations: see Song 20.

35	Ahe mama, ndiyahamba mna	Ahe mother, I (really) will go
37	Yho-ho, ndihombele	Yho-ho! dress me up (for marriage?)
38	Wachitheka umzi Sithetha ...	The homestead has collapsed We say ...
39	Yho halala	Oh alas
40	He halala we ma	Oh alas, oh mother
41	Ndemka nehlungulu	I am going with ihlungulu the scavenger crow [38]
42	Halala, yenzek' indaba	Alas, something (bad) has happened
44	Atshw' amaGcina amahongohongo	It is said that the Gcina people are huge eaters [39]
45	Mna ndiyawulala phi namhlanje?	As for me, where will I sleep today? [40]

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[38] Ihlungulu is the pied crow found in the Eastern Cape, a large strong crow hated for its habit of attacking lambs and pecking out their eyes. It is a carrion eater. In the old days the amaXhosa did not bury the common people, but left their bodies to the scavengers. To say "I am going with Ihlungulu" means "I am going to die".

[39] This line is in answer to line 28: the implication is that the AmaGcina are beautiful because they eat a lot. This isicabo was inserted as a comment by an old man who wandered in while the young women were singing.

[40] This line links the texts of lines 27 and 22. They can be set out as a dialogue within the song:
Line 27: Mzwandile's house has collapsed
        (A variant used by Nofinishi Dywili has it: My father's
        house has collapsed)
Line 45: Woe is me! where will I sleep tonight?
Line 22: She didn't sleep at home even last night ...
... with all kinds of sexual implications implied by the comment "she has gone up into the ritual place of a new bride" ... without being married. Maybe the original isicabo commemorated a wandering school-mistress who wore shoes - line 24. And see next footnote.

46	Uyawubula kwaphi namhlanje?	Where will you commit incest today?
	Ebelel' engekho kwaphezolo	She did not sleep here even last night ... [41] [42]
50	Andinanto ...	I have nothing
51	Akunanto ...	It does not matter
52	Uyabuya ...	You are coming back ...
	Ulele ...	You are asleep ...

Lines 53 to 56: Exclamations, mostly with an 'alas' hidden somewhere ...

| 57 | Andinanto, hayi andinanto | I have nothing, no, I have nothing |
| 7 | yibambe hotsh'! | Catch it! Hotshi! |

COMMENT

For the reasons stated, **INGOMA YAMAGCINA** (song No. 1) was chosen as the type-song to demonstrate the transcription method. Ingoma yamaGcina represents the (speculatively) older, more Nguni, type of song. This song, No. 11, is chosen as type-song of the (apparently) newer and more KhoiSan-influenced songs. The reasons for postulating KhoiSan influence for these songs are:

(a) Their closer relationship to the musical bows.

(b) Their use of techniques still called in Xhosa by KhoiSan terms.

(a) Bow music and the KhoiSan

In the early part of the 19th century the traveller Lichtenstein

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[41] The sexual commentary comes to a climax in this line (see previous footnote): "Where will you commit incest today?" This, coupled as it is with the text "She did not sleep here even last night" indicates totally unacceptable and destructive behaviour (comment by Mr. Cecil Manona of the I.S.E.R.).

[42] Once again note the archaic usage uyawubula (see footnote 34), found in many places in this song, and often in the song texts of Sikhwankqa and Ngqoko.

wrote:

> "The Koosas are much behindhand with some of their
> neighbours with regard to music. Instruments proper
> to themselves they do not appear to have, for only
> those of the Hottentots are to be seen among them,
> and not so well constructed" [43]

Kirby mentions that the Hottentots did not have an instrument of the UHADI type, using a gourd or other attached resonator, but quotes Stow, that it was played by the Bushmen. [44]

Regarding the UMRHUBHE, Kirby [45] describes two forms of this instrument, the older being the form found in the Lumko area. Kirby says that this earlier form "is now found only among the Pondo", who call it UMQUNGE.

Much space will not be given here to discussing matters which have already received much attention in the first part of this dissertation. For present purposes it is sufficient to note the following:

(i) There is some evidence for lack of musical instruments among
       the Xhosa early in the 19th century.

(ii) The San ("Bushmen") are known to have used an UHADI type
       instrument.

(iii) The form of the UMRHUBHE used in the Lumko district is
       considered the older form by Kirby; in addition, the name given by
the Mpondo to the instrument (according to Kirby) was **UMQUNGE**; being a
click word, this word may well be inherited from the San; it is very
close to the word **UMQANGI** which survives in the Lumko district, and which is
used (as described in part 1 of this dissertation) for a buzzing beetle
which is "played" like an **UMRHUBHE**; and finally, the word **UMRHUBHE** is itself
a KhoiSan word. [46]

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[43] Lichtenstein 1928-30, vol. 1, p. 345.

[44] Kirby 1968, p. 197, quoting Stow 1905, p. 108.

[45] Kirby 1968, p. 239 and plates 68A and B.

[46] Information from Professor H. Pahl, head of the Xhosa
Dictionary project at Fort Hare University, personal interview, 1985.

Perhaps now all one can do is speculate, without much hope of proving, about the origins and ancestry of the styles found within Xhosa music. Nevertheless, the internal evidence, based on differences within the songs themselves, must have implications, if one could interpret it accurately. Arising out of examination of the songs, and with regard to bow music theory, are the following:

(iv) Some songs adhere more than others to the use of scale based upon two major triads, a whole tone apart. Among such songs are this song, No. 11, and also (among others) the following songs: Nos. 9, 12, 15, 16, 17, 18, 20, 24, 25, 26, 28, 34, 35, 37. The distinction taken into consideration here is that it seems that the tones of these songs are less subject to microtonal alteration than occurs in the songs discussed in the commentary on the type-song No. 1.[47]

(v)   Some of the songs listed under point (iv) should be considered as belonging to the same style as type-song No. 1, because of rhythmic, constructional and structural considerations. These are Nos. 12, 15, 16, 17, 18: songs which are all associated with important and ancient rituals, another reason for identifying them with the style of song No. 1. The others which use a different rhythmic system, and which are built in a different way, are Nos. 9, 11, 20, 24, 25, 26, 28, 34, 35 and 37. Of these, the boys' stick-fighting songs Nos. 34 and 35 use verse/cyclic form, and are so different from the others that they too are dropped from this list.

(b)   The use of techniques still called by KhoiSan terms

       These terms have been discussed in the first part of this study. The songs chosen for study as being of a kind perhaps newer than No. 1 and its fellows, and perhaps received within the musical inheritance from the KhoiSan are: numbers 9, 20, 24, 25, 26, 28 and 37, with this

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[47]   Songs which are obviously directly under bow influence are not considered here: solo bow songs, UMRHUBHE whistling songs, etc. Other songs which appear to have no bearing on this discussion have also been omitted, even if they use "pure" bow scale (e.g. Nos. 23, 51, etc...)

song, No. 11 as type-song. The following KhoiSan-derived terms have relevance regarding these songs:

isicabo (n), uku-cabela (v): referring to the improvised parts and the improvising of new parts, found much more in these songs.

umngqokolo: possibly the only example(s) of overtone singing known in Africa, and used in the performance of Nos. 11, 25, 26 and 28, and not in any of the 'older' songs.

umrhubhe: it is the 'newer' songs which are performed with umrhubhe bow.

umqangi: a term now only used for a buzzing beetle which is "played" like a mouth-bow, and for the form of umngqokolo which most closely approaches the umrhubhe sound; but the term apparently used to mean the umrhubhe itself.

Of the KhoiSan-derived terms used for dancing, some are used generally in Xhosa (such as uku-xhentsa, uku-ngqungqa); but at least one seems to have come to (academic) light only in the Lumko district: the dance style called uku-gqutsuba, and which is used with some of the songs concerned here: Nos. 11 (at umtshotsho), 24, 25, 26.

It is now necessary to move on a little, and ask in what other respects these allegedly newer-style songs share characteristics in common.

(c)   Rhythm

Song No. 20 is an umngqungqo song, so its rhythm is of necessity tied to the steady step of the circular dance. The song for carrying off a girl for marriage, No. 37, uses a simple rhythm, perhaps because it is not used for dancing. All the others have patterns of cross-rhythms as their principles of musical time. In most of them this produces spectacular difference between what is heard and what is seen. People seem to be dancing a different song from what they are singing. It is only detailed analysis which reveals the relationship

between voice and body movement. Thus in No. 11, people appear to sing an even 10 beats, against which they clap an exactly even 8 beats. In No. 24, they clap and dance 3 beats against 4 voice/bow beats. What complicates matters even further is that often the clap sound is delayed to fall on a pulse after the beat which in fact unites the movement of voice and body. (This rhythmic development is not found in all the songs in the same way or to the same extent . [48])

(d)   Abundance of izicabo

Song No. 11, <u>Umzi kaMzwandile</u>, is perhaps the richest of all the Lumko district songs in the wealth of its <u>izicabo</u>, some perhaps being newly-improvised lines, but many others apparently being in long-established use.   However, all the songs mentioned have a multiplicity of <u>izicabo</u>. The recording of <u>Nondel' ekhaya</u>, No. 25, which was made on 25/6/1985 at Ngqoko [49] should be mentioned. Thirteen women sang the song for 25 minutes, a constant texture of interwoven parts, singers costantly changing from line to line, showing that this too is a very rich song.

(e)   Textual sentence and phrases

In the discussions on Song No. 1 and its like, descriptions have been given and illustrated on the structuring of the <u>izicabo</u> (of the leader part), including <u>textual structure</u>. It was seen that very often the phrase texts within a sentence appear to be chosen in aleatory fashion, so that it is not apparently necessary that every musical sentence makes sense as a textual sentence. In No. 11 and its kind, this is not the case. Generally now the sentences are conceived as meaningful wholes, sometimes answering each other as one singer responds to another. The principle of aleatory choice still applies, but it now applies to the sentence as a whole. Where

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[48]   It has simply not been possible to transcribe more than a representative selection of songs. There are plenty more songs used in the Lumko district which use these types of spectacular rhythms, some of which have been mentioned when discussing rhythm in Part 1 of this dissertation. See ex. 4 (p. 59), ex. 16 & 17 (p. 119 A) in Part 1.

[49]   This recording published on <u>Lumko tape No. 105.</u>

phrases are changed, the sentence as a rule still makes sense in itself. Frequently it can be seen that many sentences grow out of one theme subject: "Oh, Nontyolo, you are going to be examined" sings the leader in No. 24. "By the bachelors" answers someone. "I'm going to treat you with (lucky) medicine" says another. "You are the robber" sings the leader in No. 26. "Come, let's shake hands" answers the follower.

These songs are constantly bubbling with humour, with sympathy, and sometimes they show a poetry growing poignantly out of the distant past. "I am going with ihlungulu" sings a young girl in No. 11: ihlungulu is the scavenger crow, who, in the old days, feasted on the dead, who in those days were mostly not buried but left in the bush. To go with ihlungulu still means to die. "Oh you married-at-home, the beer is finished" sings one in No. 25. Another answers "I feel pity for the unmarried mothers". To be 'married-at-home' (nondel' ekhaya) means to have children but no husband.

The richest humour and the greatest cheek are perhaps found in the boys' songs, their versions of the umtshotsho songs and their amagwijo (stick-fighting songs). (Perhaps that is only to be expected.) "Hey Headman", sings a boy, "where are the goats for my circumcision" - a sentence which would provoke a brisk and painful response if spoken to the headman. "Kaiser is naughty, why does he circumcise us?" sings a six year old, referring to no less than K.D. Matanzima himself. [50]

These texts are very different in structure and thinking from the often mysterious texts in the other type of song. They are also very different from the description of the texts of Xhosa songs given by Lichtenstein in the early 19th century:

"The sense of the songs is not to be unravelled, and the greater part does not consist of words but of single syllables which are not comprehensible to themselves [51]

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[50] Of these boys' texts, the first is in the transcription collection in song No. 24. The other is in ex. 4 on p. 59 above.

[51] Lichtenstein 1928-30, vol 1, p. 314; Lichtenstein may in fact have been referring to Tembu people, the nation to whom the AmaGcina and other clans of Lumko district belong.

Lichtenstein may have been very wrong; still his description applies (if at all) more to the songs like No. 1. If Lichtenstein was at all correct, then the indications are that the songs using the fuller, more poetic texts are a comparatively recent development.

There is good reason therefore, to suggest that there is a body of songs which are newer (within Xhosa culture), and which probably have their stylistic roots in KhoiSan (and particularly in San) culture. Attention is now focussed on No. 11 as the type-song of this group.

No. 11 as a type-song

This discussion is intended to serve two purposes: to show the typical elements as manifested in this song, and to relate them to the transcription. The discussion therefore follows the layout of the transcription (see pages 248 A to F).

(a) Rhythm

The first page - lines 1 through 12 - of the transcription demonstrates the rhythmic structure of the song.

In this type of song the rhythm is almost always a compound of simple elements. Here the basic principle is the cross-movement of 2-against-3 beats. Line 1 shows the principal melody used by bow-players, umngqokolo singers, and frequently by text singers when leading the song. The melody starts at the double bar, and its rhythmic structure is 3 x 4 beats. Bow players often use this rhythm when they start to play. [52]

Once performance gets under way, the tendency then is to equalise the beats, as shown in line 2. When the line is sung or played without accompanying clap, it sounds like 10 equal beats, but this is soon found to be illusory when the clapping starts, a cycle of 8 exact clap beats, beginning at the thick rhythm line at the left of the page. This beat is the only stressed beat in the voice/bow melody line (lines 1 or 2) which coincides with the clap. This coincidence may be further disguised by delaying the clap sound. The notes written on line 3 indicate the points at which the clap may sound, or the point at which

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[52] This is clear from several recordings made at Sikhwankqeni.

the clap-body-movement begins when the actual coming together of the hands is delayed. This type of delay usually causes the sound to fall one triplet pulse behind the beat. [53]

Different clapping patterns (all using the 8-beat cycle) are shown in lines 3, 4, 5, 6, 7 and 8. Lines 5, 6 and 7 also show vocal sounds using the 8-beat cycle, cries and 'vocal percussion' (a kind of rhythmic grunting).

Lines 9 (N.B. triplet pulse) and 10 show dance steps - the dance is always related to the clap in these songs. And finally, lines 11 and 12 show two sung lines which relate to the 8-beat clap cycle.

Apart from these, all the melody parts so far recorded by me in this song make use of the cycle shown in lines 1 and 2: 12 beats = 3 x 4 beats = 4 + (3=4) + (3=4). The rest of the transcription uses a layout showing a single or a double cycle (24 beats = (3=4) + (3=4) + 4) x 2. This is because of the occurrence of a number of double-cycle canons in the song.

The second page of the transcription shows instrumental and umngqokolo realisations of the main or principal melody used for instrumental leading of performance. This is the melody of the first cycle of the canon in line 22.

Line 13 shows the 8-beat clap-cycle, now adjusted so that the

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[53] See for example the Body movement/Clap line in transcription No. 24 below.

coincidence beat or rhythmic springing-point [54] falls on the fourth clap, as indicated by the thick rhythm line. This allows the melody to be set out without double bars on this page.

Lines 15, 16, 17 and 18 show the melody, with fundamentals and overtones, as performed on UMRHUBHE, UHADI, IKATARI and with UMNGQOKOLO overtone singing, at a normal pitch. Line 14 shows the bow melody and fundamentals in transposition, according to the system used in all the transcriptions. The UMNGQOKOLO is at a young girl's comfortable pitch, and uses three fundamentals. [55]

Line 18a shows the main melody as played by Nofinishi Dywili, using a rhythm typical of her UHADI style, placing some of the bow strokes between the beats.

When a bow or an UMNGQOKOLO singer leads the song, usually the principal melody is used, if not throughout then at the beginning. As with a vocal leader, the bow must keep the song going once it is started, and play cycle after cycle continuously. If one leader falters, then another takes over. A text-singing leader is in no way tied to repeating the same line over and over, but may flit hither and yon in completely free and aleatory manner - a factor which makes the layout of the transcription quite tricky.

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[54]   Springing-point: see footnote 4 in the Introduction to Part 2, above.

[55]   The transcription of the UMNGQOKOLO was carried out in all cases by slowing down the recording, to clarify the sound to the ear. The transcriptions on lines 14 through 18 were all taken from actual recorded performances.

It seemed that the only way to transcribe a song like Umzi kaMzwandile was simply to present all the sung lines as they are sung, with a careful description of how the singing takes place. These sung lines are given as lines 22 through 57 (plus lines 11 and 12), with on each page the clap beat and/or bow parts for cross-reference. Here then is a description of how the song is sung.

(b) The singing of Umzi kaMzwandile: (see also the Introduction to Part 2)

In the songs like No. 1 above, the leader's role is very clear, typical call-and-response technique. In Umzi kaMzwandile the leader's role is very different, if not in conception then certainly in realisation. When an instrument is used, then usually it begins and continues leading the singers, performing its melody cycle over and over like loops of a chain binding the song together. The same applies when an UMNGQOKOLO singer begins and leads the song. But in purely (normal voice) vocal performance, it seems that any of the singers can begin the song, with whichever song line is fancied. Usually then someone will begin singing one of the canon lines - lines 22, 23 or 24 as a rule, and others will respond in canon. Thus a young boy may begin with the title line, line 27, which is not used as a canon. Girls may then start line 22 (the bow 'main melody' line), so that it seems that the one(s) leading the canon in fact take(s) over the leading of the song. Line 22 a few times, then on to the canon of line 24 and so on.

The transcription is intended to show, if possible, every line used in this song in all the performances recorded over a period of several years (see footnote 33). Included are 6 double-cycle canons and a further 27 single-cycle izicabo, a number of which may also be sung as

canons, most of the izicabo being full flowing melodies, but some (lines 53 to 57) being almost like punctuation marks applied to the flowing lines of other singers. Many of the lines are, of course, closely related to each other, such as the sequence of lines 41, 42, 43. Some lines which are not musically closely related answer one another textually, as has already been pointed out, and discussed in the footnotes dealing with the song texts. These relationships are also noted where possible within the transcription.

The more singers there are taking part, the more the izicabo will fly from voice to voice. There are so many izicabo of all sorts in this song that it sometimes came as a surprise when out of an apparently new song suddenly a voice would come floating "Ebelel' engekho kwaphezolo" - the 'main melody' line of the song, line 22, or one of its variants.[56]

The most frequently heard lines of the song are line 22, often leading into line 24, and line 27, the title line.

Every performance of the song is different. The following method is suggested to perform the song from the transcription:

(i) Let someone begin with either line 27 or line 22.

(ii) If line 27 begins, then someone should at once take

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[56] Long before I had any idea of writing a thesis on Xhosa music, I had the idea of trying to transcribe totally this extraordinary song. It perhaps deserves a thesis all to itself. In the transcription some of the lines are titled 'Isicabo'. This is not meant to be exclusive - in fact, all the lines are izicabo. I am sure there are still more izicabo - perhaps plenty more - that were not discovered for the transcription.

up line 22 or one of the other double-cycle canons.
Others should respond to the canon.

(iii) Keep the song going well, especially by using the
canons. More than one may occur simultaneously.

(iv) As always, the cycles begin at the double bar. As long as the
song is kept going, singers may freely use any of the izicabo,
perhaps using one after the other which begin at the same point:
e.g., lines 37, 38, 39 or lines 41, 42, 43. Some lines answer
each other, as shown in line 44, or as occurs in lines 45 and 46.
One may sing line 45 and rest for a cycle while another sings
line 46 and rests, and so on. The layout is double-cycle, so
some lines are written out twice, but do not need to be sung
twice in a row. Free choice is the principle. Answering voice
patterns are shown in lines 37 A & B, 38 A & B, 39 A & B, 40 A &
B.

(v) Clapping may begin at any time, and may be used continuously or
not, and the same with the dance. At umtshotsho the system is
for the girls to sing and clap, for the boys to dance, the boys
dancing while brandishing their sticks. Boys may sing, shout,
use vocal percussion (line 6), or just concentrate on body
movement and their feet.

(vi) Continue until you feel like stopping. When enough people
stop, the song will 'disintegrate'. Then begin the next
song.

Note: adaptation of song lines does of course take place in performance, especially to the canons: a singer may omit the second (cycle) phrase and keep repeating "Ebelel' kwaphezolo, ebelel' engekho kwaphezolo" and so on.

(c)   The elements and style-characteristics of Umzi kaMzwandile

Here in brief is an analysis of Umzi kaMzwandile:

(a)   The song uses bow harmony and bow scale in the BA (upper) mode.

(b)   The rhythm is based ultimately on the 2-vs-3 cross-rhythm principle, but equalisation and delay techniques are used to enrich and 'disguise' the beat patterns.

(c)   Canonic structure is used extensively.

(d)   There are very numerous izicabo, used by leader(s) and followers.

(e)   The texts mostly make meaningful sentences, though some use only exclamations.   There is no disconnected (aleatory) phrasing within the textual sentences.   Often whole patterns of texts are constructed around one poetic theme.

These are the elements of Umzi kaMzwandile, and of the songs of its type. Not all may occur in all songs, as there are important differences between individual songs. But the general pattern is clear, and songs Nos. 9, 11, 20, 24, 25, 26,28 and 37 fit this pattern, as do numerous other songs of the district.

No. 11   UMZI KAMZWANDILE — Rhythm Patterns

UMZI KAMZWANDILE — Musical Bow Realisations

Clap/Body rhythm pattern

13

14: Main bow melody and fundamental tones, in the 12 beat basic bow/voice rhythm

14

15: Usual realisation on umrhubhe bow, written in normal pitch range

15
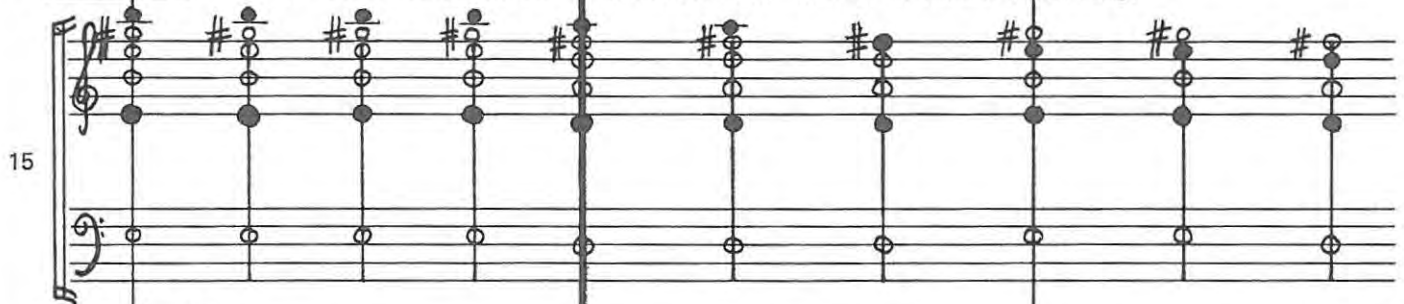
16: Usual realisation on uhadi bow, normal pitch range

16
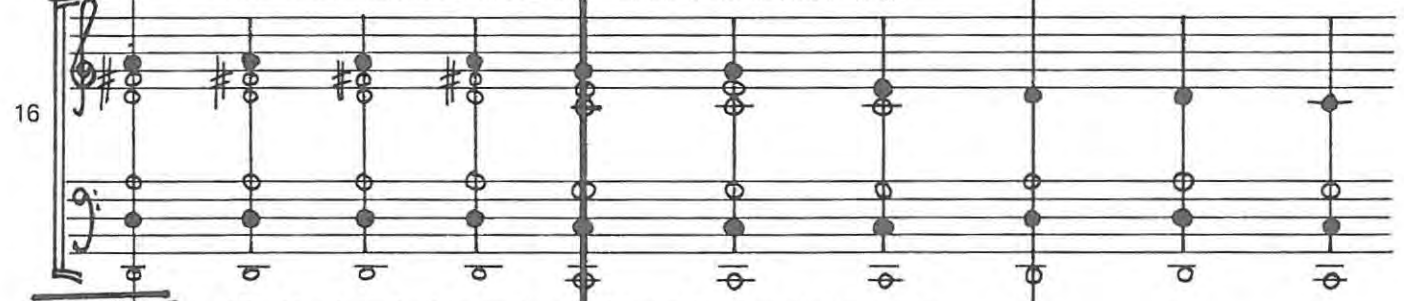
17: Usual realisation on boys' "ikatari", normal pitch range

17
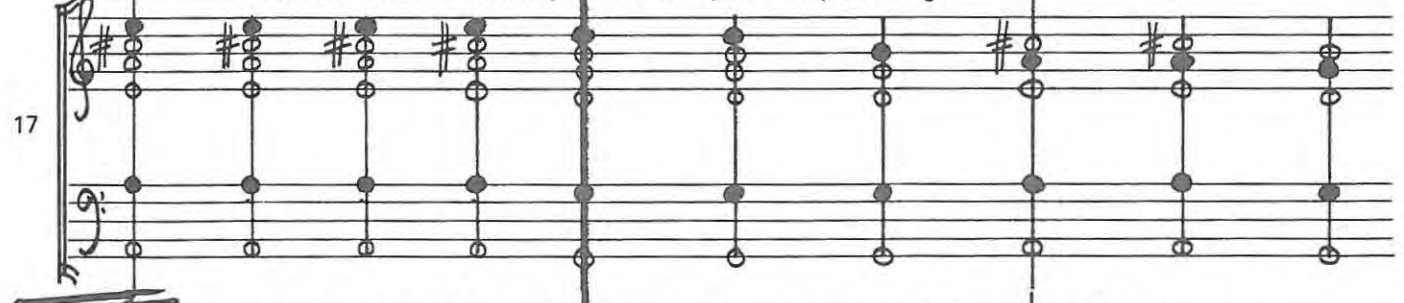
18: UMNGQOKOLO — female performance of leader part, normal pitch range.

Melody (overtones)

18

Fundamentals
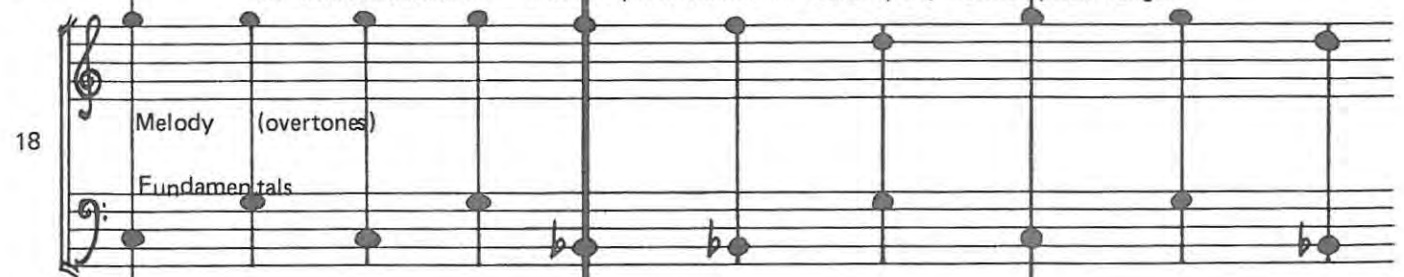
18a: Uhadi bow : the principal melody as played by Nofinishi Dywili of Nggoko

18a

UMZI KAMZWANDILE — Vocal parts (Canons)

19: Clap/Body Rhythm

20: Umrhubhe bow: "Ebelel' engekho" melody

21: Umrhubhe bow: "Andisoze..." melody

22: Vocal canon (second phrase may be omitted)

gu—mbi lomtsha — kaz'. E — be — lel' e—nge — kho kwa—phe — zo — ló , m'a, we—nyuka nge—

nge-kho kwa—phe — zo — lo, m'a, we—nyuka ngegu— mbi lomtsha—kaz'. E—be—lel' e—

23: Iintlobo of line 22, plus variant second phrase.

ha—la— la. E-be—lel' e—nge — kho kwa—phe— zo—lo, he

nge-kho kwa-phe— zo —lo, he ha— la— la. E — be—lel' e—

24: Vocal canon (second phrase may be omitted)

gu—mbi lo—mtsha — kaz'. I—bi-nxib' i—tshuz' i—mi—stres', he ma'! we—nyuka nge—

tshuz' i— mi—stres', he m'a! we—nyuka nge-g u— mbi lo— mtsha—kaz'. I—bi—nxib' i—

25: Vocal canon

nda— zi, he! Andi—so— ze nde— nde ndakwendela kwa—Bo—mvan'ama—qab'aka—

nde— nde ndakwendela kwa—Bo— mvan'ama—qab'aka— nda— zi, he ! A—ndi—so— ze

UMZI KAMZWANDILE — Vocal parts (continued)

26: Clap/Body rhythm

27: Title line of the Song

di-lik' u-mzi ka-Mzwa-ndi-le. Wa-di-lik' u-mzi ka-Mzwandi-le. Wa-
(ta — ta.)

28: Isicabo

da-li— we. Mahl'a— ma-Gci-n'a-da-li— we. Mahl'a— ma-Gci-n'a-

29: Canon

Ha-la— la-la, He ha— la— la.
(Du — mba — na .....)

ha— la— la. Ha-la-la-la, He

30: echo to line 29

ha— la— la. He ha— la— la. He
(xhe — gwa — na.)
(Du — mba — ne.)

31: Isicabo

ha-la— la. Ho ho No-le—nge, ha—la— la. Ho ho No-le—nge,

32: Canon

U— li—me-ne—me-ne—ndi—ni, So-mtsha— kaz'.

ndi— ni, So-mtsh a— kaz'. U— li—me-ne-me-ne—
(ngu-we)

33: Canon

A. B.

gub' a—ndi-na-molo-ka—za—na. He ma-ma, gub' a—ku-na-molo-ka—za—na. He ndi-zawu-

34: Isicabo

ha—mba, la-tshon' i-la-nga. Ndi-zawu-ha—mba, la-tshon' i-la-nga. Ndi-zawu-

35: Isicabo

ha—mba mna. A—he mama ndiyaha—mba mna. A—he mama ndiya-

36: The Principal Bow Melody, basic rhythm pattern

37, 38, 39, 40: Chain of short canons

hq — mbe — l e.   A: Yho —h o,   nd i —h o—mbe — l e.   B: Y ho—h o,   nd i—

A.   B.

c hi—th ek' u— mz i.   Wa —chi —the —   ka, wa—chi —the k' u— mz i.   H o! si —the — tha   wa—

A.   B.

h a— l a —   l a.   Yho—   o,   h a— l a —   la.   Yho—   o,

(lintlobo bracket ed)   A.   B.

h a— l a —   l a,   we ma.   He   h a— l a —   l a,   we ma   He

41, 4 2, 43: Relat ed izi cabo

N de—mka ne—hlu —ngu — l u....(u).   N de—mka ne—hlu —ngu — l u......(u).

n da —   ba.   H a— l a —   l a, he, he, he, y e-nz ek' i —

a — — — — — — — — — — . (V ocalising)   A — — — — — — — — — —

44: Reply to li ne 28:   28; M ahl' a— ma—Gc in' a —da— l i— w e.

G ci—n' a — ma—ho —ngo — ho — ng o.   A tshw'a— ma—

45 and 46: relate d izic abo, re lated t o l ines 27 a nd 22 a bove.

l a— l a   p hi n a—mhla—nje ?   Mna ndiy awu—l a— l a   p hi n a—mhla—nje ?   Mna ndiy awu—

n ge— k ho kwa—ph e— z o— l o ....   U—ya—wubu —l a   kwa—phi   na—mhl a—nje ?   E — b e—

47: Bow harm ony — fundamenta l t ones.

48: Upper line: clap/body rhythm; Lower line: Principal melody in the basic rhythm

49: Principal melody in derived rhythm

50 & 51: Related iziqabo which answer each other: 50: old lady; 51: old man

A—ndi-na— n to, he he he. A—ndi-na— n to, he he he.

A-k u-na— n to, he he he. A-k u-na— n to, he he he.

52, 53, 54, 55,56, 57: Brief lines and interjections.

bu— ya ha ha. (Several times) U— le —le he he. (Several times) U-ya—

yo...... He no-yo...... He no—

54: Old man's echo

A he! He ma!

Ho — o — o.

H ala- la............ .

(Each several times) Hayiandi-nant(o), A—ndi-nant(o).....

58: Pattern of the bow harmonics

SECTION:	B
SONG NO.:	12
SONG TITLE;	Nguwe lo udala inyakanyaka (Nguwe l'udal' inyakanyak')
CLASSIFICATION:	Beer song, and at the <u>umtshotsho</u> of the older boys when there is beer.
DANCE STYLE:	-XHENTSA (Beer), -GQUTSUBA/-GALANGA (<u>umtshotsho</u>)
CYCLE LENGTH AND DETAILS:	12 beats, clap on upbeats, (foot sound/dance 3-VS-4)
METRONOME SPEED:	Beat = C. 184 m.m.
TRANSPOSITION:	Perfect 4th up.
MODE:	BA: but there is a feeling of ambivalence, and feeling of VU dominance, re-inforced by the scale (see) becomes apparent towards the end of the performance.
SCALE:	Xhosa hexatonic: but towards the end some feeling (especially in cycle <u>H10</u>) of degree II (G) being raised by a microtone, enhancing the feeling of rest in the VU mode.
PERFORMANCE DETAILS:	Transcription based on performance by Nofinishi Dywili and 5 other women, Lumko, 24/6/1985. [57]

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[57] This recording published on <u>Lumko tape No. 105</u>. This is one of Nofinishi Dywili's favourite UHADI solo songs (see No. 13, the following song). This is the only recording of it as a group dance song.

TEXTS	TRANSLATION
Nguwe l'udal'ingxwabangxwab'	It is you who causes the disorder
Nguwe, nguwe, halala ...	It is you, it is you, alas ...
Nguwe, l'udal' inyakanyak'	It is you who causes the uproar
Halalala, uphum' ethambeken'	Alas! you have left the mountainside (i.e. and your work)
Ho! nyakanje ndibitya ngokwenja	This year I am getting thin like a dog
Andikhathali nokub'andendanga	I do not worry that I am not married
Kunjenjenje ndifuze kulo ma	Things are like that because I am like mother

(H9 and H10: exclamations ...)

COMMENT

This is one of Nofinishi's favourite UHADI solo songs, so the group dance performance makes a good comparison with No. 13, the UHADI version.

The voice on the down-beats and the clap on the upbeats give a powerful 2-beat rhythm feeling, 'swung' by the foot sounds, which set up a feeling of triple pulse: 3 foot beats x 4 song/clap beats = 12 pulses, in other words, 3 pulses per song/clap beat.

The song is of the type of song No. 1, the leader singing from isicabo to isicabo (H1 to H5), varying and re-building in the usual way, then at the -jika turning the song with cycle H6, and so on to H7, H8, H9, in the usual way, bringing a feeling of calming through cycle H10, which also uses humming technique; and then back to H6, 7, 8, 9 and their variants again.

As happens frequently, the followers use one response in part 1: L1, itself a call-and-response pattern (L 1a and L 1b); and another in part 2: L2, with parallel iintlobo.

No. 12　　NGUWE LO UDALA INYAKANYAKA　Part 1

CLAP (on upbeats)

DANCE　(foot sounds)

H 1 a: The opening leader line (No finishi Dywili) — not yet adjusted to the followers — compare H 1 b.

H 1a

we　　l'u —　dal'　i —ngxwa— ba —　ngxwab'.　　　　Ngu —

L 1: the followers' pattern in part 1; two groups — L 1a and L 1b.

L 1a

Ngu —　we,　　　　ngu —　we . . . .

L 1b

ha —　la —　　　la .　　　　Ngu —　we . . . . ,

H 2

we ,　　we,　we,　　　we ,　　we .　　　Ngu —

H 3

Ngu —　we　　l'u —　dal'　i — nya— ka —　nyak'.

H 4

Ngu —　we　　l'u —　dal'　i — nya— ka —　nyak' .

H 5

la— la —　la ,　　u— phu m' e —　tha —　m be —　ken'.　　Ha —

H 1b

Ngu—　we　　l'u—　d al' i —　ngxwa— ba —　ngxwab' ,

NGUWE LO UDALA INYAKANYAKA   Part 2

SECTION:	B
SONG NO.:	13
SONG TITLE:	Nguwe lo udala inyakanyaka
	(as UHADI solo song)
CLASSIFICATION:	Beer song
CYCLE LENGTH AND DETAILS:	6 beats, 3 x 2 pulse system
METRONOME SPEED:	beat = c. 115 M.M.
TRANSPOSITION:	Diminished 5th up
MODE:	BA
SCALE:	Xhosa hexatonic.
PERFORMANCE DETAILS:	Transcription based on solo performance by Nofinishi Dywili, recorded Lumko June 1983. [58]

TEXT	TRANSLATION
Nguwe l'udal' inyakanyaka	It is you who causes the uproar
Ulalelen' ubhul' ethambekeni?	Why are you sleeping, do you abandon the mountainside?
Nakulomzi andendanga	In this house I'm not married
Sithandana nendoda sobabini	We love each other, my husband and I
Andikhathali andendanga	I do not worry that I am not married
Andikhathali madoda andendanga	You men, I do not worry that I am not married
Andikhathali ...	I don't care ...
Sivela kwelibandayo	We come from a cold place

Lines H11, H12 to 20: exclamations, except

... 'thandan' ... = sithandana

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[58] This recording published on Lumko tape No. 80: other recordings of UHADI performances on tapes 43 and 88.

COMMENT

This is the UHADI version of No. 12. Comparison of the two gives an insight into Nofinishi's UHADI technique.

(i) In this song the UHADI part is clearly the followers'
      part of the group song. However, Nofinishi still considers the UHADI
      as the song leader ("Ihadi liyahlabela ingoma" - "the UHADI leads
      the song"), a kind of role reversal.

(ii) The rhythm is considerably altered. The driving movement of No. 12,
       in which the 2-beat (up- and downbeat) pattern dominated is now
       changed; the bow transforms the previous 6 x 2 beat pattern into a
       gentler 6 beat x 3 pulse system. The voice uses 2 and 3 pulses per
       beat. The syllables flow more quickly but more gently.

(iii) The voice is soft at all times, and very soft on the low tones - a
       striking contrast with the "out-door voice" of No. 12.

 iv) The structure and the method of construction of the text lines remain
      the same as in No. 12. However:

(v) The song is clearly structured into sections, called A and B in the
      transcription, section A using texts, and section B using
      exclamations and vocables. The song structure is A-B-A.

Nofinishi Dywili

UHADI

melody (≡ highest   undamped   overtone)

fundamentals

FORM: A-B-A

VOICE   (The song lines are in 2 parts : A- mainly texts, B- mainly exclamations)

A.

1   dal'   i — n ya — ka — n yak' .   Ngu — we l'u —

2   dal'   i—n ya— ka—n yak' .   Ngu— we l'u—

3   we, we,   ha — a .   Ngu— we ,

4   bhul' e— t ha — mbe— ken' .   (U)la—le— len', u—

5   bhul' e —t ha — mbe— ken' .   (U)la—le— len' u—

6   mzi   a—   nde—n dang(a) .   Na-ku-lo —

7   ndo — da   so — ba— bin' .   S'tha — nda — na ne —

8   a— nde—n dang' .   A-ndi-kha— thal' . . .

9   do-da nob' a — nde — ndang' .   A-ndi-kha—t ha-li ma—

10   a— ndi-kha - thal ' (REPEAT 9)   A-ndi-kha—thal' ,

SECTION:	B
SONG NO:	14
SONG TITLE:	Inxembula (Solo UHADI song)
CLASSIFICATION:	Beer Song
CYCLE LENGTH AND DETAILS:	(3+2+3) x 2 = 16 pulse
	= 2 x 4 = 8 clap beats. [59]
METRONOME SPEED:	1 beat = 2 pulses = c. 122 M.M.
TRANSPOSITION:	Perfect 5th up (N.B. voice written with tenor clef)
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Transcription based on performance recorded in the home of the performer, Nofinishi Dywili, Dashe, Ngqoko, 1981. [60]

TEXTS	TRANSLATION
Hewu yo, yi, ha etc:	exclamations
yangen' inxembula	the ugly one is coming in
lihule ke, mntakama	she is a whore, o child-of-my-mother
uNomandambe	woman's name
zibuyil' iintanga zam	those of my peer-group have returned
malingatshoni	may the sun not set
amankazana ngamahule	(Those) unmarried mothers are whores (OR: those sexually active women ...)

[59] When Nofinishi sings this song without the bow, she claps 8 beats to the cycle. See the comments on this rhythm under song 9 above.

[60] This performance, the best recording of the humming technique, is published on Lumko tape No. 43. Other performances are on tapes 53, 80 and 88, the last with some other women joining in (a little!). In her transcription of the texts of the song Mrs. A.N. Matiso classifies it as a beer song. However, Nofinishi is the only one in the village who knows the song, as shown by the hesitant way the two other women joined in, humming a little response apparently just to be 'sociable'.

Ngamahule	they are whores
Nank' uDisemba	there is Disemba (a name)
Yini, Disemba?	Why, Disemba?
Uzakuvimba naye	She will be stingy
umkandoda	the second wife of a man
uzokuphumla	she will rest (a lot)

COMMENT

This is the favourite UHADI song of Nofinishi Dywili. It is the one she performs more than any other, and the one which only she sings.

On first hearing the sound of the song is (to a Westerner) reverent, even prayerful, and yet the texts deal bluntly with whores. It is apparent that there is plenty of sympathy for women with these sexual (and financial) problems, as is seen also in the song Nondel'ekhaya, No. 25.

The rhythm used in this song has already been discussed under song No. 9. The structure of the song lines identifies it with song-type No. 1, with a constant bow chorus taking the role of the group of song-followers, as in No. 13 above; although here again Nofinishi considers the UHADI as leading the song, and the singer as following, which in song 12/13 reversed the roles in fact, as was shown.

Technically, perhaps the most striking feature of this song is its structure. The song is always built in sections each of which shows a gradual sense of climax and subsidence. This is clearly illustrated in the transcription, which shows lines 1 through 20 as they occurred in the performance. The first lines begin low, on G, rise a little to begin on B

(lines 3 and 4), then fall until they subside in the humming cycle, line 7. This humming cycle, whose melody is apparently the melody of the bow part (in parallel), is particularly striking, the humming of the voice at times resonating in the calabash of the UHADI. Then the song rises again to the climax lines, lines 11 to 13, which begin on high D. The song subsides again to the humming cycle (line 16), and so on.

After line 20, Nofinishi continues to use lines already used (with the addition of the two new lines, 21 and 22), apparently chosen in aleatory fashion, except that the sense of climax and subsidence continually seems to guide the choice.

The number of times each line is sung, up to the 32nd cycle, is shown in the score. The whole performance lasted about 100 cycles.

Clapping line (when sung unaccompanied)

PRINCIPAL MELODY — the humming melody

UHADI BOW: the bow version of the principal melody — played constantly throughout

The first 20 lines of the song are given in order (actual pitch down a 5th — high G = c.middle C)

1 He— wu y ho.... ha.... ya—n gen' i—nxe—mbu— la . (X 2)

2 He — wu y ho.............. li—hu— le ke, mnta— ka—ma. (X 2)

3 U— No—ma—da —mbe, li—hu— le ke, mnta— ka—ma. (X 1)

4 U — No—ma—da—mbe, ya—n gen' i—nxe—mbu— la. (X 1)

5 He— wu y ho, ha..... zi—bu— yil' i—nta— nga z am. (X 3)

6 He — wu y ho.............. li—hu— le ke, mnta — ka—ma. (X 2)

7 (humming)
W hu .... W hu ....(X 2)

8 Whu .... (humming) .... (ma)li—nga— tsho — ni ke, mnta— ta—ma. (X 1)

Clapping line

Principal melody (solid) — Uhadi melody (uhlobo of principal melody) (hollow)

9   Ya.............   (ma-) li-nga—tsho —   ni ke, mnta— ka— ma . (X 1)

10 Ya........ ya.........   ya........   ya......... . (X 4)

11 Hewu yho...... ....   nga-ma— hu — le,   ha— a . (X 1)

12 Ai! A— ma — n ka— za-na   nga-ma— hu — le,   ha— a. (X 2)

13 Hewu yho...... ....   nga-ma — hu — le,   mnta— ka-ma.(X 1)

14 Ya......... ya........ ...   ya........   ya........... .(X 2)

15 Ya .... ya........ . .(humming :) W hu........ ....(X 1)

16 W hu .....(humming) ....   (X 1)

17 Hi .... (ma)li-n ga-ts ho— ni ke, mnta— ka-ma.(X 1)

18 Yo ....   (ma—) li-nga— tsho — ni ke, mnta— ka-ma. (X 1)

Clapping line

Principal melody (solid) and uhadi uhlobo (hollow)

19

Y o . . . .   hi . . . . y o . . . .   m a .   (X 1)

20

H e . . . .   hi . . . . . y o . . . .   m a .   (X 2)

21 & 22 : other lines which occur later in the song, among repetitions of lines 1 to 20.

21

N ank'   u—Di — s e —   mba,   li—h u —   le k e,   m nta—   ka—m a.
Y i —   ni, Di — s e —   mba?   Ho!'h u —   le k e,   m nta—   ka—m a.

22

U —   za—k u — vi —   mba n a-ye,   u— m ka — ndo —   d a.
(U —   zo—k u —ph u —   m la)

UHADI BOW

SECTION C

SONGS FOR BOYS' INITIATION (Nos. 15 and 16)

Two songs are included in this section, both important songs apparently of
great age and distributed throughout the Xhosa culture area.

SECTION;	C
SONG NO;	15
SONG TITLE:	uSomagwaza (Ingoma yokuphuma kwabakhwetha – the song of the coming-out of the initiates)
CLASSIFICATION:	For boys' initiation (Also used as a beer song).
CYCLE LENGTH AND DETAILS:	12 claps or stick beats per cycle. 1 beat = two body-movement pulses. In part 2 the body-movement pulses are themselves broken into triplet sub-pulses.
METRONOME SPEED:	Part 1: beat = c. 72 M.M. Part 2: beat = c. 80 M.M. (There is a gradual speeding-up during performance).
TRANSPOSITION:	Minor 3rd to perfect 4th up.
MODE:	VU
SCALE:	Xhosa hexatonic, some use of altered degree II (G) (microtone up).
PERFORMANCE DETAILS:	Transcription is based on two performances: (i) Nofinishi Dywili and 5 other women 24/6/1985 (ii) Group at Dashe, Ngqoko, 17/11/1985. [61]

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[61] Performance (i) published on Lumko tape No. 105, performance (ii) on tape No. 110. Other published performances are on Lumko tape No. 85 (with UHADI), and on two discs Tracey, H., 1957, TR-31 and TR-62. The song is published in sol-fa notation in Williams and Maselwa 1947. It is also discussed and transcribed in Hansen 1981 (pp. 23, 91, 496, 502, etc.). Bigalke 1982, p. 114 mentions that the song (as "Magwaza") is known among the Ndlambe as a Gcaleka song. This is borne out by TR-62, on which Gcaleka people perform the song as "Magwaza".

TEXTS	TRANSLATION
uSomagwaza (vocative:	"Father-of-the-cutting": the
Somagwaza)	supervisor of the circumcision rites?
	Most of the text lines
	consist of the name
	"Somagwaza" and
	exclamations, except:
amagwal' abalekile	the cowards have run away

The song texts were transcribed by Mrs. A.N. Matiso of Ngqoko, who wrote:

> "This Somagwaza is sung by men only when they bring home the young men or man from the bush (after initiation). Women usually meet the men half way before entering the kraal, ululating, welcoming them in a joyful way. The ingoma itself is sung in the same way when having beer for the ancestors (utywala bekhaya), but in this case there is no -cabela or ululating as this is supposed to be a solemn and dignified occasion." [62]

Typical cries when the young men return (and which are heard in the performance of 17/11/1985):

Halala! yaphum' inkwenkwe	Halala! here comes the boy who has
ingatyanga nto yamntu	not eaten (=stolen) another's property [63]
Yizani nayo	Come with him

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[62] Quotations from Mrs. A.N. Matiso are all in the text transcription notes she made on request for this study. As a retired school-teacher and former teacher of Xhosa at Lumko Institute, she has a great interest in cultural matters, and went to considerable trouble to track down texts and information.

[63] Cries of this nature during a song are also called izicabo - Mrs. Matiso was referring to cries when she wrote 'there is no -cabela', quoted in the paragraph above.

Ziyatsha	It is burning (referring to the initiates' hut, which is burnt when they return after initiation)
Guntu! Guntu!	Guntu! (a cry always used when this is sung at initiation; whether it has any 'translatable' meaning could not be discovered).

COMMENT

Hansen [64] mentions taboos she encountered about singing this song with the UHADI. In Ngqoko the song would not be sung with UHADI when used either at initiation or as a beer song, but apparently this is only because of the limitations of the UHADI for accompanying loud singing by many people. Certainly there was no scruple about performing it with UHADI. It was recorded twice in this way, once in Ngqoko with Nowizine Mandumbu on UHADI, and once at Mackay's Nek played by Nosinothi Dumiso, [65] and is also on the accompanying video with UHADI.

uSomagwaza belongs to the family of type-song No. 1. The structure is typical:

(i) The leader sings almost the same text and cycle throughout, although Nofinishi Dywili does vary it more than some do.

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64   Hansen 1981, p. 23

65   The first performance is published on Lumko tape 85.

(ii) The followers sing the same line in parallel parts (iintlobo), except for a few who sing an overlapping part, as in so many songs of the type.

(iii) In performance at initiation it would be a man or men who lead the song. The lines called L 3a and L 3b (in the transcription, part 2) sung by a man, are in fact iintlobo (parallel parts) of the leader part.

(iv) In true Ngqoko style, the song is turned (after 15 to 20 cycles), a transformation taking place in the rhythm, so that the voice beat is 'swung' by holding it back, to fall just ahead of the following beat, as is shown in the transcription. From the beginning the overlapping follower part (L2) has been using this rhythm, and tugging at the others until suddenly the -jika takes place.

The transcription should be interpreted correctly. There is no break or unevenness in the clap beat, it is the voice that shifts. The adjustment in the score (so that the clap appears to move on to a lesser pulse) is primarily to avoid cluttering the score with a multiplicity of pulse lines.

Part 1 — phambi kokujika

Beating of the sticks (clap)

Body movement
(and feet)

H 1 : the   principal   leader (umHlabeli) line;   the hollow notes show an upper   UHLOBO   (parallel part).

H 1

So — ma— gwa— za, no— yo ,   yo   yo we ,   A   ho . . . .   we.   (He!)

L :   the   followers' (abaLandeli) chorus;   L 1 is the   main group , who break into chords as shown. L 2 moves with L 1 as shown.

L1

So— ma— gwa— za.   Ho   ha   we,   ho   ha   we,

L2

Ho   yo   yo   yo . . . . . ,   ho   yo   yo   yo . . . . .

H 2 and H 3 : variant leader lines by Nofinishi Dywili .

H 2

So— ma— gwa — za, noy' a — ma-gwal'a-ba-le-ki- le,   (hu!)yo . . . ., he he.

H 3

So — ma— gwa — za, no — yo,   ha he he ,   A   ho . . . . we.   Hu!

USOMAGWAZA — Part 2: emva kokujikwa kwengoma.
When the song is "turned" (—JIKA), the voice beat is held back 2 pulses as shown, to produce a "swung" rhythm.

Beating of sticks

Body movement (and feet)

The song beats now fall a pulse ahead of the body movement beats.

H

He! So — ma — gwa — za, no— yo, yo yo we, ha ho.......... .. we.

L 1

So — ma — gwa — za. Ho ha we, ho ha we,
(Ma he he, et c.)

L 2

Ho yo yo yo.. .., ho yo yo yo....... .

L 3 a and L 3b: man, L 3b following from L 3a; he goes from singing into the repeated cries "Guntu", associated with this song.

L 3 a

So — ma — gwa— za, na— yo. We we we. So — ma — gwa— za...... He

L 3 b

So — ma — gwa— za, na— yo, we, we, we.. ... Gu-ntu! Gu-ntu! Gu-ntu! (etc.)

SECTION:	C
SONG NO:	16
SONG TITLE:	Umyeyezelo
CLASSIFICATION:	For boys' initiation
CYCLE LENGTH AND DETAILS:	Performance 1: 24 beats (with variation)
	Performance 2: Part 1: 18 beats (with variation)
	Part 2: 20 beats (with variation)
	In both performances cycle length varies, because the leader may enter at different points. The followers slot in with the leader.
METRONOME SPEED:	Performance 1: beat = c. 119 M.M.
	Performance 2: beat = c. 108 M.M.
TRANSPOSITION:	Performance 1: minor 7th up
	Performance 2: perfect 5th up
MODE:	BA: Performance 1 seems to focus on BA mode. Performance 2 seems to focus on BA mode in part 1 but the focus appear to shift to VU in part 2.
PERFORMANCE DETAILS:	There are two transcriptions of the song, based on performances by different groups: Performance 1: Group at Dashe, Ngqoko, 17 November 1985. Performance 2: Nofinishi Dywili and group, Dashe, Ngqoko, 9 July 1986. [66]

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[66]   Performance 1: published Lumko tape No. 110. Performance 2: published Lumko tape No. 114.
Hansen 1981, pp. 507 ff (inter alia) discusses the song Umyeyezelo, quoting Tiyo Soga on the use of the song and method of performance, and gives a transcription.   The recording is No. 63 on the tape

TEXTS (Performance 1)	TRANSLATION
Yiho, ndadana, halala ma	Oh! I am disappointed, alas, mother
(Follower parts (L) - exclamations)	
Ulibelen' umntakama	Have you forgotten, child-of-mother?
Walukelen' engenanyoko?	Why be circumcised without your mother?
Walukelen' engenakhaya?	Why be circumcised without a home?
Huwo! latshon' ilanga	Oh! The sun has set,
halala ma	alas mother
Uyakoluka sewudinga	You are circumcised while we miss you
Hayi hayi hayi, he	No, no, no, oh
(Performance 2)	
Yeho! latshon' ilanga	Yeho! The sun has set
Umyeyezelo, ha!	It is Umyeyezelo, ha!
(Followers: vocables and exclamations: lines L1 and L2)	
Nanga amakhwenke, nanga yo, he	There are the boys, there they are, ha!
Ya yo ... yongo ...	Vocables (yongo, yongona etc. are much favoured for sonority)
Ilanga latshona	the sun has set
lingenandawo	it has no place

accompanying her thesis. Although the present Umyeyezelo is undoubtedly a song of the same genre, it is not the same song.

To turn the song (uku-jika) Nofinishi sings:

Sithandazel' uBawo   We pray to our Father [67]

(Other texts as before, except exclamation "hamba!" - "go!")

COMMENT

It is clear from Hansen (see footnote 66) and Kropf [68] that umyeyezelo refers to a body of songs, not just one particular song. These are the songs sung with the beating of the ingqongqo and clapping at the ukutshila dance at boys' circumcision rites (Kropf) and at boys' and girls' initiation (Hansen, quoting Soga).

In both places in the part of Ngqoko called Dashe where this Umyeyezelo was recorded, it seemed to be the only song called by this name, although undoubtedly other songs are sung on the occasion as well. Mrs. Matiso wrote the following notes about it:

> "This ingoma (Umyeyezelo) is sung by women when thatching the initiation hut for the boy(s). Men put the structure of the hut and go back home, women do the rest. But now, the whole work is done by men through supersitition (by the men) that women will bewitch the boys. Now the umyeyezelo is usually done at the home of the boy, beating an old beast skin (ingqongqo) while singing."

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[67]   Nofinishi Dywili uses "Bawo" (my or our father) and "uYehova" (Jehova) when speaking or singing about the high God. The name uQamata would have been used in the past, but this word is not used by Nofinishi. As a Catholic (umRoma) as well as a traditionalist (iqaba) she identifies the God of Church with the God of Tradition. In the song, uBawo refers to the high God of the ancestors.

[68]   Kropf 1915, p. 481

In Ngqoko the ingqongqo is not held, but placed on the ground, and beaten by women who sit on the ground, while others stand and clap.

This song belongs to the family of type-song No. 1. For comparison two performances by different groups were transcribed. Performance 1 shows a number of iintlobo (parallel parts) of the main follower part (L1), some forming full chords (L2), one flowing into an isicabo (L3). A woman"s isicabo which overlaps is shown (L4), and a man also "cabela-ed" briefly (L5). Still, the main pattern was that of song No. 1, with most of the -cabela coming from the leader (H1 to 4). The principle of movement was a steady beat: the song rhythm is strongly beat-focussed, but the chain of beats is fairly unfocussed and free, usually 24 to the cycle, but the leader may begin a beat or two early, and the rest then just slot in.

Performance 2 was very similar, except that there were fewer iintlobo of the follower (L) parts, and little or no followers' izicabo. Also, in part 1 the cycle was (usually) 18 beats. This performance went through a clear turning-point (-jika) when Nofinishi sang leader cycle H5, which (a rare occurrence) refers to the high God, whom she called uBawo. At this point the followers added a parallel part (uhlobo) below their original part (L2). Nofinishi changed the song again several times: when she sang H7 and similar cycles (very softly) the followers responded with cycle L3, also very softly. These very soft sections were alternated with the H6 - L2 pattern. In this part of the song the mode seemed to shift in focus from BA (in which the upper triad tends to be the main focus) to VU (in which focus seems to be more on the lower triad).

In both performances, the beat was broken into a 3-vs-2 pulse movement. In performance 2, they danced as shown, using the 3-pulse pattern, as happens in most songs of this type.

No. 16   UMYEYEZELO – for boys' initiation; formerly while thatching the initiation hut.
Performance no. 1 (Lumko tape no. 110 – Group at Dashe, November 1985)

Beating the INGQONGQO
and
CLAP

Beat number 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

H (umHlabeli) is the song leader.

H 1

. . . . ndadana. . . . . . . Yi–ho. . . . . nda-da–na, ha-la-la-ma. . .   Yo. . .

L (abaLandeli) – the followers; L 1 is the main follower melody.

L 1

Yo   we. . . we. . . . he,   Ho–o . . . . yoyo yo . . . .

L 2 : The IINTLOBO (parallel parts) moving with L1 (text sim. to L1, mainly vocables)

L 2

L 3 : Another UHLOBO of L 1 , flowing into an ISICABO (text – vocables)

L 3

Ha . . . . yoho   we . . . .   ha . . . .

H 2

ho   we we we,   yi–ho   we we ha . . . .   Yi–

H 3

–len' umntaka– ma ,   u–li-bel'en' umntaka–ma. . .   U–li-be–
–len' engena– nyoko (–khaya) (ETC)   Wa-lu-ke

H 4

wo! latshon'i– la – nga,   hu-wo! latshon'i– la – nga, ha-la– la – la ma . . . .   Hu–

L 4: an ISICABO

L 4

–luka sewudinga. .   uyakolukasewudinga . . . .   Uyako

L 5: ISICABO by one of the men. . .

L 5

Hayi hayi hayi he,   hayi hayi hayi he . . . . . .

UMYEYEZELO — Performance no. 2 (Nofinishi Dywili & group, Lumko tape no. 114)

PART 1

UMYEYEZELO — Performance no. 2 — PART 2

In the —JIKA the song is adjusted in mode and in cycle length.

SECTION D

SONGS FOR GIRLS' INITIATION Nos. 17 and 18)

Two songs are included in this section. They focus in special ways on the Intonjane initiation ceremonies. The songs of the umngqungqo (section E) are also used at intonjane but are classified separately because the umngqungqo is used on other occasions as well.

SECTION:	D
SONG NO:	17
SONG TITLE:	uSontonjane
CLASSIFICATION:	For girls' initiation
DANCE STYLE:	NGQUNGQA
CYCLE LENGTH AND DETAILS:	9 main beats, each = 2 foot pulses. Voice uses 2-vs-3 pulse patterns
METRONOME SPEED:	1 beat (= 2 foot pulses) = c. 74 M.M.
TRANSPOSITION:	c. Perfect 5th up.
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Nofinishi Dywili and 5 other women, Lumko, 24 June 1985. [69]

TEXT	TRANSLATION
uSontonjane (vocative Sontonjane)	is the "Father of the girls' initiation rites (intonjane)". Part of his function is to see to people's needs, hence the call for meat - one of the rights of the women at these ceremonies.
Khanincokole (he mama)	Please speak to each other (oh mother!)
sifun' inyama	we want meat
Khanime nixhentse	Stand up and dance (women)
Nizakumxhelel' eyiphi?	For which one will you slaughter? (Referring to slaughtering for the ancestors at the ceremonies)
Yini, Sontonjane?	Why, Sontonjane?

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[69]   Recording published on Lumko tape No. 105. Bigalke 1982, p. 81, tells of the use of the song "Sontonjane" among the Ndlambe. It is a different song from No. 17 (as is clear from the accompanying tape recording), but is used for the same purpose.

COMMENT

Structurally and in its elements the song clearly belongs to the family of type-song No. 1, the songs which belong to the more Nguni, older (among the Thembu) kind.

The song leader moves from line to line as usual (lines H1 to 9 are shown), constructing, rebuilding from the phrases within the leader sentences. Three follower parts were sung, two being iintlobo (parallel versions of each other) (L1 and L2), and the other using some overlapping (L3). These techniques are typical of the style.

The beat structure is also typical of these songs: a pattern of single beats, the beats themselves being broken into 3-vs-2 patterns by the voices and the dance step.

The difference is that in the umngqungqo dances (when performed at the dance) there is no clapping. The women carry sticks, especially at the ijaka   umngqungqo at intonjane [70] - so the hands are occupied. However, the driving sound of the foot-step takes over the role. It is the sound of the feet that is more important than the spectacle of the dance. The women move slowly in a circle, and the song-leader may take a place within the circle. [71]

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[70]   P.A. McAllister, anthropology lecturer at Rhodes University, who is completing a Ph.D. on the role of beer in Xhosa ancestor cult, pointed out that it is a role reversal for women to carry sticks - something normally done by men only. This role reversal is linked to the idea of people undergoing change, girls becoming women through the intonjane. Sometimes at intonjane women pretend aggression, and pretend to have stick-fights. Women also have certain rights at intonjane, hence the demand for meat in the song (Discussion, August 1986).

[71]   I first met Nofinishi Dywili leading the umngqungqo dance in this way at a feast at Lumko Mission in 1980. They were performing song No. 20 of this collection.

H : leader (umHlabeli) parts as sung by Nofinishi Dywili.

So — nto —nja— ne......, So— nto—nja— ne...., ha he, ma — ma.

DANCE
(foot sound)

L : the followers (abaLandeli) sing a constant response written as three parts (L:1,2& 3),sung simultaneously.

.....—o So — nto— nja — ne, So —nto— nja — ne . Ho — o —......

......—o So — nto— nja — ne , So — nto— nja— ne . Ho— o —......

.............) wo —........(o), wo —........(o). (Ho — o —......

Kha—ni—nco — ko— le......, Kha —ni—nco — ko — le......, ha he, ma— ma.

So — nto—nja—ne....., So — nto— nja—ne....., si—fun'i — nya— ma.

Ha ho, hi ha , ye ho, hi ya , ha he ma — ma .

Wen'u—li — tshi — tshi...., wen'u—li — tshi — tshi....., ha he ma — ma .

DANCE

Kha—ni— me ni—xhe—ntse, kha— ni— me ni— xhe—ntse, ha he ma — ma.

Ni-za-ku-mxhelel' eyi— phi ? Ni-za-ku-mxhelel' eyi— phi... ? ha he mam'he he he.

Yi — ni So — nto—nja-ne.. ? Yi — ni So — nto—nja —ne..? he he ma — ma.

Kha — ni—me ni— xhe—ntse, kha — ni—me ni— xhe —ntse, ha he, ma— ma.

SECTION:	D
SONG NO:	18
SONG TITLE:	iDindala (Ingoma yokuphuthuma iDindala - the song to fetch iDindala)
CLASSIFICATION:	For girls' initiation
CYCLE LENGTH AND DETAILS:	4 x (3 + 2) = 20 beats
METRONOME SPEED:	Beat = c. 120 M.M.

TRANSPOSITION:	Performance 1	Performance 2	Performance 3
Part 1:	perfect 5th up	c. minor 6th up	major 6th up
Part 2:	whole tone up	major 3rd up	perfect 4th up

MODE:	Part 1: BA
	Part 2: VU
SCALE:	Xhosa hexatonic, in two positions.
PERFORMANCE DETAILS:	Performance 1: Group at Dashe, Ngqoko, 17/11/1985
	Performance 1: Group at Isiganga, Ngqoko, 17/11/1985
	Performance 3: Nofinishi Dywili and group, Dashe, Ngqoko, 9/7/1986. [72]

TEXTS	TRANSLATION
iDindala (vocative	A man who has a role as supervisor
Dindala)	at girls' initiation rites [73]

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[72] Performances 1 and 2 published on Lumko tape No. 110; performance 3 on tape 114.

[73] Kropf 1915, p. 77: iDindala means a constable or policeman, from Dutch dienaar. The only use of this word in Ngqoko today is for the girls' initiation supervisor. There appears to be no other record of this functionary, the fetching ritual, or this song, except among the Thembu (see Part 1, Chapter 2, VI, (i)).

Hewu yo! litshayile	Hewu yo! the time has come (ixesha is understood)
Ho yo wa Dindala ...	Hey ho Dindala! (plus other exclamations)
Masothath' iDindala	Let us fetch the Dindala
Ndixolele Dindala	Forgive me, Dindala

COMMENT

This song uses modulation, perhaps the only Xhosa song which does so. At the turn (-jika) from part 1 to part 2, when the group meet the iDindala, the leader goes into the H LINK cycle. The tone "D" of part 1 then becomes a pivot tone, becoming B flat in the link to part 2.

This technique seemed so extraordinary that three recordings were made of the song, all with different groups. Almost the same technique was used by the song leader on each occasion. The first group were traditional people (amaqaba) at Dashe in Ngqoko - not those who usually sang with Nofinishi Dywili, who lives nearby. The second group were amaGqobhoka people at Isiganga in Ngqoko, the same who recorded songs 44 to 47 and 59 below (please see discussion under section N below). The third group were Nofinishi Dywili and followers, recorded at her home in Ngqoko.

In each of the performances the tone written as "D" in part 1 became "B flat" in the link cycle. The leader in performance 1 made a further (unintentional?) semitone adjustment in the link cycle, so that she eventually modulated by a perfect 4th. In performances 2 and 3 the modulation distance was about a major 3rd. [74]

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[74] In performance 2 the distance between the triads I and II in part 1 was slightly less than a whole tone.

Part 1 and part 2 are musically dissimilar, almost like two different songs, but which use the same beat pattern. They are both perhaps of the family of type-song No. 1, except that the chord sound in both is very full and rich.

The modulation serves an important function in the song, signalling the meeting with iDindala, and bringing him to the place of the intonjane. In practice, the iDindala may go and wait (in hiding) near the place, and step out when the procession of women draws near.

No. 18   IDINDALA — The song for fetching the IDINDALA at INTONJANE

CLAP (Bracketed claps omitted in performance 3)   (H — leader, L — followers)

PART 1 : on the way to meet IDINDALA

H 1

yo . . . . . . ! li-tshayi-le . . . . ,   hewu yho! khe! litshayi-le . . . .   Hewu

L 1 a

Ho yo wa! Di-nda-la . . . . ,   yo ho . . . . !

L 1 b

e —   e . . . . ,   he ye — e . . . .   He ye-

MODULATION

H LINK

D of part 1 becomes B flat of part 2   Hewu yo yo yo yo yo, we, we,   ho —
(to next line)

H LINK cont.

o, ha ho, we we we (TO NEXT LINE)

PART 2 : fetching IDINDALA

H 2

ho ye ho, ho y'ho !   Masoth ath' i— Di — nda—la, ho- o,   ha
(Ndi-xo—le — le, Di — nda—la)

L 2 a

. . . . , ho ho, hewuho . . . . (ha) . . . . ha.   He wa yo !   Ho! litshayi – le...

L 2 b

le ,   ho ho, he-wu ha . . . . . ho.   Ho we!   ho! litsha — yi—

L 2 c
(male voice)

. . . . ,   ho... ha! ho! litshayi— le . . . . . . !   Ho! litshayi – le...

SECTION E

SONGS FOR THE WOMEN'S UMNGQUNGQO DANCE (Nos. 19 to 21)

These songs are also called Iingoma zejaka - songs of the ijaka, when the umngqungqo dance is performed at girls' initiation. At ijaka they would include No. 17 as well, as mentioned above.

SECTION:	E
SONG NO.:	19
SONG TITLE:	uMhala (wejaka)
CLASSIFICATION:	For women's umngqungqo dance
DANCE STYLE:	NGQUNGQA
CYCLE LENGTH AND DETAILS:	4 X 3 = 12 beats
METRONOME SPEED:	Beat = c. 110 M.M.
TRANSPOSITION:	Minor 6th up.
MODE;	VU (?)
SCALE:	Xhosa hexatonic: followers tend to raise degree II (G) by about a quarter tone; the leader tends to raise all degrees of the triad II (G-B-D) by about a quarter-tone [75]
PERFORMANCE DETAILS:	Transcription based on performance by Nofinishi Dywili and group, at Ngqoko in 1981.[76]

TEXTS	TRANSLATION
(Exclamations, plus:)	
yinina ntang(am)?	Why, my peer group friend?
watsh' untangam	So says my peer group friend
Ingom' inye nguMhala, ho ma	(This) song is uMhala, oh mother
	(or: This is another uMhala song)

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[75] This raising of the whole upper (II) triad occurred with striking effect in a recording of the umtshotsho song Ndagezelwa at Sikhwankqeni in 1980 (song No. 12 on Lumko tape No. 43). In that performance the tonality shift was about a whole tone plus a quarter-tone, sounding at first like a minor third chord relationship (F - A flat rather than F - G).

[76] This performance published on Lumko music tape 43. Other published performances are on Lumko tape 88 (Nofinishi and group) and Lumko tape 85, the latter performed by Nowizine Mandumbu (and group) with UHADI. I have not heard Nofinishi perform it with UHADI.

Bafazi bamadodana	Wives of young men (amadodana)
yekabani lengoma?	whose song is this?
kha nithandaze	you must pray

COMMENT

This is the second of the songs called 'uMhala' in Ngqoko, the other being No. 6 above (q.v. and footnote 14).

The title 'uMhala' indicates the age and importance of the song. Musically it belongs to the family of type-song No. 1, the followers in this performance at least singing just one part, the line L. Nofinishi sang a number of leader lines in the usual way. The clap is not used at umngqungqo, the women's round dance: please see comments under song 17 above, and footnote 70.

THE VIDEO PERFORMANCE OF THIS SONG

In the performance of this song on the video recording accompanying this study, the performance is somewhat different. With a larger group of singers, another overlapping follower part is used (typical of the songs of the type-family of song no. 1). The follower parts of this performance are shown below the transcription of the audio tape performance (on the following page, p. 273 A).

In the video performance the two follower lines appear to blend into one line.

The video performance was at beer, not at umngqungqo, so some men joined in. However, the dance step was very similar to that used at umngqungqo.

No. 19   UMHALA WEJAKA (okanye WOMNGQUNGQO)

CLAP

DANCE   (— = slide)

Leader (H) lines sung by Mrs Nofinishi Dywili. Arrows indicate microtones (c. 1/4 tone raise)

H 1

Ho !   ye— e   we   we,   he   ha   khe . . . .

Followers (L) sing in unison.

L

o . . . .   we   we   we ,   ho . . . (yi-ni-na—ntang' ?)   Ho —

H 2

Ho !   ye— e   we   we,   ho! watsh'u-nta- ngam . . . .

H 3

I—ngom' i — nye   nguMh a—la ,   ho   ma ,   ho, watsh'u-nta- ngam . . . .

H 4

Ho !   ye— e   we   we we ,   ho!   y i-ni-na ntang' ?

H 5

fa— zi   ba— ma— do— da— n a . . .   ye— ka — b a-ni-le— ngom(a).   Ba—

H 6

fa— z i   ba— ma— do— da— na.. ,   kha n i-tha— nda— ze .   Ba—

UMHALA WOMNGQUNGQO — the VIDEO performance

L 1

L 1: additional overlapping part: (LOUD) Ho . . . .

L 2 = L above . . .

L 2

o . . . . . . (etc)   (SOFTLY) . . . . (LOUD)   Ho . . .

VIDEO DANCE PATTERN

COMMENT

This is possibly the most popular women's song in Ngqoko. When a number of women sing it, the chords are full, especially the chord I (F-A-C) held over beats 6, 7 (and 8); the feet resonate solidly on the ground, the irregular pattern emphasising the successive steps (beats 5 and 6). One could hardly imagine a greater contrast in vocal use than the out-door voice used by Nofinishi Dywili in leading this song at umngqungqo, and the very soft and often deep voice used for UHADI performance (song 21 below).

As they sing, the women move slowly in a circle. During the 11 beat cycle the feet strike the ground only six times, so forward movement is slow. However, the bodies of the singers move constantly in the 2-pulse pattern shown, an up and down movement on the balls of the feet, the elbows being held out from the body (see remarks under song 17 and footnote 70).

The voice movement is based on the 2-vs-3 pulse pattern per beat. In this the song resembles type-song No. 1, but it is also like type-song No. 11 in having a multiplicity of izicabo, both of leader and of followers. There is also much free improvising (using vocalising and vocables, and impromptu texts - see the L2 variant in the transcription). In performance, the leader sings the H cycles (three are shown, plus a variant (H1a and b)), but others may also sing the leader parts. There is absolute free choice for all regarding which follower part to sing, or whether to cabela something new; yet it is certain that the singers are all constantly aware of what the others are singing, and adjust their parts to fill out the chords where necessary.

It seems therefore that this song belongs more to the song No. 11 type-family. It may have been an older song which just happened to be readily adaptable to the multi-izicabo style, though perhaps it is also possible that it is a newer song which could be adapted to the umngqungqo dance. Or it could be a new composition, from after the time that the people had assimilated techniques of both styles.

No. 20   MALINGATSHONI, also known as LATSHON'ILANGA   276 A

an IJAKA (UMNGQUNGQO) song, performed without clapping

Body movement pattern

DANCE — foot sounds & steps

H (Hlabela) — leader parts sung by Nofinishi Dywili.

H 1 a
Ho! we we we ma...., ho yo ho, la-tshon' i-la-nga.. ...

H 1 b
Ho! we we we ma...., ho ha ho, y'ho we we ma.....

L (Landela) — follower parts and leader (H) parts may be sung by any in the group, who also CABELA freely

L 1
ma, he yo, ho we ma.............. He yo, ho, we

L 2
o, ha ha ha, ho yo.... ha ho, we we ma—ma. Ho —

L 3
Ho! Ma-li-nga-tsho — ni! Ho yo ho! Ho!ma-li-nga-tsho — ni!

L 2 variant: an example of uku—CABELA: as textual improvisation

L 2 variant
—o, he he he, ho li—lo-ngo, ndatsho ntangam, nathi ndenza—ni, ha! Ho yo

L 4
shiyek'ii-nto —mbiz odwa....... . Watsh' u—ma-ma, ma, ndenza-ka— la......,

H 2
Ho! latshon'i-la-nga...., yi-ho..yi ho, ho we,ma—ma...... .

H 3
Ho! li-ba-lel' i—la-nga......., yi-hi.............., yi...... we we ma....... .

L 5
we ,aph'ekhaya bendidla—la, we we, (e! u—le— le) Aph'ekhaya bendidla— la, we

UHADI   UHADI bow accompaniment in solo performance (N. Dywili): overtone melody & fundamentals 16 ve lower)

SECTION:	E
SONG NO.:	21
SONG TITLE:	Malingatshoni OR Latshon' ilanga
CLASSIFICATION:	an umngqungqo song as an UHADI solo
CYCLE LENGTH AND DETAILS:	11 beats, 3-vs-2 pulse
METRONOME SPEED:	beat = c. 77 M.M.
TRANSPOSITION:	Diminished 5th up.
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Transcription based on performance by Nofinishi Dywili at Lumko, June 1983. [79]

TEXTS(excluding exclamations etc.)	TRANSLATION
Latshon' ilanga	The sun has set
libalel' ilanga	The sun is scorching the earth
zeningangxoli	Do not make (such a) noise
malingatshoni	may it not set
Aph' ekhaya bendidlala	At home, I was playing

COMMENT

This is the UHADI solo version of the previous song. It affords a good insight into several techniques, when compared to No. 20:

(i)   The bow rhythm at first hearing may seem to have something in common with Western dotted-quaver - semiquaver - quaver rhythm.[80]

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[79]   This performance is on Lumko tape No. 80: another is on tape 88.

[80]   Heard so often in Bach, for example, the Goldberg Variations; and usually in a restful context.

However, it is a pure Xhosa (and typical Nofinishi) rhythm, expressing the 2-vs-3 pulse system: the first bow stroke falls on the beat, the second on the half-beat pulse, and the third on the last 3-pulse. This is "Nofinishi's figure", illustrated in the example on page 229.

Therefore, even with a single-string and single-beating-stick instrument, Nofinishi is able to express a cross-rhythm. She achieves a similar rhythmic ambiguity in her UHADI part for songs Nos. 9, 11, 14 and 24.

(ii)   The voice rhythm now uses mostly the more lilting 3-pulse system. In the group song, the voices seemed to focus more on the 2-pulse pattern.

(iii)   Perhaps of particular interest is the way in which Nofinishi extends the song lines, into the depths of her range in lines 5 and 6. This gives an insight into the uhlobo technique, the building of parallel parts harmonically equivalent to the main melody.

(iv)   As for the song structure, performance method is as usual: first she plays the bow cycle several times, and then sings the vocal cycles, using repetition and contrast as structural principles. Thus lines 1, 2 and 3 are in the middle range, line 4 is higher, especially when the high F is used, and lines 5, 6 and 7 are lower (and perhaps calming in the solo performance). Typical patterns would be:

A: cycles 1,2,3 (including repetitions)

B: the overlapping (follower) cycles:

4: a sense of climax;

5,6,7: calming;

A: return to the leader cycles 1,2,3 and so on.

No. 21   LATSHON' ILANGA // MALINGATSHONI   as an UHADI bow song

Nofinishi Dywili (UHADI)

UHADI — melody (overtones) and fundamentals

1
Ho !   yo .. we we ma . . . .   ho we ho ,   la-tshon' i—la —nga . . . . .

2
Ho ! li—ba-lel' i—la—nga . . . . . ,   ho ha ho ,   la-tshon' i—la—nga . . . . . .

3
Ho !   yo . . we we ma . . . . . ,   ho ha ho . . . . ,   ho . . . . . we we ma . . . . . .

4
he !   ze—ni-nga-ngxo—   li , he he ,   ho we we.   He! ze-ni-nga-ngxo —   li . . , he
(ma-li—nga-tsho—   ni)   ma-li-nga—tsho —   n i)

5.
. . . . ,aph'e-khaya bendi dla —   la . . . . ,   he hu-le — le.   Aph'ekhaya bendi—dla —   la . . . . . .

6
aph' e-khaya bendi—dla —   la . . . . ,   we we we.   Aph'ekhaya bendi—dla —   la ,

7
o, ho,   la la . . . . . ho —   o,   we we we.   Ho,   la la . . . . ho —

SECTION F

SONGS FOR THE YOUNG MEN'S DANCE - INTLOMBE YABAFANA (Nos. 22 and 23)

The Abafana are the youngest of the men, after the amakrwala, the newest initiates. Their dance resembles the umtshotsho in that it is the function of the males to dance, and the females (in this case young women and older girls) to sing for the dancing.

Two songs are shown, having similar style-characteristics to each other, and both rather different from the songs discussed above.

SECTION:	F
SONG NO.:	22
SONG TITLE:	uNankolonga
CLASSIFICATION:	Intlombe yabafana
DANCE STYLE:	XHENTSA (Intlombe yabafana)
CYCLE LENGTH AND DETAILS:	Song in 4 parts:
	Part 1: 12 beat cycle (double cycle:canon)
	Parts 2,3 & 4: 6 beat cycle (2-vs-3 pulse pattern within the beat)
METRONOME SPEED:	Part 1: beat = c. 84 M.M.
	Part 2: beat = c. 88 M.M.
	Part 3: beat = c. 90 M.M.
	Part 4: beat = c. 96 M.M.
TRANSPOSITION:	Minor 7th up.
MODE:	VU
SCALE:	Xhosa pentatonic, with degree III (A) lowered by about a quarter-tone throughout.
PERFORMANCE DETAILS:	Performance led by No-Something Ntese, with three others, all young women, at the home of Nofinishi Dywili, 24 November 1985. [81]

PART	TEXT	TRANSLATION
	(excluding exclamations etc.)	
1	Nankolonga	a name
	'zizwe zihlangene	nations have come together
2	Ndalibulela	I gave thanks for it
	LiTsom' ayiwelwa	The river Tsomo cannot be crossed

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[81] Recording published on Lumko tape No. 110.

liwelwa ngemali   (but) it can be crossed with money [82]

3.   kulusiz(i)   It's a pity

      hamba   go!

      kuwi kuwi   koei (Afrikaans) = cow

4   ndabalek(a)   I ran away

COMMENT

Song structures: Part 1: (7 double cycles=) 14 (single

                          cycles)

              Part 2: 23 cycles

              Part 3: c. 12 cycles

              Part 4: c. 20 cycles

   Total performance : c. 69 cycles

The song was performed by four singers, the leader being Nosamutingi (No-Something) Ntese, the followers being her sister-in-law, Nolinethi Ntese, Nongangekho Dywili (daughter of Nofinishi) and Nowinala Nkubu; all were young women, and all have been recorded performing songs of different styles using the techniques found in type-songs Nos. 1 and 11. This is mentioned because this song uses elements not found in those song-types; so that it is the song style which is different, not the singers. [83]

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[82]   Referring to the custom of throwing money into the river to appease malignant forces.

[83]   These singers took part in the recordings for Lumko tape No. 106. Nongangekho Dywili performed umrhubhe whistling songs (she also sang with the group on tapes 88 and 114), Nolinethi helped with leading the umtshotsho songs, and the others also shared in these songs. In the recording of uNankolonga on tape 110, No-Something's voice sounds very like Nofinishi's.

The pattern of parts 1 to 3 was very similar: in each, two of the followers sang L1, a part which followed, echoed and imitated the leader part (H), with exact canon in part 1. The third follower sang L2. In the transcription of each part, the lay-out is designed to show how the followers sang with the leader, L2 remaining the same in each part, and L1 changing as shown (L 1a or L 1b ...).

Here is the structure of parts 1 to 3:

Part 1: H1 x 4, H2 x 2, H1 x 1

Part 2: H1 x 5 (sometimes omitting 'ndalibulela')

      H2 x 5

      H1 x 2

      H3 x 2

      H4 x 4

      H1 x 5 (omitting 'ndalibulela')

Part 3: H1 x 1, link (H 1-2), H2 x 3, link (H2-1), H1 x 6 1/2

At this point the leader paused to warn the others that she was beginning a new part ('ndibuya' = 'ndijika' = I am turning the song). Then she began part 4 with cycle H1, using vocables sung with normal voice. Frequently in this part she changed cycles at the (written) beginning and also at the (half-way) dotted double bar. After another half of H1, she changed to the pigeon-humming technique which they called uku-vukutha [84], and began to use lines H2 to 6, continuing with them till the end of the song. She moved from line to line in the usual aleatory way, sometimes returning to lines used earlier, then moving on (the lines are transcribed in order of appearance, but without repeats). For about 14 cycles (entering at the

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[84]   iVukuthu is the speckled rock-pigeon (Kropf 1915, p. 455).

leader's second cycle) two of the followers kept up the canon L1 - L2, while the third sang L3, and then later L4, which is very similar to L3. When the canon (L1 - L2) stopped, the leader, the follower L4, and one of the other followers singing L5 kept the song going for about another 4 cycles.

Throughout the song the singers tended to lower the scale degree III (A) by about a quarter-tone (perhaps sometimes nearly a semi-tone), a typical "blues-note" effect. In parts 1 to 3 the structure resembles that of the type-song No. 1, except that this song uses an unusual amount of imitation, both textual and musical.

In part 4, however, the song style is quite different, resembling somewhat the style of song 45 below, where these style elements will be discussed more fully. The style appears to be different from that of both type-songs (Nos. 1 and 11), with a multiplicity of comparatively simple parts, focussing mainly on the triad F-A-C (I) with the degree VI apparently treated as consonant with this triad, and the tone II (G) not used very much. [85]

The ukuvukutha pigeon-humming technique may be associated with songs for Intlombe yabafana. It was used by Nofinishi Dywili in another of these songs recorded in her home on 9 July 1986 [86], and is very close to the humming used by Nowayilethi Mbizweni in performing the following song, No. 23 (q.v.).

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[85]   In some ways this part 4 is reminiscent of Damara singing: some Damara singing is very aleatory, using a tetratonic scale (a major triad plus either 6th or minor 7th degree), differing in some important respects but in others producing a similar sound to this part 4 of song 22. See discussion under song 45 below.)

[86]   The song iNto yam on Lumko tape No. 114, not transcribed in this collection.

PART 1

CLAP

Foot sound

H 1

Yi-yo, ho yo!   Ho!Nankolo-nga!

H = leader, L = followers. H 1 with L 1a, L 2 (one singer) continuous, H 2 with L 1b (& L 2)

L 1a

. . . .   Ho-o, ho yo!   Ho! Nankolo-nga!

L 2

Ho . . . , he mve . . . (ho. . . . .) Ho . . . , he mve . . .

H 2

Yi-yo, ho yo!   'zi— zwe zi-hla—nge-ne.

L 1b

hla-nge-ne.   Ho-o, ho yo!   'zi— zwe zi—

L 2

Ho . . . , he mve . . . . (ho. . . . . .) Ho . . . , he mve . . .

(The clap is approximately the same speed as in part 1, but now half the cycle length.)

CLAP
Foot sound

H 1

Yi— yo,   ho,   ho.....,   (nda-li-bu— le— la .)

(L1a,with H 1, H 2 & H4)

L 1a

o —   o   ho —   o......   Ho...!   ho   yo,   ho—

H 2

Yi — ho   lo   lo   we,   we ....

L2: one singer, continuous...

L 2

Ho ...   Ho ....   he   mve ...

H 3

Li — Ts om' a — yi — we — lwa ....

(L 1b with H 3 — the same group as L 1a)

L 1b

o —   o   ho —   o......   Li — Ts om' a — yi — we — lwa ,   ho —

H 4

Li — we — lwa   nge — ma —   li .

L 1a

o —   o   ho —   o......   Ho.........!   ho   yo,   ho—

L 2

Ho ....   Ho ....   he   mve ...

UNANKOLONGA — Part 3

C L A P (N. B. Clap speed still approximately the same as parts 1 & 2, despite different format. No foot sound here,)

H 1

He ha, ku-lu-siz', he ha, ku-lu-siz'......

L 1a with H 1.

L 1a

.... Ku-lu-siz', ku-lu-siz'.

L 2: continuous — still the same singer as before.

L 2

He ha — mba ! He ha — mba !

H 2

He ha, kuwi kuw'..... he ha, ku-wi kuw'......

L 1b with H 2.

L 1b

...... k u-wi kuw'........., k u-wi kuw.....

L 2

He ha — mba ! He ha — mba !

CLAP   (no foot sound)

Plan of Part 4: L1 – L2 canon   L 3,   L 4, L 5 – optional IZICABO
Leader (H) moves from line to line as usual, sometimes breaking at dotted double bar.....

H 1

Yi   yo,   yi   yo,   yi   yo,   yi   yo.......

(L 1 & L 2 – canon; L 3 – one   singer. Towards the end L 4 and L 5 appear)

L 1

CANON

we . . . . .   he !   ndaba-ba- lek'.   He   we

L 2

He   we   we . . . .,   he !   ndaba-ba- lek'.

L 3

ndaba- lek'.   Ha   we   we   yo . . . ha,   ha   we,

VUKUTHA: from here till the end the leader uses   —VUKUTHA technique: humming in imitation of the rock pigeon.

H 2

H 3

H 4

H 5

H 6

L 4: same singer as L 3 ?

L 4

(ndaba-ba–lek'.)   Ho   we   we   we   we,   ho   we!

L 5

(text not clear) ? ndabale—   ka ,   ndabale—   ka .....

SECTION:	F
SONG NO.:	23
SONG TITLE:	Indoda engenankomo
CLASSIFICATION:	Intlombe yabafana
DANCE STYLE:	XHENTSA (Intlombe yabafana)
CYCLE LENGTH AND DETAILS:	Cycle = 12 beats
	In part 1: at times (4 x 3)-vs-(6 x 2)
	In part 2: at times 12-vs-8 pattern
	1 clap = 3 beats
METRONOME SPEED:	1 clap (= 3 beats) = c. 85 M.M.
TRANSPOSITION:	Minor 3rd up.
MODE:	VU
SCALE:	Xhosa pentatonic (normal voice)
	hexatonic (umngqokolo)
PERFORMANCE DETAILS:	Performed by Nowayilethi Mbizweni (leader) and
	Nofirst Lungisa, Lumko, 15 November 1982. [87]

TEXT(omitting exclamations)   TRANSLATION

Mbombo (onomatopoeic: to hum = uku-mbombozela)

hayi mntanam   no, my child

Uyayibona lendoda engenankomo   You see that man who has no cattle

COMMENT

This song was demonstrated by the two women who came to Lumko to demonstrate umngqokolo technique - see songs 25, 26 and 28 below.

In structure it is similar to No. 22, although they sang only two parts (which may be the complete song). In part 1 the leader used the same line throughout, and the follower sang two overlapping parts, both using normal

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[87]   Recording on Lumko tape No. 84.

voice. The leader's part used exclamations and also humming sounds: 'mbombo', 'hrm'. The follower line L2 used a cross-rhythm pattern.

In part 2, the leader changed to a humming technique very similar to the ukuvukutha of No-Something Ntese in No. 22 using two melody lines (H2 and H3), while the follower changed to umngqokolo overtone singing technique, using four fundamentals to produce her overtone melody, and using a 2-vs-3 beat cross-rhythm.

The clap was very simple, just two claps per cycle, on voice up-beats.

Ingoma yentlombe yabafana

This song consistently uses a 12 beat cycle, but the different lines create different rhythmic patterns by emphasizing different beats. The claps occur in an unbroken pattern throughout, as shown. In the vocal parts emphasized beats are indicated by heavier rhythm lines. As usual, double bars indicate starting points.

In part 2 the song leader, Nowayilethi Mbizweni, uses a humming technique similar to the UKUVUKUTHA used in other lingoma zentlombe yabafana — compare UNANKOLONGA. The follower, Nofirst Lungisa, sings UMNGQOKOLO during part 2. The transcription shows the fundamental tones and the overtone melody.

SECTION G

UMTSHOTSHO SONGS - Nos. 24 to 33

The umtshotsho is the boys' and girls' party. There are two kinds of imitshotsho, one for the younger ones, and one for the older ones. At the latter umtshotsho beer may be given by the old people, and then beer songs like Nos. 11 and 12 may also be used for umtshotsho. Otherwise, the tendency is to use the same songs for both kinds.

This section includes 10 songs. The most popular umtshotsho song in Ngqoko is No. 24, with the Nontyolo texts used by girls and boys, and the He! Sibonda texts favoured by the boys. Songs 25, 26 (27) and 28 are frequently performed by older people, women such as Nowayilethi Mbizweni and her fellows, indicating that these were the umtshotsho songs of their generation. No. 28 is still performed for umtshotsho, but perhaps not Nos. 25 and 26 (27).

The umtshotsho songs tend to use the hexatonic bow-scale, and to use many izicabo, in the manner of type-song No. 11. At umtshotsho, the custom is for the girls to stand or kneel around in a circle (usually inside a house), and sing and clap for (-ombelela) the boys, who dance in the middle. Sometimes the boys move in a circle in the middle, and sometimes some of them do solo dances (the dancing style is called uku-galanga or uku-gqutsuba, although 'imported' dancing styles like uku-teya may be used). At the solemn moment of the umtshotsho, early in the morning after dancing all night, the group may move to the cattle-byre (a sacred place), and there sing while the boys perform the singing style called uku-tshotsha. This singing was not recorded with any of the songs in this section, but was

recorded in the amaGqobhoka umtshotsho song No. 45 in Section N below, where it will be discussed.

Bows are not played at umtshotsho [88] but the umtshotsho songs are much favoured by bow players. A number of umtshotsho songs played on bows (with or without accompanying singers) have been included to illustrate bow technique, and bow parts for all the umtshotsho songs in this section have been included with the transcriptions. Umngqokolo technique may be used at umtshotsho, and the style of overtone singing is practised by women and girls (see songs 25, 26 and 28 here, and also songs 11 and 23).

It is the umtshotsho songs that are used by children at play, and one may sometimes see a herd-boy standing on an anthill playing them on his ikatari while minding the animals.

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[88] There is no tabu or prejudice against using the bows in performance: the problem is that the bows are too soft to be heard when many people sing enthusiastically. It may well be that bows are used for small umtshotsho parties.

SECTION:	G
SONG NO.:	24
SONG TITLE:	Nontyolo OR He! Sibonda
	(N.B. One transcription is called
	Nontyolo, the other is called
	Nontyolo/He! Sibonda.
CLASSIFICATION:	umtshotsho song
DANCE STYLE:	GALANGA/GQUTSUBA
CYCLE LENGTH AND DETAILS:	Cycle always 12 clap beats:
Rhythm System a: He! Sibonda	system: clap = 2 pulses; voice beat =
	3 pulses.
Rhythm System b: Nontyolo	system: 3 clap beats = 4 voice beats.
METRONOME SPEED:	Unaccompanied: clap = c. 123 M.M.
Bows: Rhythm system a:	UHADI (Nofinishi Dywili): beat =
	3 pulses = 74 M.M.
	IKATARI: beat = 3 pulses = 76 M.M.
Rhythm system b:	UMRHUBHE: voice beat = c. 185 M.M.
	clap = c. 139 M.M.
TRANSPOSITION:	Unaccompanied: c. perfect 5th up
	UHADI: diminished 5th up
	IKATARI: c. at pitch (boys voices c. octave up)
	UMRHUBHE: major 6th down (voices minor
	3rd up)
MODE:	VU
SCALE:	Xhosa hexatonic; occasional use of degree II
	(G) up by microtone: e.g. He! Sibonda line L3

PERFORMANCE DETAILS: Transcriptions based on various performances, especially young girls at Sikhwankqeni, 1981 (UMRHUBHE), boys and girls at Ngqoko (June 1985) (unaccompanied), Nofinishi Dywili (UHADI) (June 1983), and boys at Lumko (IKATARI), (October 1981). [89]

TEXTS(in order of appearance)   TRANSLATION

TEXTS	TRANSLATION
Who! Nontyolo, uzawubonwa [90]	Oh Nontyolo, you will be examined
He! Sibonda, Ho!	He! Headman, ho!
Ziphin' iibhokwe zam?	Where are my goats?
zibhokwe zokwaluka	the goats for (my) circumcision
Zithethelele, ma	Speak up for yourself (oh mother)
he mntwan' uzawubonwa	he! child, you will be examined
ngamasoka	by the bachelors
Khawutsho, Sekondala	Speak up, secondary school pupil
kwenjenje, Sekondala	(tell) how it is, secondary pupil
Ndizawugabha ngeyeza	I will treat [91] you with medicine
ngeyez'upuncuka, mntakamama	with the medicine upuncuka, oh child of mother
ucuntswana	another kind of medicine [92]
uzakudiz' amahlebo	you will show who are the gossips

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[89] These performances are respectively on Lumko tapes Nos. 43, 106, 80 and 52. Other performances are on tapes 53 and 88.

[90] As mentioned in footnote 34, this is an archaic usage. Modern usage would be uzakubonwa.

[91] treat: ukugabha means to treat by swallowing and then vomiting out the medicine again.

[92] These locally made herbal 'medicines' would be to bring luck in the examination by the bachelors ...

xa uhleba kangaka	when you gossip so much
He! Robhane, mntakamama	Hey! You robber, O child of mother
Ho! ndoluse, mntakama	Oh! circumcise me, child of mother [93]
He! Nontyolo, ndithethelele	Hy Nontyolo! explain to me
(other texts as above) [94]	

COMMENT

Some comments about the umtshotsho and its songs have been made at the beginning of this section (Section G above).

The song clearly belongs to the type-family of song No. 11, with its use of bow-scale (and all types of musical bows), its cross-rhythm patterns, and its multiplicity of izicabo, all relating to one of two themes: the examination of the girl Nontyolo by the bachelors, and the cry of the boys to be initiated as men (He! Sibonda). The structure of the texts is also typical of the type-family.

Of particular interest here is the study of the rhythm made possible by the two different rhythm systems, called a and b above.

Rhythm system a is used by He! Sibonda and sometimes also in Nontyolo: see lines H2, L6, L7 and L8 of Nontyolo, and see also how other lines sometimes switch to 3-pulse system.

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[93]   This line by a young boy is borrowed from the He! Sibonda version of the song.

[94]   From the texts it is clear that these two (Nontyolo and He! Sibonda) are manifestations of the same song. Texts are interchanged between them, and sometimes He! Sibonda is led with the He! Sibonda line and sometimes with the Nontyolo line - cfr leader lines H2 and H1 in the Nontyolo/He! Sibonda boys' performance transcription.

Rhythm system a resembles the rhythm used in song No. 28 below. In both examples patterns of 6 pulses may be either 3 x 2 beats, or 2 x 3 beats. This produces a 3-vs-2 cross rhythm.

Rhythm system b takes a further step: the 2-vs-3 pattern is now introduced into the voice pulses, 3 voice pulses of He! Sibonda now becoming 2 voice beats (each = 1 1/2 pulses) - as may be seen in the layout of H1 etc. in Nontyolo.

This creates the pattern of 4 voice beats - vs - 3 clap beats in rhythm system b. [95] This rhythm is further enriched by the use of clap delay, bringing a 3-pulse body movement into play: see the third line in the "Rhythms and bows" page in the transcription.

To facilitate study of the transcription, first the rhythm patterns and bow parts are all laid out on a single page, with the leader parts used in both types of performances. The second page is called Nontyolo, being based on a performance by eight girls, with only one boy at times joining in (the girls concentrate on Nontyolo's problems), and the third page is called Nontyolo/He! Sibonda, being based on a performance by boys and girls: even when boys alone sing, they usually tend to mix the two versions of the song.

The difference between the leader lines of the two versions of the song should be noted. The boy leader used lines beginning at a different point

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95   Song No. 50 (Zionist chorus) below is known to Catholics in Joza, Grahamstown, who usually sing it in a triple rhythm. One day at the church I began it using the 4-beat pattern shown under No. 50. The congregation took it up in the 4-beat voice pattern, and clapped 3 against this, in Nontyolo fashion.

in the cycle from the girl leaders of Nontyolo, whose leader line becomes a follower's line in the boys' performance (line L4 of Nontyolo/He! Sibonda).

The bows all tend to play (or at least begin with) the girls' leader line, H1 of Nontyolo. UHADI and IKATARI tend to stick to this line, but an UMRHUBHE player may go through some izicabo as well, switching cycles without breaking the rhythm.

The title line, usual rhythm

. . . . . No — tyo — lo,'   who . . . . No —tyol' u- zawu— b o—nwa.   W ho . . . . . .

The title line, alternative   (and probably original) rhythm

. . . . No-ntyo—   lo ,   who . . . . N o-ntyol' u-zawu-b o-nwa.   Who . . . .

Body movement pattern

Clap sound,
showing delay technique
Some of the clapping patterns (A,B,C)

A
B
C

Some of the dance patterns: D: 'slow'; E: a composite rhythm; F: 'fast' step.

D
E
F

UMRHUBHE BOW: the title line melody (melody & fundamentals solid, overtones hollow)
(usual rhythm)

UHADI BOW: Nofinishi Dywili's   version of the lead melody, in her   composite   rhythm

IKATARI :   The boys tend to prefer this rhythm. With this instrument the melody is less distinct

HE SIBONDA — a boys' variant of this song

H. (leader)   He Si—b o—   n da   He Si—b o—   nda, H o !

L (follow) -ka ?   Zi—phin' ii — bho— kwe zam,   zi— bho - kwe   zo—kwa-lu —

NONTYOLO

The vocal parts : Ingoma, nentlobo, nezicabo
Performance led by girls (H - leader, L - follower(s))

293 B

Nontyolo / He! Sibonda

(Performance led by boys)

Cycle: Body rhythm 12 (x 2 = 24),   voices 8 (x 3 = 24)

293 C

SECTION: G

SONG NO.:   25

SONG TITLE: Nondel' ekhaya (also called uVedinga)

CLASSIFICATION: umtshotsho song

DANCE STYLE;   GALANGA/GQUTSUBA

CYCLE LENGTH AND DETAILS: Cycle = 6 beats , 3-vs-2 pulse system

METRONOME SPEED: Group song: beat = c. 79 M.M.

                            Umngqokolo duet: beat = c. 84 M.M.

                            UMRHUBHE performance: beat = 87 M.M.

TRANSPOSITION: Group led by umngqokolo ngomqangi: perfect 5th up

                            Umngqokolo duet: minor 3rd to semitone up

                            UMRHUBHE : diminished 5th up.

MODE: VU

SCALE;   Xhosa hexatonic, plus some use of altered degree II (G) - raised by about a quarter-tone.

PERFORMANCE DETAILS: The transcription is based first on a performance by Nowayilethi Mbizweni (leader) and Nofirst Lungisa (follower) at Lumko, 15 November 1983, then on a group performance led by Nowayilethi Mbizweni at Ngqoko (with 12 followers) at Ngqoko, 25 June 1985, and then elucidated with the help of local women staff at Lumko. [96]

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[96]   These performances are published on Lumko tapes 84 (duet) and 105 (group).

PERFORMANCE METHOD AND LAYOUT OF TRANSCRIPTION (pp. 300 A-F)

This song can use almost any line as a leader line. There is no obvious usual leader line, and the harmony patterns can shift, as is clear from the pattern of fundamentals in the umrhubhe performance of the song. On the other hand, there is a very strong focus on chord I (F-A-C), so that the upper triad II (G-B-D) occurs nearly always on an upbeat. This strong focus on one chord makes improvisation much easier, so that in performance the song may have many improvised parts, some using various types of umngqokolo technique (which mostly does not use text), and some either improvising texts or (perhaps more) using exclamations and vocables.

The title lines of the song are those which refer to Nondel' ekhaya (H1 on the first page of the transcription) and to uVedinga (lines H3 and H4 on the same page). Yet the transcription of the title line H1 (He! Nondel' ekhaya, wath' utywala buphelile) was based not on either of the long performances recorded and published (see footnote 96), but because I went to staff members at Lumko mission and asked why the song was called Nondel' ekhaya. They then sang the title line for me. The quite extraordinary thing is that this title line was (to me anyway) not discoverable in either the several performances by Nowayilethi Mbizweni and Nofirst Lungisa, nor in the 25 minute long performance of the song by 13 women recorded on 25 June 1985. Once I had learned the song from No-orenji Adonisi and others at Lumko kitchen, I was able to identify the melody of this line, for example, in the umrhubhe performance by Nofirst Lungisa, shown as MELODY 1 in the transcription (p. 4 of the score below) (p. 300 D).

This is to explain the difficulty in laying out the transcription in a logical way. In the end, I laid it out according to the following plan :

(a)   The first page and a half of the transcription shows a series of leader (H) lines and follower responses (L) taken from the performance by the kitchen staff at Lumko, and from the performances by Nowayilethi and Nofirst. These are paired as follows:

<div align="center">

H1 with L1; H2 with L2; H3 with L3;

H4 with L4; H5 with L5 and L6;

H6a, H6b and H7 with L7.

</div>

However, it should be understood that in group performance any of these lines could be sung by the leader or by any of the followers.

(b)   The next part of the transcription is based on the group performance recorded on 25 June 1986, which of course freely used lines shown above as well. Line H8 shows a typical cycle used by Nowayilethi Mbizweni in leading the group using umngqokolo ngomqangi, showing the fundamentals and the overtone melody. This overtone melody is continued in H9, and then several follower parts are shown (L8 through L10) which were used to join in the song in that performance. The performers then went into the multiplicity of izicabo including those already shown, and Lord only knows how many similar improvised parts. One of the parts used the gruff singing type of umngqokolo (not overtone singing) shown in line L11.

(c)   The third page of the transcription shows cycles from the umngqokolo duet performed by Nowayilethi and Nofirst (recorded 15 November 1982). This duet used the 'ordinary' umngqokolo, different from the umqangi variety (these will be discussed below), and used four fundamentals plus overtone melody.

In the group performance of 25 June 1986 up to 5 of the women used umngqokolo techniques during the 25-minute performance, as many as 4 at the same time.

(d)   The fourth page of the transcription shows the umrhubhe performance of the song by Nofirst Lungisa. Three melodies are shown and each was used several times, then on to the next, back again, and so on.

(e)   The next (5th) page shows an umrhubhe and gruff-singing umngqokolo (not overtone singing) duet also performed by Nowayilethi (UMRHUBHE) and Nofirst.

(f)   The final (6th) page shows an extended performance of the song using umngqokolo ngomqangi, by Nowayilethi Mbizweni. This was transcribed from a long solo performed by her on 25 June 1985, before the group performance, and shows the technique she used to lead the song for a large part of the performance.

To get an idea of the total group performance, therefore, it is necessary to think of the leader first using an extended performance as shown on the 6th page, while the others joined in with many cycles either shown on the first and second pages (or like them), while still others used umngqokolo as shown on the third page. And then the leader at will could stop the umqangi and change to any of the cycles shown on the first two pages.

A most important aspect of group singing is to fill in the gaps. All during the group performance the rhythm was kept going by the clap/dance patterns shown on the first two pages. But there was a constant voice movement within the pattern, constant 3-vs-2 pulse movement. It must be that singers

were constantly aware of their neighbours, constantly taking care not to sing the same lines as used by the others around, constantly choosing lines using cross-rhythms to those nearby; see how often cross-rhythm occurs in the paired lines described above and transcribed on the first page and a half.

And then singers take care to 'plug the holes' in the harmonic sound. Again observe the paired lines, and it becomes apparent that the singers constantly sing on different levels - there is very little unison between the two parts. Transfer this to group performance, and the result is a constant waving curtain of harmony, full chords, waving to a constant cross-pulse rhythmic movement.

On umngqokolo:

To reiterate briefly on the overtone singing methods called 'ordinary' umngqokolo and umngqokolo ngomqangi: the singer (always a woman or a girl) creates an 'artifically' deep fundamental tone using a gruff voice, the gruffness of the tone enriching the sound with overtones. The mouth is then shaped so as to amplify these overtones, and by changing the mouth shape and tongue position the singer is able to follow a melody using overtones. The main interest is to follow the melody, so (differently from playing a bow) four fundamentals are used in 'ordinary' umngqokolo. The umqangi variety (which is only used by Nowayilethi Mbizweni), in closer imitation of the umrhubhe or umqangi bow, uses only two fundamentals. The similarity to the umrhubhe may be seen by comparing the fourth and sixth pages of the transcriptions.

Some further notes on umngqokolo may be found on the fifth page of the transcription, and the techniques are discussed more fully in the first part of this dissertation.

TEXT(excluding exclamations   TRANSLATION

etc. in order of appearance

in transcription)

He! Nondel' ekhaya	Hey Nondel'ekhaya (lit. "married-at home", implying children but no husband)
wath' utywala buphelile	she says the beer is finished [97]
Yewu ... ndinesizi ngamanka- zana	Yes ... I feel pity for the (unmarried mothers)
...bandibambel' ... bandilingen'	they have taken my place, they were stronger than me
He! Nothobile, ma	Hey! Nothobile (a name), mother
amandla akalingan'	you are not as strong as I am
Ho! Vedinga	Oh Vedinga (Vedinga is a thick brown blanket, but in fact this has strong sexual overtones) [98]
andigodoli, ma	I do not get cold, oh mother

[97]   These lines are a 'cabela' of an actual woman of the village, who was 'Nondel'ekhaya', and was stingy with beer.

[98]   The term "blanket" is often used as a euphemism for the female genitals. To 'give a man a blanket' means to have sexual relations with him. To have a good blanket so that one does not get cold (see next words of text) means that the lady is sexually attractive, and does not have to sleep alone - tying in with the song theme of the unmarried mother.
This information is from discussions with anthropologists at Rhodes University, 15/9/86: Mr. Cecil Manona, Research Officer at the I.S.E.R., and Mr. P.A. McAllister, lecturer in anthropology. Mr Manona is a born Xhosa-speaker.   Mr. McAllister is working on a Ph.D. on the ritual significance of beer among the Xhosa.

Asivani ngomthetho	We do not agree about traditional law [99]
Hayi, ma	No, mother [100]
Ho! lilongwe, ma, khe mntakama	Ho! this is the inside-wall-of-the house [101], yes child-of-mother
Ho! lilongwe kulendawo	Ho! the inside-wall-of-the-house is this place
O hamba, ndiyanqen' ukuthetha	Oh, go away, I am tired of talking

Some further comments

Everything about this song - the rhythm, the bow harmony and umngqokolo, the multiplicity of izicabo, the structure and thematic relationship of the texts - all point to this song as being typically of the family of song 11.

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[99]   Umthetho - traditional law - has important bearing on rituals such as drinking beer. This ties in with the first song line, complaining that the beer is finished.
This information is from a discussion with P. A. McAllister - see previous footnote.

[100]   As mentioned before, ma ('mother') is a term of respect used to address any woman, often used as an exclamation in song.

[101]   This is a reference to the correct seating place and order for women in the house.

Vocal parts: pairings of H (hlabela≡ leader) and L (landela≡ follower) parts

CLAP

DANCE

H 6a

Leader parts H6a, H6b & H7 may all be sung with follower part L7

Ho! li— lo— ngwe, ma, yi— yo! li—lo— ngwe, khe, mnt a— ka—m a.

H 6b

Ho! li— lo— ngwe, b a—ntwan', yi— yo! li—lo— ngwe , khe, mnta—ka—mama.

H 7

yo! li— lo— ngwe, m a, yi— yo! l i—lo— n gwe, khe, mnta—ka—mama. Yi—

L 7

wo. Ho! li— lo— n gwe ku—le —n da —

H 8 : Beginning of a group performance: umngqokolo ngomqangi by Nowayilethi Mbizweni (cont. H 9)

(close mouth)

H 8

MELODY (overtones with open mouth)

FUNDAMENTALS

H 9 : Continuation of melody of H 8, showing how other ('follower) voices join in .

H 9

(UMNGQOKOLO NGO MQANGI MELODY — continued.) (breathe here) ....etc.

L 8

A—ndi—g o—do — li, we ma, ho........ we, we, we.

L 9

who, ma! ....// He ma, who, he, he, he, he ma,

L 10

tha, he ha.....! O ha— mba, n di—ya—n qen' u—k u—the —

L 11 : a kind of umngqokolo — a kind of gruff deep (female) voice similar to male uku-tshotsha

L 11

ma! We! ho ma — ma! We! ho ma—ma, ho

Leader (H): Nowayilethi Mbizweni. Follower (L): Nofirst Lungisa

CLAP (slow pattern)

H 1

OVERTONE MELODY

FUNDAMENTALS

L 1

OVERTONE MELODY

FUNDAMENTALS

NOTE the use of four fundamentals (actual pitch usually down minor 3rd to semitone)

In The FAST PATTERN used here, the dance moves in the triplet pattern.

CLAP (fast pattern)

DANCE

H 2

OVERTONE MELODY

FUNDAMENTALS

L2

OVERTONE MELODY

FUNDAMENTALS

The transcription of NONDEL'EKHAYA is based on different performances by women of Ngqoko village. The first recording was made in 1979, but the main performances used were those on Lumko Music Department tapes no's 84 (1983) and 105 (1985). Clarification of some of the song lines was obtained with the help of workers at Lumko Mission, in particular No-orenji Adonisi. In perfor— mance, as with other songs, constant variation and improvisation occur, and the same song line is varied melodically and rhythmically. The transcription is inten— ded to give the underlying patterns of rhythm, melody, and harmony. All the written lines (plus variants, plus others) may be sung at the same time. In the 1985 performance on tape 105, 5 out of 13 ladies used UMNGQOKOLO tech— niques, as many as 4 at the same time; and the leader (Nowayilethi Mbizweni) at times used UMNGQOKOLO and at times used "normal" singing.

Mrs Mbizweni claimed to have invented the UMNGQOKOLO NGOMQANGI tech— nique. UMQANGI is now the name of a buzzing beetle held in the mouth (on a thorn) by boys, who sound the buzzing overtones like a Jew's harp; but it is also an old name of the UMRHUBHE bow. Three types of UMNGQOKOLO are refl— ected in this transcription, of which two are overtone singing, and one is like a version of the UKUTSHOTSHA technique used by (men and) boys — a kind of gruff singing.

Excerpt from a solo performance (Nowayilethi Mbizweni)

Approximate starting pitch

Continuous performance: read from line to line: first — melody (overtones) & fundamentals, then melody only

SECTION;	G
SONG NO;	26
SONG TITLE:	iRobhane
CLASSIFICATION:	umtshotsho song
DANCE STYLE:	GALANGA/GQUTSUBA
CYCLE LENGTH AND DETAILS:	Part 1: (slow clap):6 beats (2 pulse)
	Part 2: (fast step):5 beats (2 pulse)
METRONOME SPEED:	Part 1: beat = c. 131 M.M.
	Part 2: beat = c. 117 M.M.
TRANSPOSITION:	approximately as written (group performance); umngqokolo ngomqangi solo: major 3rd down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Duet performances demonstrating umngqokolo (ordinary and ngomqangi) rec. Lumko, 15/11/1983; group performance rec. Ngqoko, 25/6/1985 [102]

DESCRIPTION OF THE PERFORMANCES:

Duet performances of this song were interspersed with performances of the previous song, No. 25, where descriptions were given of the people and of the various methods of umngqokolo (q.v.). Once again for comparison the duettists, Nowayilethi Mbizweni and Nofirst Lungisa, were asked to perform the song in various ways: umngqokolo duets, with umrhubhe bow, and singing normally.

The group performance began after the performance of No. 25, and lasted about half as long (approximately 12 minutes). It happened in this way:

Nowayilethi led the group, using ordinary umngqokolo. However, the dance step did not really "take" - the pace was too fast (about beat = 144 M.M.), and the singers went up rapidly in pitch by about a whole tone. Nowayilethi stopped them, told them they were too high ("Unyukile, siyakhameka" - "You (one of the singers?) have gone up, we are getting hoarse; this may

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[102] These performances are on Lumko tapes Nos. 84 and 105 respectively. See also song No. 27 below.

also imply the too fast pace). She then started again, and this time things went well. During her 4th umngqokolo cycle the others joined, clapping, the rhythm being that of part 1 a (and b): a 6 beat cycle, with the claps interlocking with the voice beats. By the 10th cycle the dance got going. This time they had started somewhat slower (beat = c. 131 M.M.), and when the dance started they slowed a little more (to about 117 M.M.). The rhythm changed to the 5-beat pattern of part 2, with the voice pulses adjusting as shown in the score.

TEXT (excluding exclamations) TRANSLATION

Nguwe lirobhane [103]   You are the robber

Yiza ndibamb' idlanza [104]   Come, let me shake your hand [105]

Andinatata   I have no father

The transcription shows the pattern of izicabo (part 1 a) in the slow clap (6 beat) pattern. Part 1b shows various umngqokolo izicabo performed with the slow clap. These may all be used with the lines shown in part 1 a. The leader apparently may use any sung or umngqokolo isicabo - as mentioned Nowayilethi led with ordinary umngqokolo, and later in the song she changed to izicabo using normal voice (umngqokolo is hard on the throat and cannot be kept up indefinitely). All the lines shown in parts 1 a and 1 b may be adapted to the fast step, which is shown in part 2, which shows how the umngqokolo and some of the izicabo are adjusted to the 5-beat pattern.

The umrhubhe performance given by Nofirst Lungisa using the 5-beat pattern is also shown in part 2; the same pattern of fundamentals was used throughout, and two melody cycles are shown, both apparently based on the line "Nguwe lirobhane", line 3 in part 2.

A discussion on the method of adaptation of songs to the umrhubhe is given with song 27 below, which is an umrhubhe nomlozi (umrhubhe whistling song) version of this No. 26, juxtaposed for comparison purposes.

A discussion on the methods of umngqokolo was given under the previous song, No. 25, and in the first part of this dissertation.

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103 From the English 'robber': the r is the English r.

104 idlanza (local usage) = isandla, a hand.

105 Typical local humour!

1. CLAP — slow clap pattern.

2. Title line   (apparently lead and follow singers may sing all and any lines, & improvise ...)

ngu — we li — ro — bha — ne . He !

Lines 2 through 9 are IZICABO = the vocal parts of the song.

za ndi — bamb' i — dla — nza . Ho ! Yi —

ta , we we ! A — ndi — na — ta —

we . He no — yo .... we,

we. Ye ho yo .... we,

ma .... Ho yo he he

yo , he he , ma .... Ho yo

ma .... , he ! Ho ....

Lines 10 through 11 show the link method used , here joining line 9 to line 3 .

Ho ....

(to line 11)

(Yi —) za ndi — bamb' i — dla — nza.

(continue line 3 above)

12. CLAP — slow clap pattern (repeat of line 1)

IROBHANE Part 1b   UMNGQOKOLO: The Duet: N. Mbizweni & N. Lungisa
"NGOMQANGI": N. Mbizweni   303 B

1: CLAP — slow pattern

2: The UMNGQOKOLO duet   ("ordinary" umngqokolo) H — N.Mbizweni, L — N.Lungisa

H 1
(overtone melody)
(fundamentals)

L 1
(overtone melody)
(fundamentals)

L 2
(overtone melody)
(fundamentals)

3: UMNGQOKOLO NGOMQANGI : Nowayilethi Mbizweni

3a
(overtones :   melody 1)
(fundamentals)

3b
(overtones: melody 2)
(fundamentals)

3c
(overtones: melody 3; fundamentals as for melody 2)

IROBHANE   Part 2   "Emva kokujikwa kwengoma"
After the song has been "turned" — the "FAST STEP"

1. Clap/dance patterns — "fast step"

CLAP a.
b.
1
DANCE a.
b.

2. UMNGQOKOLO duet — adjustment to the "fast step": showing overtone melody & fundamentals

3, 4, 5, 6: Song lines, also showing adjustment to the "Fast step"

ngu-we   li — ro —   bha —   ne .   He !

yi —   za   ndi— bamb'   i —   dla —   nza .   Ho !

we .   Ye ,   ho   yo . . . .   we ,

yo . . . .   he ,   he ,   ma . . . .   Ho

7. UMRHUBHE performance   (Nofirst Lungisa)

Melody 1 (overtones)

Fundamentals

Melody 2

SECTION: G

SONG NO;   27

SONG TITLE;   iRobhane (as solo umrhubhe whistling song)

CLASSIFICATION: umtshotsho song

CYCLE LENGTH AND DETAILS: 3+2+2+3+2 = 12 bow beats

METRONOME SPEED: beat = c. 201 M.M.

TRANSPOSITION: c. diminished 5th down

MODE: BA

SCALE: Xhosa hexatonic

PERFORMANCE DETAILS: Recorded by Nongangekho Dywili, daughter of
                                Nofinishi Dywili, at Lumko,24/6/1985 [106]

PERFORMANCE METHOD AND THE TRANSCRIPTION:

Transcription of all the songs ngomrhubhe nomlozi (with umrhubhe [107] mouth
bow and with whistling = umrhubhe whistling songs) performed by Nongangekho
Dywili - Nos. 8, 27, 29, 30, 31, 38) is done in the same way. The placing
of each fundamental indicates not only the bow fundamental, but also a bow

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[106]   Recording is on Lumko tape No. 106.

[107]   The method of constructing and playing the umrhubhe is
discussed in the first part of this dissertation. To reiterate
briefly: it is a single-string bow with string about 60 cm long.
One end of the bow is held against the side of the mouth, and the
string is bowed with a scraped twig or reed. By touching the string
with the thumb or a finger (of the hand holding the bow - by the end
furthest from the mouth) the player is able to raise the pitch of the
string by (usually) a whole tone. Bowing the string produces a (not
normally audible) fundamental tone whose overtones are resonated by
the player's mouth, amplifying higher or lower tones by changing the
internal shape of the mouth, and so following a melody. Chords are
audible constantly, the whole pattern of overtones up to the 8th or
sometimes the 10th harmonic being available to the performer (the 7th
harmonic is not normally used). The loudest tones are the first
overtone (the second harmonic, octave of the fundamental) and the
melody tone. The player may relax the mouth, so that no particular
overtone is focussed, but the rhythm and harmony kept going by the
bow strokes. This may take place when there is a pause in the
melody; and a similar sound pattern persists as background when the
performer changes mouth shape to whistle certain tones - usually the
highest of the melody tones. A melody may thus be made up partly of
whistling and partly of bow overtones.
In these songs the technique is to play the leader part of the song
first using the overtones (for several cycles), and then for the
performer to go on to the follower izicabo using overtones and
sometimes also whistling. The use of whistling enables the performer
to produce non-harmonic tones, the suspension of high tones, and
glissandi, being favoured. In the transcriptions whistled tones are
indicated by a w above the tone. A (w) in brackets indicates that
the tone may be whistled or derived from an overtone.

stroke. [108] Playing technique,including the performing of leader and follower parts, has been described above (see footnote 107).

Her performance method is always to begin with the leader cycle (H) a few times, using overtones for the melody. Then she goes on to follower izicabo (L lines), usually playing each several times, then moving on or back to other cycles. She constructs sections within the song [109], using climax and resolution, as described and illustrated above under song No. 8, where this type of structuring is very clear.

The practice in these transcriptions is to reproduce as far as possible new material as it appears in the quoted performance, omitting returns to material already used. It is taken that the principles of aleatory movement from part to part have been sufficiently described. [110]

Of particular interest here, and using this song (because of its comparability with the other versions of the same song as No. 26 above) as a type-song, is to examine the principles of adaptation of songs to the umrhubhe bow.

A comparable study of adaptation of songs to mouth bow has been made by Thomas Johnston, the bow in question being the Tsonga xizambi friction bow

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[108] This bow-stroke-per-written-fundamental (which mostly implies a bow-stroke per beat) is Nongangekho Dywili's usual solo technique. When there are differences between bow-stroke and beat and/or fundamental, the bow-strokes are indicated in the score: e.g. in Nos. 33 and 39 below.

[109] The Xhosa term ingoma, meaning a song, is also applied to these bow solo pieces, even though there is no actual singing.

[110] To sum up briefly the principles of aleatory movement from line to line in a song, they are:
(i) move freely, usually using each line several times.
(ii) but take care to fill in the gaps (e.g. left by the other performers) in rhythm, harmony, and melody patterns.
(iii) create structures using climax and calming from cycle to cycle, especially during solo performance.

111. The following principles of adaptation, which are relevant also to
umrhubhe adaptation, are put forward by Johnston:

(i) Either upper or lower bow tones may represent the vocal tone;
       players tend to avoid the weaker lower bow tones and substitute
       higher equivalents, often the octave.

(ii) This substitution may cause apparent contrary motion in bow as
       opposed to vocal melody; it can also cause the falling pattern of the
       bow version to be out of phase with that of the voice melody.

(iii) Players often use the concluding phrase of a melody to
       introduce a performance.

(iv) The vocal melody may be represented by a parallel part,
       often at a 4th distance.

(v) Harmonic equivalents are used in adapting voice melody to
       the bow.

(vi) Even where the bow can duplicate the voice melody, change
       may be introduced to preserve the instrumental "tone-row".

(vii) The 4th, 5th and octave (and unison) all hold the same
       meaning to Tsonga musicians, because of their relationship through
       harmonic equivalence.

(viii) Arising from Johnston's article, the following may also
       be added: in the bow version of the melody, a voice tone may be
       substituted by a near but dissonant bow tone, when the (consonant)
       voice tone is awkward to play (especially at speed).

(ix) In bow adaptation, cycle length may be changed, e.g. by
       abbreviating unduly long vocal tones, because instrumental music is
       motional rather than static.

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111   Johnston 1970; the xizambi is played differently from the
umrhubhe, the string being a strip of palm leaf, and the bowing
action being the rubbing of notches on the bow stick. But it too
uses overtone patterns to produce melody (through amplification by
the mouth), and in principles of adaptation has much in common with
umrhubhe.

(x) Vocal rests are instrumentally represented by repetitions of
the previous bow tone, and vocal quavers may unite to become
instrumental crotchets.

(xi) An instrumental version may have its own distinctive rhythm
not found in the vocal version of the song.

(xii) Vocal scale tones may be changed in bow versions (e.g. the
third of a major triad ('E natural") may be altered to the minor
third ('E flat') in the bow version).

Examining these principles in regard to umrhubhe song adaptation, we find
the following:

(i) Substitution of weaker bow tones by higher, stronger tones
occurs frequently, especially by the octave. The tone most
frequently affected is the low "D". This is seen in comparing the
umrhubhe version of the iRobhane leader melody in the transcription
of part 2 of this song as No. 26 above: line 7 (umrhubhe melody 1,
compared to leader line 3 on the same page. The result is exactly as
Johnston describes, namely:

(ii) The substitution of a higher for a lower tone shifts the
falling pattern, so that it appears 'out of phase' with that of the
voice melody. This is indicated in the score by the placing of the
double bar - the cycle has appeared to shift in position, the last
low "D" of the voice becoming the first high "D" of the bow. This
has also caused the melody line to rise in the bow version where it
falls in the voice - Johnston's 'contrary motion'.

(iii) Xhosa bow players often do use the concluding phrase of a melody to
begin the song, but so do singers, often starting with the last phrase of a
voice line; this is easy to pinpoint in many songs because the sense of the
text indicates the starting points of cycles, but is more difficult to spot
in bow performance.

(iv) & (v) The Xhosa practice of singing in parallel parts
(iintlobo) has been discussed above. These harmonically equivalent
parts are regarded as versions of the same melody, and may also be

observed in bow adaptation. Perhaps the most obvious example in this song collection is the UHADI version of the humming melody in song 14 (q.v., p. 255 A).

(vi)   The Xhosa equivalent of what Johnston describes as a bow "tone-row" is the pattern of bow fundamentals, of which the Xhosa (unlike the Tsonga) use only two, a whole tone apart. Generally, this pattern of fundamentals is preserved throughout a song, in which case this affects the melody adaptation. It may be seen in song No. 24 above,(p.293 A-C) for example, how in the bow version of the leader melody rapid fundamentals may be omitted, implying that so are rapid melody tones. Compare for example the leader ('title') line, and the three bow versions of it, on the first page of that transcription. These variations also occur in umrhubhe playing, from player to player. However, the primary function of the umrhubhe is not to provide a harmonic or fundamental tone-row, but to play melody, and just as melody may use non-harmonic tones, so may the pattern of fundamentals vary within the bow cycles. See for example the patterns of fundamentals used by Nofinishi Dywili in No. 7 above (with UHADI).(p.223A) This is also the case with the umrhubhe in the performance of No. 25 above - see the fourth page of that transcription (p. 300 D).

(vii)   Xhosa harmonic equivalence includes the 3rd as well as the other bow-harmony intervals: unison, octave, 4th below and 5th above.

(viii)   In bow adaptation a voice tone may be difficult to produce, especially when it involves a too-quick change of fundamental. Then the melody tone in question may either be omitted, or substituted by a near (but of opposite harmony) tone. This occurs most often in UHADI adaptations (compare the bow parts in song 24, where the UHADI omits a rapid fundamental and hence glosses over a melody tone). This also happens frequently in umrhubhe performance, and some players omit the same fundamental in performing song No. 24.

(ix)   In her umrhubhe adaptations, Nongangekho Dywili often changes the cycle length. She tends to prefer to regularise the beat, so that for example in No. 38, she alters the additive voice beat (as in(p.327A/B) the same song as No. 37, where the voice uses an 8-pulse pattern) to(p.325 A) steady 5-beat rhythm. This is not the case with all umrhubhe

players. The other umrhubhe version of the same song (Nos. 37, 38) is shown in No. 39, where the two umrhubhe players preserve the (p.329 A) additive 8-pulse rhythm. Of course, in accompanying singers the bow player must fit in to their rhythm. A striking rhythmic disguise occurs in the UHADI leader-accompaniment to song 62, where the UHADI apparently plays a 5-beat rhythm, and yet the singers move in patterns of 4 beats. How this occurs in that song will be discussed there, and is also clear from the transcription (pp. 380 A/B).

(x) In umrhubhe adaptations vocal rests may be rests also for the overtone melody (while the fundamentals continue), but notes may be repeated because there is need to keep the rhythm flowing (as in (ix) above); in addition the umrhubhe player may combine two overlapping melodies into one, as shown in the attached transcription (song No. 27), where a version of the H line can be clearly seen to be a combination of the two lines L1 and L2. As Johnston notes, shorter vocal tones may coalesce into longer bow tones. The principle is that the rhythm must be preserved.

(xi) An instrumental version may well have its own rhythm different from the song, as in No. 38 below (p. 327 A/B).

(xii) The type of scale alteration mentioned by Johnston does not occur in that way in Xhosa music. However, the microtone alteration to the vocal scale, especially the raising of the degree II (G) by about a quarter-tone, may still occur when singing with a bow, as Nofinishi Dywili does in song 7 above (p. 223 A).

What these principles seem to mean in practice is either that the bow version of a song may in fact be the rebuilding of the song in a way significantly different from the sung version, as Nongangekho Dywili often does in her umrhubhe whistling song solos, or that the bow version remains close to the original so that it can fit (especially rhythmically) with accompanying singers.

No. 27   IROBHANE   as an UMRHUBHE whistling song

SECTION:	G
SONG NO:	28
SONG TITLE:	Inxanxadi
CLASSIFICATION:	umtshotsho song
DANCE STYLE:	TEYA
CYCLE LENGTH AND DETAILS:	12 beat cycle:
	Clap: 6 x 2 = 12 beats
	Voice:4 x 3 = 12 beats
METRONOME SPEED:	beat = c. 192 M.M. - Sikhwankqeni
	beat = c. 204 M.M. - umngqokolo duet
TRANSPOSITION:	major 3rd down (Sikhwankqeni)
	at pitch (umngqokolo duet)
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Transcription is based on two performances, by a group of girls and boys at Sikhwankqeni in 1981, and performances including text singing and umngqokolo duet by Nowayilethi Mbizweni and Nofirst Lungisa, Lumko, 15/11/1983 [112]

TEXT

TRANSLATION

Yintak' enjan' inxanxadi?

What sort of bird is the fiscal shrike (inxanxadi)?

Ye! Solomon, he ma!

Oh Solomon, oh mother!

Nojacekile, Nobhakeqile

(girls') names

Gomba?

(dig or scoop out, lead a hunting party?) [113]

Sukuzanga

Don't embrace yourself!

COMMENT

This song has elements of the style of type-song No. 11: bow-scale and bow accompaniment, umngqokolo overtone singing, and the pattern of cross-rhythms as follows:

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[112] These performances are on Lumko tapes 105 and 84 respectively.

[113] uku-gomba: these meanings are from Kropf 1915, p. 123.

(i) the beat: clap 6 x 2 = voice 4 x 3

(ii) pulse patterns:

    (a) 3-vs-2 (and -4) within the voice beat patterns.

    (b) clap delay technique by (triplet) pulse, as shown in line 1 of the score.

The song has some, but not many izicabo.

The first page of the score shows the clap, the title line, and two ways for umrhubhe to perform the title line, using the rhythm in fours or in threes. Also shown is the umngqokolo overtone version of the title line. When Nowayilethi Mbizweni and Nofirst Lungisa performed this song as an umngqokolo duet, both seemed to sing the same line simultaneously. There was not the differentiation found in their performance in songs 25 and 26, and Nowayilethi did not use the umqangi form with this song.

Two elements in this song differentiate it from the others similar to it:

(i) It is an umteyo : it uses the dance style called uku-teya, unlike the other umtshotsho songs (Nos. 25 and 26) which use uku-galanga (also called uku-gqutsuba) (see song No. 46 below (p. 349 A), which uses the related -gaja dance style).

(ii) In performance, boys used the type of umngqokolo called uku-bhayizela which is in fact a kind of gruff-roaring vocal percussion, as discussed in the first part of this dissertation (and which is used also in song No. 44 below (p. 344 A)).

Both these elements indicate that the song is an importation from outside the local area. [114]

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[114] See discussion of uku-teya and uku-bhayizela in Part 1, Chapter 1, VII; and under songs 44, 45 and 46 below.

1. CLAP LINE, showing typical clap sound delay

Sound
falls / hands meet after the body movement (sound at hollow notes)
2. The title line = principal melody; sung by the leaders and also the followers.

nxa — nxa — di, yi—ntak' e— njan' i — nxa — nxa — di? Yi — ntak' e— njan' i —

3. Leader part on UMRHUBHE — rhythm based on fours.

MELODY

FUNDAMENTALS

4. Leader part on UMRHUBHE — rhythm based on threes.

MELODY

FUNDAMENTALS

5. Leader part sung using UMNGQOKOLO (female) technique.

MELODY

FUNDAMENTALS

1. CLAP LINE, showing clap sound delay.

2 & 3 : lines usually sung by the leader, but also by the followers.

2.

nxa — nxa — di,yi — ntak' e — njan' i — nxa — nxa — di? Yi — ntak' e — njan' i —

3.

ma! Ye ! So — lo — mon, he ma! Ye ! So — lo — mon, he

4 through 8 : followers lines. Boys may sing any of the parts (an octave lower ...)

4.

ma! Ho! No— ja— ce— ki — le,
he ! He! No — bha—ke— qi — le,

5.

(boys) lo — ngo. Ho ha he ma — ma, ho, li —

6. Answers and overlaps with line 4.

6.

H e! No — ja— ce— ki — le, ma!
H e! No — bha—ke— qi — le, he !

7.

Go — mba! Ho Go — mba ! Ho

8. Answers and overlaps with 2.

8.

(boys) ma. Su-ku— za — nga! Yi — ntak' e — nja — ni,

9 & 10: Boys' UMNGQOKOLO or UMBAYIZELO : gruff "vocal percussion" (unpitched).

9.

(breath) out in out in out in out in out in out in

(Emphasis with the clap)

10.

(breath) out in out in out in out in out in out in

SECTION:	G
SONG NO.:	29
SONG TITLE:	Abantu abadala
CLASSIFICATION:	umtshotsho song (as umrhubhe whistling song)
CYCLE LENGTH AND DETAILS:	3+2+2+3+2 = 12 beats
METRONOME SPEED:	beat = c. 185 M.M.
TRANSPOSITION:	c. perfect 4th down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Nongangekho Dywili, Lumko, 24/6/1985 [115]

Another song like No. 27, where the technique is fully discussed (q.v.).

The song is included with the group of songs performed by Nongangekho Dywili. Of interest here are typical additive rhythm, and the unusually high melody lines using bow overtones.

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[115] On Lumko tape No. 106.

No. 29   <u>Abantu abadala zabaneqwakaza</u>   as <u>umrhubhe</u> whistling song

Cycle: 12 (3 + 2 + 2 + 3 + 2)

SECTION:	G
SONG NO.:	30
SONG TITLE:	uSitolotolo
CLASSIFICATION:	umtshotsho song (as umrhubhe whistling song)
CYCLE LENGTH AND DETAILS:	2+2+3+3+2+3+3 = 18 beats
METRONOME SPEED:	beat = c. 115 M.M.
TRANSPOSITION:	c. diminished 5th down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	by Nongangekho Dywili at Lumko, 24/6/1985 [116]

After performing this song, Nongangekho sang it while clapping. This makes a useful comparison with the bow version. The principles of adaptation discussed under song 27 above are illustrated here too: the rhythm is altered for bow use, an additive pattern different from the 6 x 3 beats of the voice and the clap hemiola pattern (a version of 3+3+2+2+2 = 12 beats against 18 voice beats (2-vs-3 cross-rhythm)).

It can be clearly seen how in the umrhubhe adaptation high tones again substitute the low voice tones. The bow lines appear to be composites of the voice (leader) line and other (not sung) follower lines.

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[116] On Lumko tape no. 106.

No. 30   uSitolotolo: umrhubhe whistling version, in relation to the sung/clap version

SECTION: G

SONG NO.:   31

SONG TITLE: "Ingoma enye ngomrhubhe nomlozi"   - "Another
        umrhubhe whistling song"

CLASSIFICATION: ? umtshotsho song

CYCLE LENGTH AND DETAILS: 2+2+2+3+3+2 = 14 beats

METRONOME SPEED: beat = c. 205 M.M.

TRANSPOSITION: c. diminished 5th down

MODE: BA

SCALE: Xhosa hexatonic

PERFORMANCE DETAILS: By Nongangekho Dywili at Lumko, 24/6/1985 [117]

This song was sandwiched between performances of uTsiki, No. 38 below.
Nongangekho went smoothly from this back to No. 38, without break or pause,
and without identifying the song or differentiating it from uTsiki.
However, it is a different song and is included in this collection partly
because of its unusual 14-beat additive rhythm, and partly for comparison
with the others like it: its typical 2 falling phrases within the cycle-
sentence, the contrast between overtone and whistling cycles, the sense of
climax as the song rises to the high whistling cycle L3, the sense of
subsiding through L4 back to the overtone cycles.

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[117]   On Lumko tape No. 106.

SECTION:	G
SONG NO.:	32
SONG TITLE:	Nombanjana
CLASSIFICATION:	umtshotsho song (as UHADI solo song)
CYCLE LENGTH AND DETAILS:	cycle = 6 beats (x 3 pulse)
METRONOME SPEED:	beat = c. 89 M.M.
TRANSPOSITION:	diminished 5th up.
MODE:	VU
SCALE:	Xhosa hexatonic (bow)
	(voice melody - pentatonic)
PERFORMANCE DETAILS:	Performed by Mr. Mparholo Manisi, Lumko, December, 1983. [118]

This song was performed by Mr. Manisi at the same time as No. 10 above, and the remarks under No. 10 refer also to this song - in its rhythmic simplicity, little use of variant parts, though with some overlapping cycles here, it greatly resembles No. 10. That song used a humming cycle as an interlude; this song uses vocables in a 'calming' cycle as it nears the end (line 5 in the score). The line used here as an interlude (line 4) appears to be a follower line, joining the leader line, whose second phrase it repeats exactly. Also in both performances Mr. Manisi played some solo UHADI cycles to begin and to end.

The song plan here was:

> Some UHADI solo cycles, lines 1 and 2 several times (and alternating), the link (line 3), line 4 several times, lines 1 and 2 again several times, then the ending-line, line 5, several times, and at the end several UHADI solo cycles.

TEXT	TRANSLATION
Nombanjana	(a female name)
Beth' iqhag'elo	ring that little bell
	(See Chapter 3.B (i)).

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[118] On Lumko tape No. 85.

No. 32   NOMBANJANA — an umtṣhotsho song

performed as an UHADI solo song by Mr Mparholo Manisi

UHADI

MELODY (overtones)

FUNDAMENTALS

1

Heyi   ye   hee,   ha—la — la   ma,   heyi!   No—mba— njan(— a).

2

Beth'   i — qhag' el',   hee ... he   he,   heyi !   No — mba—nja — na.

3
(link)

Beth'   i — qhag' e —   lo ,   ho   yo !   No—mba—nja — na.

4
(inter—
lude)
z

na. (SEVERAL TIMES,   Ho   o !   y o,   No —mba—nja —
THEN RETURN TO 1 & 2)

5
(to end)

(SOFTLY)   He   ha ,   he   ha,   ha—la —   la —   la !

SECTION:	G
SONG NO.	33
SONG TITLE:	Siphum' eCancele
CLASSIFICATION:	umtshotsho song
DANCE STYLE:	GALANGA (here as group song with ikatari)
CYCLE LENGTH AND DETAILS:	8 beat cycle, 3 x 2 pulse pattern.
METRONOME SPEED:	beat = 118 M.M.
TRANSPOSITION:	c. 3/4 tone down
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Umlamli (Vellem) Dlangamandla (IKATARI) and 5 other boys, Lumko, 30/3/1984 [119]

Ikatari is the boys' bow-type instrument, made by wedging a stick into an oil-tin as resonator, the string being about 70 cm long and joined from the stick to a corner of the tin; the instrument is bowed with a small bow made from ox-tail hair (etc) or agave fibres (and a twig), rubbed with resin from the ulwapes' bush. This song was chosen as representative of ikatari songs because of the fine bow performance by Umlamli Dlangamandla, and because of the topicality of its subject matter: Cancele was all the rage in the early 1980's when the faith-healer Mamsamariya was drawing people from all over Southern Africa. [120] This song is then a recent composition; although no person is known in Ngqoko as a composer, undoubtedly people do sometimes make up songs there. It was not possible to establish where this song originated, however, although the faith-healer's woollen cords are still to be seen in Ngqoko.

TEXT	TRANSLATION
Siphum' eCancele	We come from Cancele
molo Nomama	greetings, Nomama (girl's name)
COMMENT	

Boys play a variety of songs on the ikatari - ikatari versions of Nos. 11 and 24 have been transcribed with those songs, songs which are loved by boys and girls alike (and old people too). This is one of the songs apparently

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[119]   On Lumko tape No. 88.

[120]   See Hodgson 1983 A.

more favoured by the boys. As mentioned above, the playing technique on the ikatari, a fairly unwieldy instrument, was excellent, the overtone melody being consistently and sweetly audible.

The bowing strokes are shown in the score. Here, not every fundamental means a bow stroke. Emphasis to the bow rhythm can also be given by changes of pressure on this instrument, the bowing being in a circular motion. It is the bowing pressure, the positioning of the bow on the string, the circular bow motion, and at times the pressure of the holding-thumb on the string (to get the upper fundamental, but also influencing the overtones by its pressure) which brings out the melody overtones. This melody method is much less certain than can be achieved by the umrhubhe player, but in this performance the melody is clearly audible.

The song structure was fairly simple, the leader using three diferent cycles (all variants of each other), and the followers singing two versions of their line in (two) parallel iintlobo.

The rhythm, with both bow and voices using the 3-vs-2 pulse system, and the clap delay technique (using the triple pulse as shown), indicate that this song should be classified as of the family of type-song No. 11.

No. 33   SIPHUM' ECANCELE   Boys' (UMTSHOTSHO) song with "IKATARI"

UMlamli (Vellem) Dlangamandla and 5 boys of Ngqoko

CLAP

(Hollow notes indicate clap delay , when it occurs)

IKATARI   Upper line — melody; lowest line — fundamentals;   hollow notes : other audible overtones.

BOWING

H 1
a
            nce — le,   mo-lo No — ma — ma.   Si-phum' e— Ca —

H 1
b
            nce — le,   mo-lo No — ma (— ma)   Si-phum' e— Ca —

L1 a
   b
            He ho   ma,   mo-lo No — ma (-ma),   he no-yo   ho !

H 2
            nce— le,   mo-lo No — ma — ma.   Ho ! si-phum' e — Ca—

L2 a
   b
            He   yo   ma ,   mo-lo No — ma(-ma),   he   yo   ma !

SECTION H

AMAGWIJO - Boys' stick-fighting songs - <u>Nos. 34 to 36</u>

These songs are sung while walking to the stick-fight, and by the victorious
side afterwards. They are not usually used for dancing, but can be; in
which case the rhythm may be altered.

The form of these songs is different from the other traditional songs, being
usually a combination of cyclic and verse form. Two of them (Nos. 34 and
35) were the most popular in the years 1979-1981; the other is a more recent
composition, it seems.

SECTION:	H
SONG NO.:	34
SONG TITLE:	Ngawol'esiza
CLASSIFICATION:	Boys' stick-fighting song - igwijo
CYCLE LENGTH AND DETAILS:	6 x 5 beats = 30 beats
METRONOME SPEED:	beat = c. 208 M.M.
TRANSPOSITION:	semitone down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Group of youths recorded at Sikhwankqeni, 2/7/1979 [121]

TEXT	TRANSLATION
Ngawol' esiza	Behold they are coming
ho! sinoThixo khoyo phezulu	ho! we have God here and up above
Singangawangomba	We will beat them up
	(we have God here and up above!)
Khawuvulele, mantyi	Please open up (the jail) magistrate
	(we have God here and up above ..)
Yejel' iyas'khathaza	The jail is giving us trouble
	(we have God here and up above ..)

COMMENT

The delightful humour of this song is quite evident in the text. It is also notable that the text is in verse form, each verse being sung in a call-and-response form, with a cycle of 6 x 5 = 30 beats. When the song is sung for dancing or with clapping, the pattern is changed to 6 x 6 = 36 beats, with a 6 x 4 = 24 (2-vs-3) cross-rhythm clap. The song is still much favoured in Ngqoko, although the words have changed. The first verse is the same, but the others are now mostly insultingly silly names of their opponents: "Wavel' uKwatan, wavel' ubalek', ho! sinoThixo phants' nophezulu" - "Kwatana has come, he came running, ho! we have God below and above".

The song uses bow scale in the upper (BA) mode. However, there did not appear to be agreement (or much concern about) consonance; as seen in the score, in several places the followers sang whole-tone dissonances, either

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121   This recording is on Lumko tape No. 43: other performances are on Lumko tapes 52 (with rhythm altered for dancing) and 106 (with altered text).

of the tones (C or D) being regarded as consonant with the leader (whose note varied in each verse).

In performance of this and the following song, followers may also at times use some   few tones of an uhlobo, giving an occasional addition of harmony.

No. 34   NGAWOL' ESIZA   A boys' stick-fighting song (IGWIJO) in verse / cyclic form.

VERSE 1   (H = lead (Hlabela); L = follow (Landela))

H

Nga — wol' e — s i — za,   nga— wol' e — s i — za,   e — s i — za, ho! s'no—Thi —xo kho-yo phe-zul'.

L

Nga — wol' e — s i — za,   nga — wol' e — s i — za, ho! s'no—Thi-xo kho-yo phe-zul'.

VERSE 2

H

Si— n ga-nga-wa—ngo-mba,   he! si—n ga-nga-wa—ngo-mba, 'nga-wa— ng o-mba, ho! s'no—Thi-xo k ho-yo phe-zul'.

L

Si— n ga-nga-wa—ng o-mba,   si — n ga-nga-wa—ng o-mba, ho! s'no—Thi-xo k ho-yo phe-zul'.

VERSE 3

H

Khawu-v u—le — le, ma-ntyi,   he! ·'v u—le— le, ma-ntyi, 'le — le ma-ntyi, ho! s'no-Thi-xo k ho-yo phe-zul'.

L

Khawuv u—le — le, ma-ntyi,   khawu-v u— le— le ma-ntyi, ho! s'no-Thi-xo kho-yo phe-zul'.

VERSE 4

H

Ye — j el'iyas'kha— t ha-za,   ye— j el'iyas' kha—t ha-za, iyas' kha — t ha-za, ho! s'no-Thi-xo k ho-yo phe-zul'.

L

Ye — j el'iyas' kha—t ha-za,   ye— j el'iyas' kha—t ha-za, ho! s'no-Thi-xo k ho-yo phe-zul'.

SECTION:	H
SONG NO.	35
SONG TITLE:	Ye! Makot' omncane
CLASSIFICATION:	Boys' stick-fighting song - igwijo
CYCLE LENGTH AND DETAILS:	an additive pulse pattern: 8 = 3+2+3; beat (used when clapping) = 2 pulses; cycle = 5 x (8 pulses = 4 beats) = 20 beats
METRONOME SPEED:	beat = c. 120 M.M.
TRANSPOSITION:	minor 3rd down; pitch dropped during performance
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Group of youths recorded at Sikhwankqeni, 2/7/1979 [122]

TEXT	TRANSLATION
Ye! Makot' omncane	Hey! little bride
uyawathand' amadoda	you like men
ndiqwenela ndiv'	so I hear all the time
owam mfaz' omncan'	my little wife
Senditsho ndisohamba	So I said when I went away
ndayiwel' iBelveni	I crossed over to Belville
ndadibana nengwe nengonyama	and I met a leopard and a lion

COMMENT

This song is very similar to the previous song: its cheek and humour, its techniques of scale, occasional dissonance (F-G this time), its cyclic/verse structure, its additive rhythm (against which clap may be used, as shown); and occasionally, in performance a voice or two may use an uhlobo, creating some flashes of harmony.

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[122]   This performance is on Lumko tape No. 43.   Another performance is on tape 52 (with clap and dancing).

No. 35 YE! MAKOT' OMNCANE Boys' stick—fighting song (IGWIJO)
in verse form

CLAP // BODY MOVEMENT (when used)

VERSE 1

H

Ye! Ma- kot' omnca-ne, o-mncan'u-yawath anda-ma-do- da, ndinqwenela ndiv' o-wam m- faz' o-mncan'.

L

VERSE 2

Ye! Ma—kot' o-mncan' u-yawath and'amad o— da, ndinqwenela ndiv' o-wam m- faz' o-mncan'.

H

Se- nditsh o ndiso-h a— mba, ndi-so-h a— mba, nday'wel' i-Be-lve— ni, nda-d iba-na n engwe nengo-n ya-ma- a.

L

Se— nditsho ndiso-ha—mba, nday'wel' i-Be-lve— ni, ndadi-ba—na ne-ngwe ne-ngonya-ma-a.

SECTION:	H
SONG NO.:	36
SONG TITLE:	He! Wena Botha!
CLASSIFICATION:	Boys' stick-fighting song: igwijo
CYCLE LENGTH AND DETAILS:	verse/cyclic form
	cycle = (2 x 8) = 16 beats
	beat = 3 pulses
METRONOME SPEED:	beat = c. 126 M.M.
TRANSPOSITION:	semitone down
MODE:	VU
SCALE:	Xhosa pentatonic
PERFORMANCE DETAILS:	Group of youths recorded in Ngqoko, June 1985
	123

TEXT	TRANSLATION
He! wena Botha, ho!	Hey! you, Botha, ho!
Yinton'into ongasenza yona	whatever you may do to us
asikhathali	we don't care
Hayi, asikhathali	No, we don't care

COMMENT

This is a simple song; the rhythm is straightforward, the voices use pentatonic scale, but it is still typical of the songs of Ngqoko. It is in cyclic/verse call-and-response form, like the previous two songs, with the group of followers tending to sing their response in two parallel iintlobo.

It is striking that in such a remote village one should find a text typical of songs being sung at the big funerals in the urban townships, a typical freedom song. The fact that such a song has appeared in the authentic traditional country music style shows that composition is still going on, and no doubt will as long as there is a cheeky boy left.

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123   On Lumko tape No. 105.

No. 36   HEI WENA BOTHA!   —   Boys' IGWIJO

SECTION J

THE SONG FOR CARRYING OFF A GIRL FOR MARRIAGE - INGOMA YOKUTHWALA INTOMBI-
Nos. 37 to 39.

There is only one song of this type used in the Lumko district. However, there were some important differences in the methods of performance, so it is given as three transcriptions: as group song (No. 37), as umrhubhe whistling song (No. 38), and as a duet for two umrhubhe bows (No. 39 - something very rare).

SECTION:	J
SONG NO.:	37
SONG TITLE:	uTsiki OR uYongona
CLASSIFICATION:	Ingoma yokuthwala intombi - the song for carrying off a girl for marriage
CYCLE LENGTH AND DETAILS:	8 beats (x 2 = 16 pulse)
METRONOME SPEED:	beat = c. 112 M.M.
TRANSPOSITION:	c. perfect 5th up
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Group at Dashe, Ngqoko, recorded 17/11/1985 [124]

TEXT	TRANSLATION
uTsiki	a name
uYongona	Onomatopoeic word, used in many songs for its attractive sound; it is considered so characteristic of this song that it gives the song a title.
Uyazaz'iinkomo ziyathengwa	You know the cattle have been bought (i.e. to pay your bride-price (lobola))
Ngabula wena	I wish I were you
uzawulal' ebhedini [125]	you will lie on the (marriage) bed
Ndiyamthwala lomfazi	I am carrying off this woman
ndims' ezintini	I am taking her to the thicket

COMMENT

This is a much-loved song, especially by the women (many of whom remember their own carrying-off for marriage) and the girls (some maybe still live in hope, though many now prefer school education to traditional marriage). Traditionally, the song is sung by the young men while they carry off the girl.

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[124]   This performance is on Lumko tape No. 110. Other group performances, both with umrhubhe, are on tapes 85 and 88. Umrhubhe versions will be discussed under songs 38 and 39 below (both umrhubhe versions of this same song). Other performances were also considered in transcribing the song.

[125]   Uzawulala: archaic usage (modern would be uzakulala).

All 12 lines in the transcription may be sung simultaneously - the paired
lines (3-4, 5-6, 7-8, 9-10) being canons. The leader usually starts with
line 1, and moves on to other lines once the song is going. As usual in
group singing, the principles guiding the singers seem to be :

(i) Fill the rhythmic gaps : keep overlapping parts going.

(ii) Fill the melody and harmony gaps: vary the song line to provide a
      good sound in combination with neighbouring singers.

(iii) With these guidelines, feel free to move from line to line.

In the transcription the lines all use treble clef, though of course in
performance for enjoyment male and female voices may sing all lines. In the
actual carrying-off only the young men sing. [126]

This song is much favoured for use on the umrhubhe bow, hence three versions
are given in this collection, this group song version, and two bow versions
- Nos. 38 and 39 below. The bow is often used to accompany this song, in
which case it tends to play line 1 - compare the bow parts as shown in No.
39. [127]

Discussion of the song continues under No. 38 (and 39) below.

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[126]   Lines 11 and 12 in the transcription were given by Nofeti
Totoyi, performer of an umrhubhe whistling version of the song on
Lumko tape 87.

[127]   A version of the song with uhadi bow was recorded at
Sikhwankqeni in 1979 (with group of singers), but this has not been
published.

Lines 1 and 2 are the title lines. The leader usually begins with line 1. Paired lines are canons.

CLAP
(8 beats)

1   Ho   yo —   ngo— na !   Ho   yo —   ngo— na !

2   Ho   yo —   ngo! Tsi — ki !   Ho   yo —   ngo ! Tsi — ki !

Lines 3 & 4, 5 & 6, 7 & 8, 9 & 10 — canons sung by the ABALANDELI (followers)

3   Ha   yo........ ....ho   yo —   ngo— na !

4   ......ho   yo —   ngo— na !   Ha   yo............

5   Ha   yo —   o — o   ho   yo —   ngo— na !

6   o   ho   yo —   ngo— na !   Ha   yo —   o —

7   (U-)ya— zaz'— ii— nko— mo zi —ya— the — ngwa.

8   mo zi-ya—the — ngwa.   (U-)ya — zaz'   ii— nko—

9   .... ni.   Nga-bu-la   we — na u-za-wu-lal'   e— bhe-(din')   di —..

10   na u-za-wu-lal'   e — bhe-(din')   di —............ ni.

(11 & 12: song lines from Nofeti Totoyi ...)

11   Ho   yo —   ngo ma, ho— o,   ndi-ya — ha — mba......!

12   Ndi-ya— mthwa —la   lo — mfaz',   ho- o ,   ndims'   e —   zi — ntin' .

SECTION:	J
SONG NO:	38
SONG TITLE:	uTsiki (uYongona) as an umrhubhe whistling song
CLASSIFICATION:	The song for carrying off a girl for marriage
CYCLE LENGTH AND DETAILS:	Cycle = 2 x 5 = 10 beats
METRONOME SPEED:	beat = c. 205 M.M.
TRANSPOSITION:	c. diminished 5th down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Transcription based on recording of Nongangekho Dywili, Lumko, 24/6/1985 [128] [129]

COMMENT

Discussion of this song (as a group song) was begun under No. 37 above. It is a valuable song for examination of umrhubhe technique, therefore three versions of it are included in this collection - Nos. 37, 38 and 39.

Nongangekho Dywili's version is useful as an example of bow adaptation of a song. This matter has been extensively discussed under her other songs in this collection - Nos. 8, 29, 30, 31 and especially No. 27.

Briefly, the principles of adaptation discussed in those songs are put into practise here as follows:

Rhythm: The additive patterns used in the group song version
            are condensed into 5-beat patterns:

            Group song: (2 + 1) + (2 + 1) + 2 becomes
            umrhubhe: 1 + 1 + 1 + 1 + 1 = 5 beats.

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[128]   This performance is on Lumko tape No. 106. Another performance by Nongangekho Dywili (part solo and part with group) is on tape 88. Other umrhubhe performances with whistling technique are on tapes 85 (by Nocingile Mncodana) and 87 (by Nofeti Totoyi, recorded at Elliot, outside the district, but very much the same song).

[129]   Song 1, on tape 1, accompanying Hansen 1981 is a song for carrying off a girl, not uTsiki but a very similar song, performed on umrhubhe bow with whistling technique. In her discussion of the song (p. 31 ff) and her transcription (p. 33) however, Hansen does not refer to the whistling technique.

Melody: The melody of group song (No. 37) line 1 is reproduced exactly by the bow as leader line (H) of No. 38. However, once the izicabo start, she often substitutes higher harmonically equivalent tones, especially when high whistling tones are needed.

Harmony: The overtones are linked to the constant pattern of fundamentals, but as always, she may whistle non-harmonic tones - in this performance mostly glissandi.

Two versions of the transcription are given. The first is in the usual way, with the leader-cycle and pattern of bow fundamentals at the top, and then the L izicabo underneath, line by line as they appear in performance. The second transcription shows the same musical material in a different lay-out designed to show the melodic flow, with the bow part (leader melody, fundamentals and overtone harmony) underneath, and the succession of melodies in the lines above, as they appear in the performance, line by line, two cycles per line.

On Lumko tape No. 88 is a performance of this song by Nongangekho Dywili with a group of singers. Unfortunately she does not succeed (in that performance at least) in keeping together with the singers, who soon began to sing higher and faster than the bow. However, her plan was apparently to coincide her main beat (on "C" each time in the H melody) with the main beat of the singers, and then play a smooth 5 beats against their 4. This is different from the method used by other umrhubhe players (such as Nocingile Mncodana with a group on Lumko tape 85) who tend to stick to the singers' additive patterns - compare the rhythm used by the performers in No. 39 below, where this discussion is continued).

Double Cycle: 2 x 5

(B) UTSIKI: Illustrating the constant melody flow (w indicates whistled tones)

SECTION:	J
SONG NO:	39
SONG TITLE:	uTsiki (uYongona) (as a duet for two imirhubhe bows)
CLASSIFICATION:	The song for carrying off a girl for marriage
CYCLE LENGTH AND DETAILS:	cycle = 8 beat (16 pulse)
METRONOME SPEED:	beat = c. 138 M.M.
TRANSPOSITION:	c. perfect 5th down
MODE:	BA
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Nobonile Mdini and No-iron Maci, Lumko, 29/2/1984 [130]

COMMENT:

The performance which included this version of uTsiki was apparently the first recorded Xhosa instrumental duet. There is no other record (that I have been able to find) of such a duet.

The performance system is as usual, with one bow leading and the other following.[131] The different leader and follower lines are marked respectively (as usual) H and L in the transcription. The same pattern of fundamentals was used throughout by both players, except for the slight variation shown in line 3 L and the slight change in the line called variant of 1 L. Any line is consonant with any other line in the score, so the players could move freely as they chose – the score shows the various melodies in the order in which they appeared. Whistling technique was not used. The score shows the bowing strokes – the rapid change of fundamental in line 3 L was done with a quick touch to the string without altering the bowing stroke.

Regarding techniques of adaptation used in this bow version of the song:

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[130]   This recording is published on Lumko tape No. 87, with other songs performed by the same two as umrhubhe duets.

[131]   Some time and trouble were taken before the performance to tune the two imirhubhe to the same pitch. The first recordings were made with the two not quite in tune, but further adjustments put this right.

Rhythm: the voice (additive) rhythm was retained, as some umrhubhe
            players do when accompanying singers.

Pitch positioning of tones: Once again, higher tones tended to be
            preferred to the lower less audible tones. Lines 3 L and 4 L
            in the score show alternative notes in brackets - usually the
            unbracketed notes (an octave higher) were preferred. These are
            unusually high tones - the 8th harmonic of chord II (tone G)
            and the 10thharmonic of chord I (tone A), and were most clearly
            and skilfully produced. The effect was clearly to divide the
            melody cycle into disjunct phrases, one very high, the other
            low.

            This appears to be going further than just adapting vocal
            lines, to composing new instrumental izicabo within the harmony
            structure. Perhaps the technique also gives insight into the
            method of composing new vocal lines - altering tone positions,
            using harmonically equivalent tones, until overlapping melodies
            appear in new positions within the cycle.

UTSIKI // UYONGONA — The UMRHUBHE duet performance: Nobonile Mdini
No-iron Maci

The transcription shows first the constant UMRHUBHE pattern maintained by both performers,
and then different melody lines as played by leader (H) and follower (L).

UMRHUBHE pattern — both players : fundamentals (solid), available overtones (hollow), bowing strokes.

bowing

Melodies by number, as played by H (leader) or L (follower)

1 H

1 L

2 L

3 H

melody
fundamentals

3 L

bowing

4 L

5 H

variant
of
1 L

6 L

SECTION K

INGOMA YOKUSEBENZA - A WORK SONG - No. 40

This appears to be the only work song sung in Ngqoko, although it was not quite clear whether it was only a song about work, or actually sung while working. Team work songs, sung to facilitate working together and used by other Nguni such as the Zulus [132] are not used in the Lumko area, though individuals often sing while working - usually any song which is liked.

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[132] For example, the Southern Zulu work song We! Majola quoted in Rycroft 1967, pp. 91/2.

SECTION: K
SONG NO.:   40
SONG TITLE: Umzi unqabile OR Ndihlakula ndikofola
CLASSIFICATION: Work song
CYCLE LENGTH AND DETAILS: 16 beat cycle (clap on up-beat)
METRONOME SPEED: beat = c. 144 M.M.
TRANSPOSITION: diminished 5th up
MODE: BA
SCALE: Xhosa hexatonic, with unusual addition of
                                raised degree III (A) (about a quarter-tone
                                up) used by leader
PERFORMANCE DETAILS: Sung by a mixed group (men and women) at
                                Dashe, Ngqoko, 17/11/1985 [133]

TEXT   TRANSLATION
Ho! ndihlakula ndikofola   Oh! I dig and hoe
umzi unqabile   the homestead is precious
kodwa uyaselyenzelwa   but it must be worked for
COMMENT

This song resembles the boys' amagwijo in structure: the song leader calls,
the others respond, so that leader and followers continue with the same text
in parallel. In this song (unlike the amagwijo) leader and followers do not
end together, but the followers then repeat their opening phrase and overlap
with the leader.

There is much inter-locking within the song: the claps are on up-beats, and
followers' tones at times interlock with the leader's.

Like many of the amagwijo, the song uses BA mode and hexatonic scale, which
seems to place it within the family of type-song 11. The use of the raised
degree III (A - raised by about a quarter-tone) by the leader is rare.

Like the amagwijo, there is only one leader part and one follower part, but
the followers sing a full harmony pattern of parallel iintlobo in their
part.

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[133]   On Lumko tape No. 110.

No. 40   UMZI UNQABILE // NDIHLAKULA, NDIKOFOLA   — a work song.

SECTION L

INGOMA YOKUZINGELA - A HUNTING SONG - No. 41

The countryside around Lumko is fairly denuded. When I asked the people whether there were any hunting songs, they laughed and asked what should they hunt? hares (imivundla)?

However, one elderly man remembered this snatch of a hunting song, though it is more like a boy's song perhaps.

SECTION:	L
SONG NO.:	41
SONG TITLE:	Uxam ulele
CLASSIFICATION:	Hunting song
CYCLE LENGTH AND DETAILS:	4 x 3 = 12 beats
METRONOME SPEED:	beat = c. 174 M.M.
TRANSPOSITION:	at pitch
MODE:	VU
SCALE:	Xhosa pentatonic
PERFORMANCE DETAILS:	Sung by an elderly man at Dashe, Ngqoko, 17/11/1985 [134]

TEXT	TRANSLATION
Uxam ulele	The monitor lizard is asleep
ndamgibisel' isagweba	I threw a hunting-stick at it

COMMENT

A snatch of a hunting song, surviving in a community which no longer hunts to any important degree: perhaps it is just a naughty boy's song, perhaps it is a survival of an old song.

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[134]   On Lumko tape No. 110.

No. 41   UXAM ULELE — a snatch of a hunting song.

CLAP

xam   u —   le —   le   n dam—   gi — bi—se l'   i — sa —   gwe —   ba .   U —

SECTION M

LLULABYES - IINGOMA ZOKUTHUTHUZELA UMNTWANA - Nos. 42 and 43

Two lullabyes were discovered in Ngqoko - no doubt many similar songs have been used there for the same purpose. These two are very similar, but with important differences.

SECTION:	M
SONG NO.:	42
SONG TITLE:	Lullaby No. 1: "Unyoko uyokutheza"[135]
CLASSIFICATION:	Lullaby
CYCLE LENGTH AND DETAILS:	8 beat cycle (transcription shows double cycles, to show the canons)
METRONOME SPEED:	beat = c. 170 M.M.
TRANSPOSITION:	diminished 5th up
MODE:	VU
SCALE:	Xhosa pentatonic (with raised degree II (G)- about a quarter-tone up)
PERFORMANCE DETAILS:	Sung by a group at Dashe, Ngqoko, 17/11/1986 [136]

TEXT (apart from vocables)	TRANSLATION
Unyoko uyokutheza	Your mother has gone to gather wood
Khawuhlale mntanam	Please stay quietly, my child
Yiza umntwan' uyalila	come, the child is crying

COMMENT

This is a very simple song, perhaps a typical lullaby of any people. The structure is a constant pattern of canons, with the followers exactly imitating the leader each time. Some also uttered cries of a similar nature to the sung izicabo - "Be quiet, child", "The child is crying", and so on.

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[135]   This title was not used as a title by the singers. It is from an isicabo, used here for convenience to distinguish it from the following song, both of which use vocables as principal texts.

[136]   On Lumko tape No. 110. For the Tracey recording of this song, see Part 1, Chapter 2 VI, (i).

A series of canons is sung (vocalised) by leader (H) & followers (L), while some CABELA.

CANON 1

H

Ho   Ho

CLAP

L

Ho   Ho

CANON 2

H

Ho   Ho

L

Ho   Ho

CANON 3

H

Ho   Ho

L

Ho   Ho

CANON 4

H

Ho   Ho

L

Ho   Ho

CANON 5

H

Ho   Ho

L

Ho   Ho

IZICABO

(H o!)   U— nyok' u—yo-ku-the —   za . . . . . //. . . . Khawu-h la-le m nta—n a —   m . . . .

Yi — z'u — mntwan'u-ya-li —   la . . . . MMM . . . .

SECTION:	M
SONG NO.	43
SONG TITLE:	Lullaby No. 2: "Lala, abanye balele"[137]
CLASSIFICATION:	Lullaby
CYCLE LENGTH AND DETAILS:	12 x 2 = 24 beat cycle (3 phrase, each 8 beats)
METRONOME SPEED:	beat = c. 170 M.M.
TRANSPOSITION:	diminished 5th up
MODE:	VU
SCALE:	Xhosa pentatonic (with raised degree II (G) by about a quarter-tone)
PERFORMANCE DETAILS:	Sung by a group at Dashe, Ngqoko, led by Mrs. Maggie Kape, 17/11/1985 [138]

TEXT	TRANSLATION
Lal'abanye balele	Sleep, the others are asleep
nguwe wedwa osahleliyo	only you remain

COMMENT

This song is very like the previous lullaby (No. 42) with continuous canon (here the cycle extended by repeating the last phrase) and simple melody. However, here some striking dissonances (C-D) occur on main beats, and this song also uses the children's Ur-song found all over the world. [139]

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[137] This title too is taken from the sung text; it is not used as a title by the singers, who just call it a lullaby - "ingoma yokuthuthuzela umntwana".

[138] On Lumko tape No. 110.

[139] See Gardner 1981. The characteristic pattern of the children's Ur-song is the pattern of tones V - III - VI (-V-III): C-A - D - (C - A), occuring in the first phrase of leader and follower lines.

No. 43   INGOMA YOKUTHUTHUZELA UMNTWANA (2) — LULLABY no. 2:   LAL'ABANYE BALELE (Mrs Maggie Kape)

SECTION N

IINGOMA ZAMAGQOBHOKA - SONGS OF THE AMAGQOBHOKA - Nos. 44 to 48

In the early days of Christian preaching among the amaXhosa those who were converted were called the 'pierced ones' - the amaGqobhoka [140], by the amaQaba - the ones adhering to the traditional way of life.

Nowadays people who belong to a church (in Ngqoko) are called by the title of the church: amaZiyoni beong to the various churches who call themselves Zionists [141], amaRoma are Catholics, amaTshetshi are the Anglicans, amaWesile are the Methodists and amaRhabe are the Presbyterians, for example.

Yet there are still a number of people who call themselves amaGqobhoka. These people have perhaps had some schooling, who have been to the big cities and the mines to work, who identify in some way with Christianity; they may or may not belong formally to a church - there are many who belong to the small house-churches of the Zionists . These amaGqobhoka differentiate themselves in some ways from the amaQaba - the traditionalists, even though many traditional practices are adhered to and shared in by the amaGqobhoka. People who belong to mainline churches may or may not either identify with or look down on the amaGqobhoka. [142]

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[140] See Kropf 1915, p. 129.

[141] The Xhosa Zionists are members of 'independent' or 'indigenous' Christian churches (there are other kinds besides the Zionists), whose teaching and practice tend to give to the Holy Spirit (uMoya oyingcwele) the place belonging to the ancestors in traditional religion. Many Xhosa people are both Zionists and also carry out the rituals of traditional religion. Nofinishi Dywili considers herself an iqaba (one who adheres to traditional practices, including ancestor cult) and a Catholic (umRoma).

[142] Hansen 1981, p. 11 ff, discusses the distinction between the 'Red People' (traditionalists) and the abantu basesikolweni (school people). She experienced the musical styles of both groups in various contexts, especially in proximity to each other at a huge wedding (pp. 479 ff). She does not use the word amaGqobhoka in connection with music, as do the people of Ngqoko, who talk about iingoma zamaGqobhoka - songs of the amaGqobhoka - as a way of distinguishing these songs. The amaGqobhoka call themselves abantu basesikolweni as in the title of Song No. 46 in this collection. In a sense, all Christians are amaGqobhoka, but people such as Mrs. Matiso and Tsolwana Mpayipeli who helped with the research for this

Through school, contact with church and urbanisation, the amaGqobhoka have been subjected to outside influences more than the amaQaba. Yet they have retained their traditional roots, and kept free of Western influence, more than the main-line church people, and more than those who have had a comprehensive school education: generally the amaGqobhoka would be literate in Xhosa, but maybe not schooled much further. Many people are still illiterate in Ngqoko, including community leaders such as the headman (uSibonda) and Nofinishi Dywili, the leading musician who has contributed so much to this study.

These outside influences have reached the music of the amaGqobhoka. For example, like the amaQaba their boys and girls also have umtshotsho parties, but some of their songs use a version of the Western diatonic scale, and some of their dance styles have roots far away - ukuteya dance style, for example, mentioned under song 28 above (which is also used by the amaQaba now), and the umbhayizelo songs and dances, brought back from the mines long enough ago to be mentioned in Kropf's dictionary. [143]

One result of church, school and amaGqobhoka influence in Ngqoko seems to be the virtual disappearance of traditional marriage practices called the uduli[144]. People talk about them, but it was not possible to find anyone who knew, for example, the song for the arrival of the bridal party. The general marriage practice now is umtshato, which is in fact the amaGqobhoka rituals of marriage. Umtshato still appears to the legislators of church and state to be a form of traditional marriage, but in fact it is Western-influenced, as may be seen in the music used for it.

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study, who are both Catholics and trained teachers, do not identify with the amaGqobhoka. Neither does Nofinishi Dywili, the music leader and bow player, who considers herself to be both Catholic (umRoma) and traditionalist (iqaba); Nokontoni Manisi, the chief diviner of Ngqoko, also belongs to the Catholic church and attends sometimes. It is also not uncommon for people wearing traditional dress to attend church at the Mission, where prejudice was not encouraged (at least while the Lumko Institute was there (c. 1961 - 1985)).

[143] Kropf 1915, p. 27.

[144] Kropf 1915, p. 87: Kropf refers uduli only to the bridal party, but it seems the term is used in Ngqoko to mean traditional marriage rites in toto.

A number of religious rituals which are thought of by outsiders as being traditional are in fact influenced by Christianity and Western practices, especially through the amaGqobhoka. In addition to marriage, for which umtshato is now used, prayer rituals on the mountain show similar influences: prayers to the high God (still uQamata to some, to others uThixo) - for rain, for forgiveness etc., which use traditional music but also amaculo - hymns.

Several songs of the amaGqobhoka are included in this collection: Nos. 44 to 48 in this section, and also two versions of Ntsikana's hymn - Nos. 58 and 59, which are both versions of the hymn used at umtshato, No. 59 also being used for the mountain rituals. Very closely related to these songs too are those of the following sections O (Zionist songs) and P (hymns). Two of the songs in this section - Nos. 47 and 48 - can also be classified as hymns. As mentioned above, in these songs are seen traditional Xhosa influences, Western influence, and other African influences too.

A number of important amaGqobhoka songs were recorded on Sunday, 17 November 1985, at Isiganga in Ngqoko. The group included about 20 women and 7 men. A version of No. 18, and Nos. 44, 45, 46, 47 and 59 of this collection were performed by them.

SECTION:	N
SONG NO.:	44
SONG TITLE:	Niwabethela ntoni amakhwenkwe amadala?
CLASSIFICATION:	Ingoma yamaGqobhoka
DANCE STYLE:	umbhayizelo, for the umtshotsho wamaGqobhoka
CYCLE LENGTH AND DETAILS:	cycle = 8 beats (x 3 pulse)
METRONOME SPEED:	beat = c. 151 M.M.
TRANSPOSITION:	perfect 5th up
SCALE:	Afro-diatonic (tonic written as "C")
PERFORMANCE DETAILS:	Performed by a group of amaGqobhoka people (about 20 women, 7 men) at isiGanga, Ngqoko, 17/11/1985 [145]

Change of scale:

This song does not use a Xhosa scale, but a version of the Western diatonic scale. However, the intervals are not the Western intervals exactly - there is sometimes a flattening of mediants, submediants and leading tones, an adjustment of the scale to a harmonic thinking which is not Western. The C major scale is used for transcription, but these differences must be understood.

The main harmonic focus is around the tonic and sub-dominant chords, with the triad II (D-F-A) having a sub-dominant function. A dominant chord may be used - often the open fifth G-D, or the open seventh G-D-F. Sometimes the tonic in second inversion may replace the dominant, i.e., the lowest voice part (especially the bass) will drop to the dominant, while the other voices retain tones of the tonic chord (see the transcription - the bass low G at beat 4, pulse 3).

This scale and harmony are used for a multiplicity of religious choruses and similar songs now heard all over Southern Africa. These songs are very much part of Africa today, and are regarded as their own by many

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[145] On Lumko tape No. 110.

African people. Because of their combination
of African techniques and Western scale, they
are here classified as Afro-diatonic.

The techniques of Afro-diatonic cyclic music

Several songs of this type are included in this collection. They are this
song (No. 44) and Nos. 46, 49 and 50. The hymns (amaculo - Nos. 47, 48, 53
and 54) have much in common with the cyclic songs, particularly the scale
and the harmony, and sometimes some rhythm.

(a)   African techniques

(i) Rhythm

People tend to use the rhythm they know best when singing these
songs. In Ngqoko they are sung with typical beat and pulse
system. The Zionists have adopted a rhythm very like that of
the diviner's songs (drumming with a triple pulse, on up-beat
and down-beat). This song, No. 44, shows a typical slow-
step/fast-step pattern in common with umtshotsho songs - see
the clap line in the transcription.

The same songs (as. e.g. are the Zionist songs) sung by an
urban group would be sung with quite a different rhythm, in the
townships usually using a much less developed rhythm.[146]

(ii) Form

This song and the Zionist choruses use cyclic structure, the
leader's cycles being indicated by letter H in the
transcription below, and the followers' cycles indicated by L,
as throughout this study.

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[146]   This has been very apparent in recording Xhosa Zionist
church music in country and city. Eight tapes of Zionist church
music have been published through Lumko Music Department, called
after NERMIC (New Religious Movements and Indigenous Churches - the
data research unit with which Lumko Music Department is co-operating)
(Recordings list Dargie 1985/6).

In addition, formative elements (like the umtshotsho slow and fast step system) may be taken over from traditional practice where suitable.

(iii) Melody

The melody is heavily influenced by speech tone, especially falling sentence tone, as in traditional melody, except where a chorus may take over a non-traditional or non-African tune. But speech tone is very evident in the (often improvised) izicabo.

(iv) Scale and harmony

These were discussed briefly under Change of scale above. The point is that both scale intervals and chords are made to sound sweet to African ears. The resultant chords are indeed sweet, but are often not Western major or minor chords.

(v) Part singing techniques

These techniques have been absorbed into the Afro-diatonic songs:
Iintlobo: - The parallel consonant parts are used, but now harmonic equivalence is based not on the chords of the tonality shift, but on a partial use of the Western chord-function system - with focus on tonic (I = C-E-G), subdominant (IV = F-A-C, and II = D-F-A); and on versions of the dominant to some extent (V = G-D and G-D-F (occasionally G-B-D)), the tonic in second inversion (G-C-E), and also the unresolved dominant triad (G-C-D).

Izicabo: - Aleatory and improvised overlapping parts are used, more in the country than in the cities, where the church SATB system has influenced many.

(b)   Western influence

These include (a form of) the diatonic scale and Western chord-function harmony, as mentioned above, and also a number of hymn and other melodies.   This influence has come through church, school, popular music and jazz, the radio etc.

These Afro-diatonic techniques vary in use from song to song.   The present song, No. 44, is cyclic, uses leader and follower izicabo, uses Western scale and harmony (mutatis mutandis), uses a rhythm suitable for umtshotsho, has much in common with and yet sounds very different from the Zionist choruses (Nos. 49 and 50 below).

Pattern-singing

The principal difference here seems to be that this song is based rather on patterns than on melody.   There is no powerful leading melody, either in the manner of a traditional song like Nontyolo (No. 24) or a Zionist chorus like Lihle izulu (No. 50).   In this - being based on patterns rather than melodic power - it sounds more like part 4 of uNankolonga (No. 22, a song using traditional techniques only) or like the following amaGqobhoka song, No. 45, which uses traditional scale with a similar pattern-building process.

Part of this kind of pattern-building is that the focus tends to be (sometimes far) more on one chord than on the other(s).   In this song (No. 44) the focus is on the tonic (C-E-G), with the other chords almost like passing chords.   In the following song (No. 45) which uses Xhosa pentatonic scale, the focus is on the chord I (F-A-C) with the tones and chord of the upper tonality shift (G and D) having a similar passing-chord feeling.

This type of free pattern-building is not easy to represent forcefully in transcription.   Voices come flying from all directions, the focus of many individual voices being the tone V ("G" in this song, "C" in the next), with cries and all kinds of vocal percussion.

Umbhayizelo techniques

An important type of vocal percussion is used in this song, important because it shares the title of the dance style - uku-bhayizela, also called men's or boys' umngqokolo.   It is a kind of gruff guttural

roaring [147], unpitched and rhythmic (see transcription, bottom line, and also the transcription of No. 28 above, Inxanxadi) (p. 311 B).

During the performance of this song, two senior men demonstrated something associated with umbhayizelo dancing - the attempt to pick up a coin from the ground with the mouth, while dancing, without touching the groud with hands, knees or elbows. Neither succeeded, but it caused great enjoyment to all. The coin (in 1985) was a 1950 Deutschmark.

To return briefly to the amaGqobhoka

Hansen [148] mentions a number of functions of the amaGqobhoka in other areas: in addition to Iingoma zombhaizelo and umtshato songs, she also discusses the Iitimiti beer drinks, the name taken euphemistically from the mission "tea meeting"; and she also discusses school songs (including "Sounds'), church hymns and Zionist songs.

TEXTS (of song No. 44)	TRANSLATION
Ho! halala	Oh! alas ...
Niwabethela nton' amakhwenkw' amadal'?	Why do you hit the big boys?
Uyathakatha uNongquvela	Nongquvela (female name) is bewitching.

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[147]   See Kropf 1915, p. 265: uku-ngqokola;   a number of umbhayizelo songs with this type of gruff "roaring" may be heard on the discs Tracey, H., 1957, TR-59 and -60.

[148]   See Hansen 1981, index, p. iii. However, Hansen does not make a distinction of amaGqobhoka songs.

NIWABETHELA NTONI AMAKHWENKWE AMADALA?

An UMBHAYIZELO dance song of the AMAGQOBHOKA

CLAP
slow
fast

H 1 – H 2: the first pattern of leader cycles

H 1

ma,   yo,   yo,   yo,   he he —   e.   He

H 2

ma yo,   yo,   yo,   ha   la   la.   He

L 1: pattern used by the followers

L 1

. . . .   Ho!   ha — la —   la. . . . .

H 3 – H 4: second leader pattern.

H 3

wa — be —   the— la   nton'   a— ma— khwenkw'   a— ma — dal' ?   Ni—

H 4

ya — tha —   ka —   tha   u —No — ngqu—   ve —   la .   U —

L 2: sung by some followers.

L 2

. . . . we we. . . . .   we . . . .   We. . . . .

H 5 – H 6: Leader patterns beginning the fast clap/step.

H 5

wu   he-wu   he   he. . . . . , he he. . . . . he .   He—

H 6

ya — tha— ka —   tha   u—No — ngqu—ve —   la .   U —

L 3: another follower cycle (male voice)

L 3

ya— phi — la ka —   : nja —   n i ?   : Ho !   u—

UMBHAYIZELO: Boys' and men's UMNGQOKOLO: gruff vocal percussion (usually unpitched)

Breathe: (out)   in   out   in   out   in

SECTION:	N
SONG NO.:	45
SONG TITLE:	Ndonakalelwe nendlu yam
CLASSIFICATION:	Ingoma yamaGqobhoka
DANCE STYLE:	umtshotsho dance, for umtshotsho wamaGqobhoka
CYCLE LENGTH AND DETAILS:	cycle = 8 beats, 2-vs-3 pulse system
METRONOME SPEED:	beat = c. 84 M.M.
TRANSPOSITION:	diminished 5th up
MODE:	VU
SCALE:	Xhosa pentatonic
PERFORMANCE DETAILS:	Performed by group of amaGqobhoka people, about 20 women and 7 men, at Isiganga, Ngqoko, 17/11/1985 [149]

TEXT	TRANSLATION
Ndonakalelwe nendlu yam	I am dissatisfied with my house.

COMMENT

The previous song, No. 44, used a version of the Western diatonic scale. This song uses a pentatonic scale with tonality shift and focus on VU mode.

Yet the two songs have much in common. Both focus more on pattern-singing than on melody singing. The basic melody (written as (D-C-) D - C - A - G-F serves as the basis for patterns, the sung parts falling constantly within the pattern or imitating it, and in imitation of each other. Canon is used, and free imitation, with the use of parallel iintlobo (for example in the tshotsha singing, of which three lines are shown). The text is mostly exclamations, with much use of vocables. The line of text "Ndonakalelwe nendlu yam" occurs a number of times in the song, so it was chosen as a title to identify the song; although it is probably not used as a title by the performers, who identify the song as an umtshotsho song, and recognise which song by the pattern begun by the leader. Different performances would probably be very different in some ways, and yet very similar in others, producing a kind of waving curtain of sound. The focus is primarily on the triad I (F-A-C), with the open 5th II (G-D) being used as a passing chord. As in much Xhosa harmony, the tone VI (D) is apparently regarded as consonant with the triad I (F-A-C), as well as with the chord II.

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[149]   On Lumko music tape No. 110.

This type of pattern-singing has been discussed in the previous song-description (No. 44). It is very reminiscent of the pattern-singing of the Damara [150], although the Damaras use different scales from the Xhosa, in particular two tetratonic scales which could be written as (falling) C - A- F - D and D - B - G - F. Their singing patterns were built out of falling patterns of the scales, in a kind of free-for-all based on a steady clap. [151] The Damaras are not considered of KhoiSan descent, but their language is Nama (a Khoi language).

Also typical of this type of pattern-singing, there were many cries, using exclamations and cabela-type texts.

The special singing style called uku-tshotsha was mentioned above, in the introductory notes to Section G - umtshotsho songs. Mrs. A.N. Matiso of Ngqoko writes about it:

> "Ukutshotsha is not for every boy. It is for those boys with a special voice and special art of doing it. They do this relaxing, girls kneeling and clapping. The ukutshotsha is for red blanket boys and girls."[152]

The performance of No. 45 began with a leader singing the opening line shown in the score, with the slow clap. Among the first to join her was one of the men singing in Tshotsha fashion, the others using normal voice. After

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[150]   I have worked with Damara musicians on three occasions: in Gobabis in 1979 and 1981, and at Okombahe in 1982. Three tapes of their music were produced, including new church music compositions in traditional style, and traditional music (Lumko tapes Nos. 25, 49 and 73). In 1982 at Okombahe I was with Mr. Andrew Tracey of the I.L.A.M., whose comments about the Damara music and its similarity to music of the Lumko district were very valuable in making this assessment.

[151]   This was not the only traditional style-type experienced among the Damaras. Other scale usages occurred at Gobabis, using a hexatonic scale (different from the Xhosa), and some very refined rhythmic usages were performed, including a very rapid divided clap, the clap passing in very rapid sub-pulses around a circle of singers, each clapping once per circuit, while they sang what appeared to be an unconnected rhythm. There were also songs which were melody-based more than pattern-singing.

[152]   Her notes on this song; the "red blanket" people are the amaQaba or "traditionalists" still living in the old way.

about 5 cycles they began the fast clap, by that time the pattern-singing
being nicely under way. The effect (as already described) was of a waving
curtain of sound, mostly focussed on the major triad (F-A-C). Passages of
slow and fast clap alternated throughout, the passages of slow clap
generally being short. The same man Tshotsha-ed for much of the
performance. Much of the text was exclamations and vocables, but women also
cabela-ed texts to the melody patterns. There were cries and whistling
(mouth, not instruments), calls ("Bantu baseNgqoko" - "O people of Ngqoko",
etc.) by the men. After the song stopped, the man who had sung in the
Tshotsha voice demonstrated his part of the song solo.

Tshotsha singing uses a gruff, guttural voice, but different from that used
in Bhayizela singing, as in the previous song, No. 44. In Bhayizela
technique, the throat is distended, and a guttural unpitched vocal
percussion is produced. In Tshotsha technique, melody is sung, as well as
text. The way the man sang Tshotsha resembled the singing style used by one
of the women in performing No. 25, Nondel'ekhaya, a version of umngqokolo,
but gruff melody and text singing, not overtone singing: the line L 11 in
the transcription of No. 25 above.
This song is classified as for umtshotsho wamaGqobhoka, yet it uses
techniques which may all be found in purely traditional style, including
ukutshotsha. These people could all perform pure traditional songs as well
as the amaGqobhoka songs, as shown by their performance of iDindala
recorded among their other songs, and discussed under that song (No. 18
above).

No. 45

NDONAKALELWE NENDLU YAM

featuring TSHOTSHA singing

A song in a very free improvisatorial style, reminiscent of (E.G.) Damara singing.

SLOW CLAP (starting pattern)

Opening line sung by the leader

ma, yo .. .... yo ... Yo o yo, yo u yo, wa wa wa ...

Singing (apparently nearly all free improvisation) focusses on the triad (F–A–C), with tonal shift.

The upper tonality (G–D) plays a very secondary role, mostly as a contrasting tonality.

A Typical Canon within the pattern:

FAST CLAP : begun soon after the start, and then continuous...

CANON using the line chosen for transcription as the title line.

N dona– ka– l e–lwe ne–ndlu yam. N do-na– ka– l e–lwe ne– ndlu yam.

ne— ndlu yam. N do-na– ka –l e–lwe ne— ndlu yam. N do-na –ka–l e–lwe

THE MEN – TSHOTSHA : they sing (pitched) melody, in a deep, gruff voice.

TSHOTSHA: Hu ho, ho ho ho ha ho ...

TSHOTSHA: Hewu ho, a ma ngo ho ho — ngo–na. Hu ho ....

TSHOTSHA: ha-o, n do-na–ka–l e — lwe ne — ndlu.

SECTION:	N
SONG NO.	46
SONG TITLE:	uNoyongona wasesikolweni
CLASSIFICATION:	ingoma yamaGqobhoka
DANCE STYLE:	GAJA: for the Gqobhoka intlombe yabafana, and for the young men's (abafana) dance at umtshato. While this umgajo dance is sung, young men perform the shaking dance - uku-tyityimba.
CYCLE LENGTH AND DETAILS:	8 beat cycle (8 x 2 pulse)
METRONOME SPEED:	beat = c. 106 M.M.
TRANSPOSITION:	semitone down
SCALE:	Afro-diatonic (tonic written as "C")
PERFORMANCE DETAILS:	Performed by group of amaGqobhoka people, about 20 women and 7 men, Ngqoko, 17/11/1985 [153]

TEXT	TRANSLATION
Title: uNoyongona wasesikolweni	Noyongona (name) of the amaGqobhoka [154]
Ho! uyint'okwenzani	Ho! what are you (to be used) for?
Wayinokoza int'webingento	You keep on saying a useless thing

COMMENT

This is another Afro-diatonic song, and another example of pattern-singing, as described in the previous songs Nos. 44 and 45.

The song is for a dance regarded as an import into this area, called uku-gaja. [155] It is for the youngest group of (initiated) men, the abafana. The songs in Section F above, Nos. 22 and 23, are for the intlombe yabafana (young men's dance party) of the traditionalists (amaQaba). This song is

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[153]   On Lumko music tape No. 110.

[154]   In her notes on this song, Mrs. Matiso gives this translation. Literally it means "Noyongona of the people-of-the-school", emphasizing the AmaGqobhoka attitude towards themselves as people who have been schooled (and are therefore a cut above the unschooled).

[155]   Hansen 1981, p. 751 gives uku-gaja as "to dance the muscle-rippling, shaking dance of the Bhaca, Xesibe and Eastern Mpondo".

for the equivalent party of the amaGqobhoka young men, as emphasized by the title of the song (see Text above, and footnote 154). It is also used when the young men dance at the umtshato wedding ceremonies. When they dance they shake their bodies, which is called uku-tyityimba [156], while the young women and girls sing the umgajo song.

Techniques imported from other Nguni peoples

The music of the amaGqobhoka is more open than traditional music to outside influences. This is seen in their use of Western diatonic scale.

The shaking dance - ukugaja or ukutyityimba - is an import from the Bhaca and Xesibe people, Nguni people a long way to the east of the Lumko area, close to the Zulu people (see footnotes 155 and 156). Other imported techniques are uku-bhayizela [157] and uku-teya (the dance style associated with song No. 28 above, a song which also uses uku-bhayizela vocal technique), uku-teya also being a version of the shaking dance, with possible roots traceable to the Mfengu and (like uku-bhayizela) to mine workers on the Rand. [158]

An interesting phenomenon, found in Xhosa township freedom songs, and also in Zionist songs in the Lumko area, is the penetration of some Zulu influence (see song 52 below).

It is perhaps remarkable to what extent the music of the amaQaba traditional people) of the Lumko area has kept free of outside influence, including other Nguni influence. That these influences have been around is shown by the amaGqobhoka songs.

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[156]   Hansen 1981, p. 761 gives uku-tyityimba as "to perform the muscle-rippling shaking dance, synonymous with uku-gaja of the Bhaca and Xesibe".

[157]   Hansen, 1981, p. 749) gives uku-bhayizela as ... "dance performed by 'dressed' Cape Nguni young people" (of the people called amaGqobhoka in Ngqoko): she derives the term from "Bay City" (i.e. Port Elizabeth) music. Kropf 1915, (p. 27), as mentioned in the introductory notes to this section, as early as 1915 attributes the dance and the word to the mines (i.e. the Rand gold mines).

[158]   Hansen 1981, p. 759 gives um-teyo as "Mfengu term for the muscle-rippling dance performed at um-tshotsho dances; also the term used by the Cape Nguni mine workers on the Rand for their version of the dance".

No. 46 UNOYONGONA WASESIKOLWENI (Ingoma yamaGqobhoka)
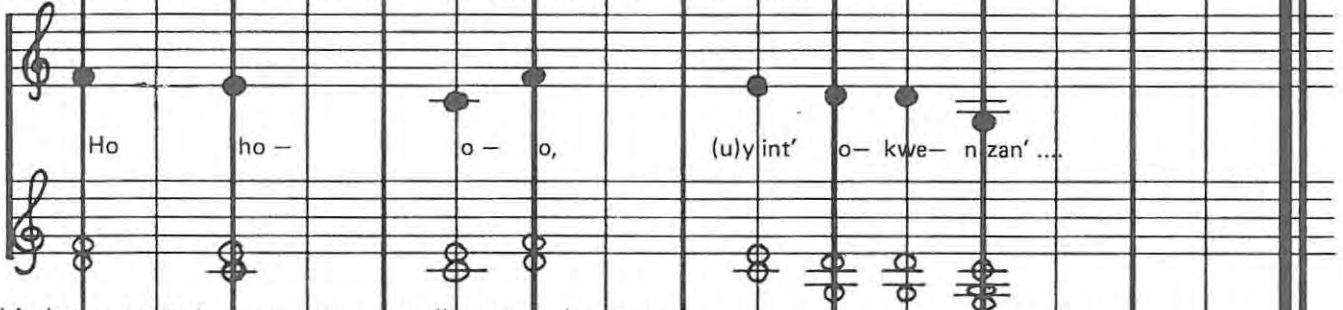
Mode/scale: Afro—Diatonic; "C' = tonic. Women & men (8ve lower) may sing all parts.
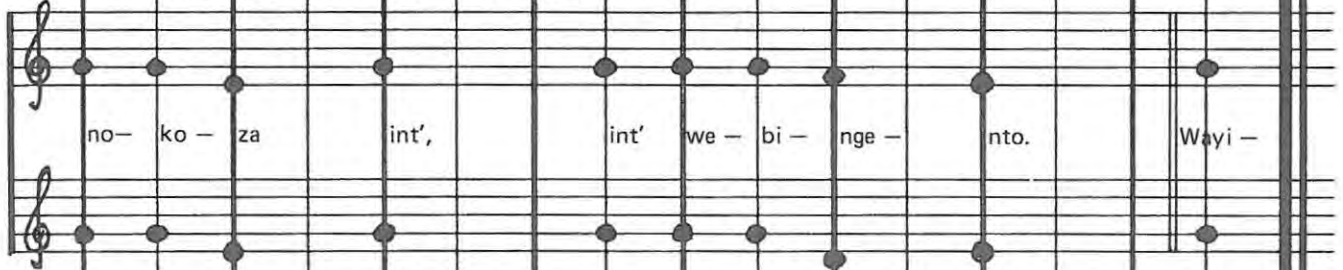
CLAP
a.
b.

Leader(s); iintlobo of the leader line shown as hollow notes in lower stave.
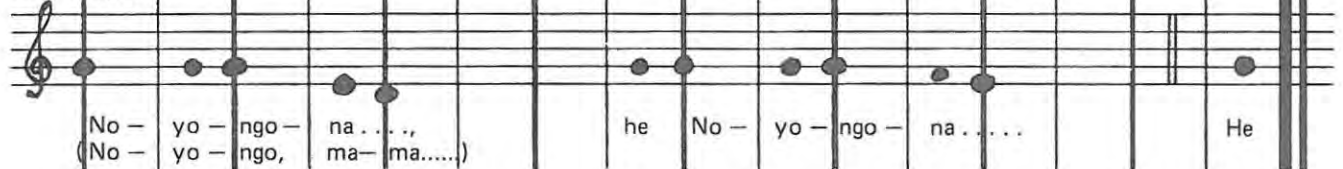
Ho ho — o — o, (u)y int' o— kwe— n zan' ....

Isicabo: same text, upper stave usually women, lower – men.

no— ko — za int', int' we — bi — nge — nto. Wayi —

Title is icabo.

No — yo — ngo — na . . . ., he No — yo — ngo — na . . . . . He
(No — yo — ngo, ma— ma......)

SECTION:	N
SONG NO.:	47 & 48
SONG TITLE:	Two amaGqobhoka songs in verse form:
	47: Phaya ngasemthonjeni
	48: Tshayelani
CLASSIFICATION:	umtshato songs of the AmaGqobhoka
SCALE:	Afro-diatonic
PERFORMANCE DETAILS:	No. 47: Performed by group at Isiganga,
	Ngqoko, 17/11/1985
	No. 48: As sung by Mr. Tsolwana
	Mpayipeli of Ngqoko, 1985 [159]

Apparently the practice of traditional marriage (uduli) is very infrequent in Ngqoko these days. The method of marriage is now the umtshato ceremonies, partly traditional and partly Western-influenced. Of the songs in this collection, Nos. 46 (young men's dance), 58 and 59 (Ntsikana) are used at umtshato as well as for other purposes. These two songs, Nos. 47 and 48, are specifically for umtshato. Both are in verse form. The transcription of No. 47 shows only one verse; the others are given with the texts below.

TEXTS   TRANSLATION

Song 47

Hewu yo, ho mama	Hey! mother
hewu yo! woza khe mama [160]	Hey! come, mother ...
Phaya ngasemthonjeni	There by the spring
ikhon' imvumelwano [161]	there is an agreement (between parties)
Nantsi iloli	Here is the lorry,
Nantsi iloli mama	Here is the lorry, mother (bringing
	people to the wedding)

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[159]   Both of these songs are on Lumko tape No. 110.

[160]   The word woza (come) is Zulu rather than Xhosa, another testimony to outside influence in amaGqobhoka songs. See also song 52 below.

[161]   This text refers directly to marriage.

Song 48

Tshayelani amabala enu	Sweep the grounds around your house
Angen' amaYirha amahle	The beautiful AmaYirha (or amaGcina
(amaGcina etc)	etc) are coming
Ehamba nemikhosi yawo	They are travelling with their chiefs
Ephet' igolide ngesandla	Bringing gold in their hand.

(The "gold in their hand" refers to the bride: the song is sung to welcome the bridal party in umtshato style.)

COMMENT

Song 47:   Phaya ngesemthonjeni is in some ways like an iculo - a hymn, and in others is like a Zionist chorus. It may be used for singing in the pattern-building style discussed above, though in the actual performance there were few parts besides those transcribed, and only of the simplest - singing on one note mostly. There was some variation in the clapping. Perhaps this song is also used for the Gaja dance, like No. 46 above.

Song 48:   Tshayelani is very much like a church hymn. It is of interest because it has taken the place in umtshato of the song for the arrival of the bridal party (Ingoma yokufika koduli) in traditional marriage rites. Plenty of people spoke about Ingoma yokufika koduli, but no-one was found who could sing it.

AMAGQOBHOKA SONGS IN VERSE FORM

No. 47   PHAYA NGASEMTHONJENI

He—wu yo   ho, ma—ma, he—wu yo! wo—za khe ma—ma.

CLAP

(Vocalised)   Hoo....

No. 48   TSHAYELANI   (Tonic written as G)

Tsha-ye—la— n'a-ma- ba — la e — nu , a— ngen' a—ma-Yirh' a— ma—hle,
(a — ma —Gcin' ETC)

e— ha —mba ne-mi-kho — si ya— wo , e— phet' i—go— li —de nge—sa — ndla.

SECTION O

ZIONIST SONGS - IINGOMA ZAMAZIYONI - Nos. 49 to 52

Four Zionist songs are included in this collection. They were recorded in a Zionist house-church in Ngcuka, the village which adjoins and is continuous with Ngqoko. The house-church meets in Ngcuka and in Ngqoko on alternate Sundays.

The style-elements of three of the songs have already been discussed in other contexts above. The fourth, No. 52, will be discussed in more detail than the others.

All the songs use drumming technique very similar to that used by diviners, for example in songs 4 (especially) and 5 above. Body movement and drum break the beats into rapid triple pulses, and the drum beats fall on up- and down-beats, especially when the song is going well. Hence the rapid triple rhythm predominates. When Zionist songs are sung in an urban situation, simpler rhythms tend to be used.

Nos. 49 and 50 are Afro-diatonic in scale usage, No. 51 uses traditional Xhosa hexatonic (bow-) scale. No. 52 on the other hand, shows Zulu influence. [162]

The Zionist songs are useful, with the AmaGqobhoka songs, in showing how outside influences are penetrating the remote Lumko district, and how local musical influence can penetrate a religious (or other) practice brought in from outside.

To sum up briefly: the outside influences evident in the Zionist songs are:

(i) The use of (Afro)-diatonic scale and harmony.

(ii) The use of Christian religious texts from other areas.

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[162] These songs, and other Zionist songs from Tylden, Kirkwood, Guguletu (Cape Town), Grahamstown and Maseru, have been recorded and published on tape by Lumko music department (tapes Dargie 1985/6).

(iii) The use of the drum (also adopted from outside by the diviners - the drum being made like the European bass drum).

(iv) In addition to religious texts from outside, in most cases the Zionist choruses also use melody from outside - whether Xhosa or otherwise.

(v) These songs are all choruses - a form of church music favoured by the Pentecostal churches, but which readily adapts to Xhosa cyclic form.

(vi) The penetration of Zulu musical influence.

The local usages brought into Zionist church music are:

(i) In some songs, the use of hexatonic bow-scale and harmony.

(ii) The use of the pulse system in drumming method.

(iii) The use of parallel parts and overlapping parts (iintlobo and izicabo) in the choruses, more so perhaps than in other areas.

Present for the recording at Ngcuka were about 10 women, 4 men, and some children. Not all sang, but all moved with the songs. At times the whole group would move around in procession inside the hut, at times some of them would run rapidly in circles while the singing was taking place (not running in time to the music). There was body movement and clapping, but no dancing.

The large drum (igubu - the bass-drum type) was played by a woman, and two women played rattles made from pieces of zinc threaded on to wire, which the Zionists call amacangci akhenkcezayo - the term used in the Xhosa Bible to translate the "clashing cymbals" of Psalm 150. These rattles are also called onokroco.

SECTION:	O
SONG NO.:	49
SONG TITLE;	uYona uyabaleka
CLASSIFICATION:	Zionist chorus
CYCLE LENGTH AND DETAILS:	Transcribed as 8 bars of 4/4 time = 32 beats, each beat = triple pulse
METRONOME SPEED:	beat = c. 187 M.M.
TRANSPOSITION:	c. at pitch
SCALE:	Afro-diatonic scale (tonic written as "C")
PERFORMANCE DETAILS:	Performed at Zionist house church meeting led by Rev. J. Magobotiti, Ngcuka, 27/10/1985 [163]
TEXT	TRANSLATION

uYona, ma! uYon'uyabaleka	Jonah (oh mother!) Jonah ran away [164]

Brief comment:

The techniques used in this song have all been discussed before. They are:

(i) Afro-diatonic scale and harmony.

(ii) Drumming based on local rhythm methods.

(iii) Cyclic form, deriving from local methods and the chorus structure.

(iv) The use of parallel parts (iintlobo) and overlapping parts, typical of local technique.

As usual, the leader sings her cycle (line 1) constantly, the rest spread themselves among the other parts. Lines 5 and 6 were both sung by the same man. Men may join in the same lines as the women (at male octave level).

(See also the comments under the following song, No. 50).

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163   On Lumko music department tape NERMIC 1.

164   A number of the Ngcuka Zionist songs referred to Jonah, the prophet who ran away but was forgiven.

SECTION	O
SONG NO.:	50
SONG TITLE:	Lihle iZulu
CLASSIFICATION:	Zionist chorus
CYCLE LENGTH AND DETAILS:	Transcribed as 8 bars 4/4 = 32 beats, each beat = triple pulse.
METRONOME SPEED:	beat = c. 190 M.M.
TRANSPOSITION:	minor 3rd up
SCALE:	Afro-diatonic (tonic written as "C")
PERFORMANCE DETAILS:	Recorded in Zionist house church meeting led by Rev. J. Magobotiti, Ngcuka, 27/10/1985 [165]

TEXT	TRANSLATION
Lihle izulu, ikhaya	Heaven is beautiful, the home of
labangcwele	the saints
Abangcwele baphumla khona	The saints rest there
Halalala	(= Haleluyah?)
Lihle nabangcwele	It is beautiful with the saints.

COMMENT

This song is very similar in style to the previous song, No. 49: Afro-diatonic scale, cyclic chorus in structure, drumming based of the typical triplet dance pulse (as in the diviners' songs), parallel iintlobo; here, however, there is some use of izicabo - for example, the overlapping line 6 [166], which uses a new text thematically based on the main text.

There is some further apparent difference between this song and the previous uYona uyabaleka: the previous song had about it the style of the songs based on pattern-building, with the patterns based on the Western chords (I - IV - I - V) as realised in Afro-diatonic (and in a typical township jazz) pattern. This song, Lihle iZulu, is more melody-based: the melody is based more on the Western style of melody structure (arch form) than on the African style melody building chiefly out of speech-tone, with characteristic falling patterns (used to some extent in uYona uyabaleka).

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[165] On Lumko tape NERMIC 1.

[166] When I used this song in church in Joza, Grahamstown, the Xhosa congregation did not know the part sung in line 6 - it is apparently Rev. Magobotiti's improvisation.

No. 50 Lihle iZulu

SECTION:	O
SONG NO:	51
SONG TITLE:	Uyolingena
CLASSIFICATION:	Zionist chorus
CYCLE LENGTH AND DETAILS:	(8 x 4 =) 32 beats, each 3-pulse
METRONOME SPEED:	beat = c. 186 M.M.
TRANSPOSITION:	Major 3rd up
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Recorded in Zionist house-church meeting, led by Rev. J. Magobotiti, Ngcuka, 27/10/1985.[167]

TEXT	TRANSLATION
Uyolingena, ho halelu(-ya)	You will enter (heaven) o halleluyah!
ngolisebenzela	by working for it[168]

COMMENT

This song has much in common with the previous two, Nos. 49 and 50, except that it uses Xhosa scale and harmony. In typical local style, the voices and drum go together (using the triple pulse), the leader leads constantly with cycle line 2, and the followers either sing together with iintlobo (line 4), or using the overlapping/answering parts (lines 3 and 5).

The song is known in other areas, for example Grahamstown, so it is not a local composition.

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[167] On Lumko tape NERMIC 1.

[168] Some old Catholic theology in the Zionist church!

No. 51 _Uyolingena_

SECTION:	O
SONG NO.:	52
SONG TITLE:	Bakhulule, Zulu-Baba
CLASSIFICATION:	Zionist chorus
CYCLE LENGTH AND DETAILS:	(6 x 4 =) 24 beats, triple pulse
METRONOME SPEED:	beat = c. 190 M.M.
TRANSPOSITION:	minor 3rd down
MODE:	Zulu tonality shift pattern
SCALE:	neo-Zulu hexatonic
PERFORMANCE DETAILS:	Recorded in Zionist house-church meeting led by Rev. J. Magobotiti, Ngcuka, 27/10/85.[169]

TEXT	TRANSLATION
Bakhulule (or sikhulule)	Free them (or free us)
Zulu-Baba	Heaven-Father
Sizongen' eKanana	we will enter Canaan

COMMENT

The word Baba (Father) is a Zulu word - Xhosa is Bawo. This gives an indication that the song has Zulu roots. A similar indication was the use of the word woza in song No. 47 above. A similar phenomenon is observable in the freedom songs (Iingoma zomzabalazo) heard in the Xhosa townships - in Grahamstown, for example - where Zulu (and Sotho) words find their way into otherwise Xhosa songs.[170]

Many of the songs which show evidences of Zulu text (like No. 47) use Afro-diatonic techniques. Zulu-Baba here, however, is different, using what appears to be a version of a neo-Zulu tonality shift: a major triad (F-A-C) shifting to an upper minor triad (G-B flat-D)[171]. Zulu-Baba mostly uses a I

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169   On Lumko tape NERMIC 1.

170   Regarding this kind of cross-pollenation within the Zionist churches, Archbishop Ntshobodi of Joza, Grahamstown, explained to me that more and more people are coming together for religious meetings and rallies from distant areas, and there sharing of songs takes place. He is the local archbishop of the Zion Apostolic Holy Church, his diocese including Lady Frere. Rev. Magobotiti of Ngcuka is a minister of this church (but I am not sure if he acknowledges Archbishop Ntshobodi).

171   This I (major) to II (minor) tonality shift is heard in modern guitar adaptations of Zulu songs, for example, in many of the songs of the group Juluka.

(major triad) to II (open fifth) tonality shift, but occasionally, a B-flat is heard (see line 3 in the score) - a scale-tone foreign to Xhosa music.

In other respects, the song is very similar to the other Zionist choruses in this collection.

No. 52 **BAKHULULE, ZULU-BABA.**

SECTION P

HYMNS - AMACULO - Nos. 53 and 54

In a study such as this, hymns are of slight interest. The methods of hymn-singing seem to be shared in common by many peoples of Southern Africa: Western or Western-style melody, Afro-diatonic scale, parallel harmonisation, some use of overlapping parts - these techniques are shared to a greater or lesser extent by Xhosa, Zulu, Sotho, even Venda and Ovambo and many other Christians in the sub-continent.[172]

However, as certain hymns are used popularly by people of all denominations, including many who live in Ngqoko, Sikhwankqeni and surrounding areas, it seemed necessary to include a sample. Here are two versions of arguably the most popular Xhosa hymn, undoubtedly loved for its text, and sung (using the two melodies given) by Zionists as much as by Catholics.

School songs are also called amaculo; the distinction between ingoma and iculo is principly that amaculo were, and still often are, sung without body movement.

The school and concert songs of the type usually used in the Lumko area are called amaculo if sung standing still, and iisawundi (sounds) if sung with some body movement. Their style characteristics are similar to the Afro-diatonic choruses or hymns as a rule. Tonic-solfa compositions by composers such as B.K. Tyamzashe are also sung in the schools - on two occasions when enquiries were being made about the songs of Ntsikana (Section Q below) people in Ngqoko sang Tyamzashe's composition uNtsikana which they had learned in school.

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172   Examples of church singing in 19 African languages of the sub-continent, including South Africa, Lesotho, Namibia and Swaziland are to be found in the church music tapes Dargie 1977-86 A, published by Lumko Institute and recorded by this author.

SECTION: P

SONG NO.:   53 and 54

SONG TITLE: Masibulele kuYesu - Melody 1 (No. 53) and
                                  Melody 2 (No. 54)

CLASSIFICATION: Iculo - hymn

SCALE: Western diatonic, with some African
                                  alterations (similar to usage in Afro-
                                  diatonic choruses)

PERFORMANCE DETAILS: Transcription is based on many typical
                                  performances, especially in the Catholic and
                                  Zionist Xhosa churches attended by the
                                  transcriber, including Lumko mission.[173]

TEXT(used with both melodies)   TRANSLATION

(i)

Masibulele kuYesu   Let us give thanks to Jesus

ngokuba wasifela   because he died for us

wasenzela izibele   he performed acts of mercy for us

ngokusifela kwakhe   by his death for us

Chorus: Tarhu, Bawo,   Chorus: Have mercy, our Father,

      Yiba nofefe kuthi.   Have compassion on us.

(ii)

Thina bantwana beemfama   We are the children of the blind

oweza kuthi apha   he came here to us

akwakhetha bala lamntu   he did not choose anyone for his colour

wafela zonk' iimfama   he died for all the blind

(Chorus)   (Chorus)

(iii)

Abantsundu nabamhlophe   Black and white people

mababulele kunye   should give thanks together

mabavakalise bonke   let them all proclaim him

baculele iNkosi   and sing to the Lord

(Chorus)   (Chorus)

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173   Versions of this hymn (using both melodies) have been
recorded in Xhosa Zionist churches in Guguletu (Cape Town), Kirkwood,
Grahamstown, and are included in the published recordings in the
Lumko NERMIC tape series (which also includes a recording of the hymn
sung in Sotho in Maseru). The hymn, with melody 2 in sol-fa
notation, is No. 41 in the Xhosa Catholic hymn book Bongan' iNkosi
(Hirmer 1979).

COMMENT

Melody 1 (No. 53) is transcribed with typical parallel harmony, as well as typical overlapping (joining) parts in the bass. Melody 2 (No. 54) is transcribed with an overlapping part introducing the chorus.

These hymns, as with many popular hymns, are sung very differently by different groups. In church with the priest present, Catholics will very often drag the hymn out terribly, and then if they sing it outside of service, sing it with clapping or banging of hymn-books, as also do Methodists and Anglicans. More and more Christians are introducing some rhythm into their singing at services, though of course none more than the Zionists, who sing both versions of Masibulele kuYesu with drums, bells, shakers, rattles, clapping and movement.

The essential elements of hymn structure are the typical phrasing and the use of verses. These elements have been seen to some extent in the umtshato songs, Nos. 47 and 48 above. It is doubtful whether the verse form in the boys' amagwijo (Nos. 34 and 35 especially) owes anything to church hymns, but there are similarities.[174]

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[174]   Many Christians refer to their hymns as amagwijo - songs for fighting the devil. Xhosa nuns now living at Lumko mission refer to the rosary as their igwijo.

Masibulele ku- Ye- su, ngokuba wasi- fe- la, wasenzela i- zi-
(wasife- la)

be- le ngoku-si-fela kwa-khe(Tarhu, Ba-wo) Ta- rhu, Ba- wo,

yiba nofe-fe ku- thi, ta- rhu, Ba- wo, yiba nofefe ku- thi.
(tarhu Ba-wo)

No. 54   MASIBULELE kuYESU (melody 2)

Ma- si- bu-le-le ku- Ye- su, ngoku- ba wa- si- fe- la,
wa- se- nze-la i- zi- be- le, ngoku- si-fe- la kwa-
khe(TarhuBawo)

Ta- rhu, Ba- wo, ta- rhu, Ba- wo, yi-ba no-fe-fe ku- thi(TarhuBawo),
Ta- rhu, Ba- wo, ta- rhu, Ba- wo, yi-ba no-fe-fe ku- thi.

SECTION Q

IINGOMA KANTSIKANA - THE SONGS OF NTSIKANA - Nos. 55 to 62

Ntsikana and his songs have been discussed in the first part of this study. Nobody knows how many songs Ntsikana actually composed for his disciples. In a paper presented at the conference of the Musicological Society of South Africa in 1982 [175] I attempted to demonstrate that all the versions of his hymns which have come down through the Christian church, and through the Bokwes (father and son) are in fact either versions or aspects of one song, and that all the elements found in the versions of the hymns (Nos. 55 and 56 below) are in fact found in traditional performances of the Great Hymn (given by the Bokwes as Nos. 55 (iv) and 56 (iv) below; traditional perform- ances are no's 60, 61 and 62).

Of particular interest to the present study is that there is a dateable song (whether it was a new composition or a re-composition of an old song) which can be placed accurately as beginning at a definite place and time, and which has survived in different ways not only within the Christian churches but also as a traditional song; and most especially that this song reached and has survived in the Lumko district, where it is now performed in a number of different styles, both as an apparently purely traditional song and as an Ingoma yamaGqobhoka. Examining the style characteristics of the different manifestations of Ntsikana's song gives a unique insight into the development processes that have taken place in Xhosa music since the death of Ntsikana in 1821.[176]

The origins of the song called ingoma kaNtsikana can be definitely placed in the Xhosa-Ngqika area within the area now circumscribed by the towns of Alice, Fort Beaufort and Seymour (his grave is about 170 kilometres by road from Ngqoko village) between the years of Ntsikana's conversion and death (c. 1815-1821). The hymn was brought to the missionaries at Tyhume after his death, and the text was transcribed for the first time by the missionary

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[175] Dargie 1982 B.

[176] The most comprehensive study of Ntsikana so far undertaken is the unpublished Ph.D thesis of Janet Hodgson: Ntsikana: History and Symbol; Studies in a Process of Religious Change among Xhosa-speaking People, U.C.T. (Religious Studies Dept.), 1985; Janet Hodgson published an earlier monograph entitled Ntsikana's Great Hymn: a Xhosa expression of Christianity in the early 19th Century Easter Cape, U.C.T. (Centre for African studies), 1980 (Hodgson 1985 and 1980 respectively in the attached Bibliography).

Brownlee, who published it in 1827 [177]at the beginning of the turbulent time in Xhosa history culminating in the last frontier war in 1878, a war which saw Ntsikana's own son, Dukwana, for many years a preacher in the Presbyterian church, die beside his chief Sandile, fighting against the British.[178] One of the frontier wars even left its imprint on Ntsikana's song - see No. 61 below.

Ntsikana's story in brief is as follows:

A member of the peer-group of the future chief Ngqika, and later one of Ngqika's councillors, Ntsikana heard the missionary Dr Van der Kemp preach on his visit to the Xhosa in 1799. No-one was converted at that time, but about 15 years later Ntsikana underwent a conversion experience. He gathered a group of disciples, preached and conducted services for them, and composed songs for them. On his death-bed (1821) he sent his disciples to the new London Missionary Society mission at Tyhume, and they brought his story, his preaching, and his Great Hymn with them.

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[177] Hodgson 1980, p. 14.

[178] The story is told in Hodgson 1983 B and in Hodgson 1985.

SECTION:	Q
SONG NO:	55(i), (ii), (iii) (iv)
SONG TITLE.:	Iingoma kaNtsikana - The Songs of Ntsikana (J.K. Bokwe)
	(i) The Bell; (ii) Life Creator; (iii) Round Hymn; (iv) Great Hymn
CLASSIFICATION:	Ntsikana
SOURCE:	Transcription by Rev. John Knox Bokwe in sol-fa notation[179]
TRANSPOSITION:	minor 3rd down (from Bokwe's transcription)
MODE:	Partly VU
SCALE:	Combination of Xhosa hexatonic and diatonic.
COMMENT	

There is strong reason to regard these "four hymns" as Bokwe's arrangement or re-composition of Ntsikana. The melodies of hymns (i), (ii), (iii) and the first phrase of (iv) are all versions of one melody, the leader part melody of the traditional versions, which appears in all the traditional or partly traditional versions below: Nos. 58, 59, 60, 61 and 62, in all of which the leader (H) lines use some form of this melody. Bokwe's closest approximation to the traditional melody is in the Round Hymn, No. 55(iii), which is the melody used by his son, S. T. Bokwe, for singing the Great Hymn as well (No. 56 (iv)). The melody of the second phrase of J.K. Bokwe's Great Hymn (No. 55(iv)) is based on a follower melody: see No. 58, line L2, and No. 61, line L2 (etc).

J.K. Bokwe attempted to turn a traditional song into a hymn. The result combines elements of the Afro-diatonic iculo with Xhosa scale and tonality shift. His version of the Great Hymn appears to be little used, most church performances using either No. 56 (iv) or No. 57 instead.

TEXT   TRANSLATION[180]

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179   Published in Bokwe 1914.

180   The text and translation are mostly as given by J.K. Bokwe, with some slight corrections and modernisation. In the last line of the Great Hymn "lomzi wakhonana" should probably be "lomzi kaKonwana" - "This home of Konwana", Konwana being Soga, Ntsikana's chief disciple: Hodgson 1980, p. 67.

(i)

Intsimbi kaNtsikana	Ntsikana's bell
Sele! Sele! Ahom, ahom, ahom!	(Sele! & Ahom! : acclamations of reverence).
Sele! Sele! (Yi-)Zani (u)kuv' izwi leNkosi	Sele! Ahom! Come, hear the Word of the Lord.
Ahom, ahom, ahom, ahom, ahom!	Ahom!
Sabelani, sabelani, niyabizwa ezulwini;	Respond, respond, you are called to heaven;
(Yi-)Zani nonke zihlwele ndini kunye nani bantwana.	Come, all you multitudes, all you children.
Ahom x 5	Ahom!
Libiyelwe langqongana Izwe loBawo benu	It has been fenced in and surrounded, this land of your fathers.
Owoliva ngowoli khawula!	He who responds to the call will
Ahom, ahom, ahom!	be blessed. Ahom.
Sele, Sele! Ahom x 3	Sele! Ahom!
Sabelani, sabelani,	Respond, you are called to heaven!
niyabizwa ezulwini(Ahom x5)	Ahom!

(ii)

"Dalibom" (uDalubom)	The Life-Creator
He! Nankok' uDalubom, wases'kolweni[181]	Oh! Behold the Creator of Life He of the school (i.e. mission)
He! Nankok' uDalubom, Os 'bizesihleli.	He who calls us to rise.

He! Nankok' uDalubom, wasinga phezulu.	He has risen up on high.

(iii)

Ingoma engqukuva	The "Round Hymn"
	(Ele le le = Helelele: acclamation of joy).
Ele le le homna, hom, homna; ele le le hom, hom, hom	Helele Homna ...
Latsho eGqorha, hom, homna!	It was proclaimed at Gqorha & Cibini
Cibini leNtonga, hom, hom.	lentonga
Latsho kwaGaga, hom, homna!	It was proclaimed at Gaga and

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181   This use of the term (wasesikolweni = school or mission) recalls its use in the amaGqobhoka song No. 46 (uNoyongona wasesikolweni), in which the amaGqobhoka associate themselves with this change from traditional life.

Nakwa Mankazana, hom hom.   Mankazana

Lafika lathetha, hom, homna; It came to speak ... Helele homna!
ele le le homna, hom hom.

Chorus Ahom, homna, hom, homna!
Hom, homna, hom, hom!

(iv)

Ulo Thixo omkhulu,   He is the Great God, who is in
ngosezulwini;   heaven.

Ungu Wena-wena Khaka   Thou art Thou, Shield of Truth
lenyaniso

Ungu Wena-wena Nqaba   Thou art Thou, Stronghold of
lenyaniso.   truth.

Ungu Wena-wena Hlathi   Thou art Thou, Thicket of truth.
lenyaniso.

Ungu Wena-wen' uhlel'   Thou art Thou Who dwellest in the
enyangwaneni.   highest.

Ulo dal' ubom, wadala   He who created life (below) created
phezulu.   (life) above.

Lo Mdal' owadala wadala   That Creator who created, created
izulu.   .   heaven.

Lo Menzi wenkwenkwezi   This maker of the stars, and the
noZilimela   Pleiades.

Yabinza inkwenkwezi,   A star flashed forth, it was
isixelela.   telling us.

Lo Menzi wemfaman' uzenza   The Maker of the blind, does he not
ngabom?   make them on purpose?

Lathetha ixilongo   The trumpet sounded, it has called
lisibizile.   us.

Ulongqin' izingela   As for his chase, He hunteth for
imiphefumlo.   souls.

Ulohlanganis' imhlamb'   He, who amalgamates flocks rejecting
eyalanayo.   each other.

Ulomkhokeli wasikhokela   He, the Leader, Who has led us.
thina.

Ulengub' inkul' esiyambatha He is the Great Blanket which we
thina.   put on.

Ozandla zakho zinamanxeba   Those hands of Thine, they are
Wena.   wounded.

Onyawo zakho zinamanxeba   Those feet of Thine, they are wounded.
Wena.

Ugazi Lakho limkrolo yini na?	Thy blood, why is it streaming?
Ugazi Lakho liphalalele thina.	Thy blood, it was shed for us.
Le mali enkulu-na siyibizile?	This great price, have we called for it?
Lo mzi wakhona-na siwubuzile?	This home of thine, have we called for it?

No. 55   NTSIKANA'S HYMNS — J. K. Bokwe's Transcriptions

i. Ntsikana's Bell

Se — le! Se — le! A — hom, A — hom, A — hom.

A — hom, A — hom, A — hom, A — hom, A — hom!

ii. "uDalibom"

He! Na — nkok' u — Da — li — bom wa — ses' kol — we — ni.

iii. The "Round Hymn"

E-le- le -le ho—mna, hom, ho—mna, e- le- le- le hom, hom, hom.

Chorus

A— hom, ho—mna, hom, ho—mna. Hom, ho—mna, hom, hom.

iv. Ntsikana's "Great Hymn"

U-lo Tixo omku— lu ngo-se-zu— lwi— ni, U- lo Ti- xo o-mku- lu ngo— se-zu-lwi— ni.

SECTION: Q

SONG NO: 56(i), (ii), (iii), (iv)

SONG TITLE: Iingoma kaNtsikana - Ntsikana's songs (S.T. Bokwe).

(i) The Bell (ii) Life Creator

(iii) Round Hymn (iv) Great Hymn

CLASSIFICATION: Ntsikana

METRONOME SPEED: (i) and (ii) slow and irregular;

(ii) and (iii): crotchet = c. 108 M.M.

TRANSPOSITION: c. whole tone down

MODE: partly VU

SCALE: Xhosa hexatonic plus Western diatonic.

PERFORMANCE DETAILS: Transcribed from performance led by S. T. Bokwe (with Zwelitsha Choral Society), 1957, on Sound of Africa Series disc TR 26A.

The text and translation are the same as in the previous Song No. 55.
This performance is fairly faithful to J.K. Bokwe's transcriptions, except that the melody and part-singing used for the Round Hymn are retained for the Great Hymn. It is J.K. Bokwe's Great Hymn which is the least used of his arrangements, probably because of its lack of rhythmic sense. S.T. Bokwe's rhythm at least flows, and resembles the AmaGqobhoka versions of the hymn, Nos. 58 and 59.

No. 56   NTSIKANA'S HYMNS — Performance by S. Bokwe and choir
I. L.A.M. disc TR 26 A no. 1   368 A
rec. H. Tracey, 1957

i. Ntsikana's Bell

Se — le !   Se — le !   A—hom,   A— hom,   A—hom !
(Yi-) zani (u-)kuv' izwi le —Nko — si ,   A — hom,   A — hom,   A — hom !

(Chorus) A — hom,   A — hom,   A — hom,   A — hom,   A — hom !

ii. uDal'ubom

He !   Na —nkok' u —Dal' u — bom,   wa-sikw' e —li — zwe — ni.   (After 3rd verse repeat Ahom chorus)

iii. The Round Hymn

E — le — le — le   ho — mna,   hom,   ho — mna.
(SOLO)

...... e — Ci — bi — ni   le — Nto — nga,   Hom,   ho — mna.
(SOLO)

iv. Ntsikana's Great Hymn

U—lo—Thi — xo   o — mkhu — lu,   ngo — se — zu — lwi — ni.   U—
(SOLO)

U —ngu— we — na ,   we — na,   khaka   le — nya — ni — so.   U—

SECTION: Q
SONG NO.:   57
SONG TITLE: Ntsikana's <u>Great Hymn</u> — another church
                        version.
CLASSIFICATION: Ntsikana
MODE: VU
SCALE: Xhosa hexatonic, plus lowered degree VII (E-
                        flat).

<u>COMMENT</u>

This version of the hymn is in popular church use[182], perhaps on a par with
No. 56 (iv) above. It has the leader part (the sopranos as a rule) singing
the leader melody with the verses of the text, and the other parts
(especially the bass) singing an overlapping follower part based on the
"<u>Ahom! homna!</u>" chorus.

The text used by the leaders (sopranos) is the text of the <u>Great Hymn</u>, given
under No. 55(iv) above.

No. 57 is undoubtedly closer to the traditional versions of Ntsikana than
are the versions of the Bokwes, because this version uses the leader-
follower structure, and it adheres more closely to the Xhosa hexatonic scale
(with the addition of a 'blues note'!).

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[182]   An arrangement of this version of Ntsikana was sung by
the Soweto (Johannesburg) choir <u>Imilonji</u> at the celebrations for
Archbishop Tutu's enthronement, Goodwood Showgrounds, Cape Town, 7
September 1986.

No. 57 NTSIKANA'S "Great Hymn": another method of Church performance

SECTION:	Q
SONG NO.	58
SONG TITLE:	Ntsikana's Great Hymn – as a "wedding song"
CLASSIFICATION:	Ntsikana
CYCLE LENGTH AND DETAILS:	(4 x 3 =) 12 beats
METRONOME SPEED:	beat = c. 110 M.M.
TRANSPOSITION:	c. at pitch
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Recorded by Hugh Tracey in Peddie district, 1957.[183]

TEXT[184]	TRANSLATION
Inguwena wena ...	It is you, you ...
Ulomgwebi wagweba,	He is the judge who judged,
wagweba ngabom	he judged with purpose
Siyambona umgwebi (etc)	We see the judge (he judged with purpose)
Latheth' ixilongo	The wind instrument has sounded
lisibizela	it has called us
Umenzi wenkwenwezi	The maker of the stars and the
nozilimela	Pleiades
UloThixo omkhulu	He is the great God in heaven
ngosezulwini	
Wena homna, homna ...	You, homna! (= praise word)
Uyanqhina ke uncane	(May mean:) The little one is hunting (OR) The little one is bearing witness
Uzenza ngabom	He acts with purpose
hom! ndizawuhamba[185]	hom! I will go ...
Wena wena likhaka lenyaniso	You, you are the shield of truth
Wena ... unguThix' omkhulu	You ... are the great God

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183   Published as "Ulo Tixo omkulu", as a wedding song, on the disc Tracey, H., 1957, TR-26, song B 1.

184   I am indebted to Mr. Cecil Manona of the I.S.E.R. for expert help in 'deciphering' these texts from the recording.

185   Ndizawuhamba: archaic usage; compare the same usage in Ngqoko, footnotes 34 and 40 (et. al.) above.

Kukhenkceza ixilongo   The (sound of) the wind instrument is resounding [186]

COMMENT

This performance of Ntsikana's song greatly resembles the AmaGqobhoka songs of Ngqoko. It was recorded at a wedding - Hugh Tracey's comments say a wedding of Red Blanket Mfengu people of the Radebe clan at Tuku's location, Peddie District. [187]

The Ngqoko amaGqobhoka also use the hymn at weddings, as mentioned, the umtshato variety of wedding.

Also on the Tracey recording [188] are three umbhayizelo songs performed by (some of?) the same people. As also mentioned above, umbhayizelo songs are more typical of the amaGqobhoka than of the 'Red Blanket' amaQaba in Ngqoko.

For these reasons, and for the close resemblance of this performance to that of No. 59 below, this No. 58 is also classified (for the purposes of this study) as an amaGqobhoka song. Regarding the internal elements in the song:

(i)   It uses Xhosa hexatonic scale and tonality shift.

(ii) It uses cyclic form.

(iii) It uses a variety of the song lines called izicabo in Ngqoko.

(iv) It uses other typically Xhosa elements - cries, vocal percussion, vocal tone.

(v)   The one element which seems to lack a pure Xhosa feel is the rhythm. The rhythm of all the traditional performances in the Lumko district is based on the 8-pulse system. Both this and the Ngqoko amaGqobhoka version are based on a three-beat system, resembling the 3-crotchet patterns of the church versions.

This song is much richer in texts than the Ngqoko amaGqobhoka version. In fact, several of Ntsikana's original texts may be preserved here, which escaped the church versions. However, in other respects, the performances are very similar.

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[186]   Wind instrument: ixilongo may mean a trumpet, flute or reed-type instrument.

[187]   Notes in the Tracey, H., 1973, Vol. 2, p. 49/50.

[188]   Songs B6, 7 and 8 on the disc Tracey, H., 1957, TR-26.

No. 58   NTSIKANA'S HYMN — The "Wedding song" version

I. L. A. M. disc TR 26 B, no. 1
rec. H.Tracey 1957

Clap

Vocal percussion (Gutturally)   Hi !   Hi !   Hi !   Hi !

(H (hlabela) = leader, L (landela) = follower)

H 1

we — (na)   na,   we — na,   he we —   na,   we — na.   I — ngu —
mgwe— bi   wa— gwe— ba,   wa-gwe— ba   nga— bom.   U — lo —
mbo— na   u—mgwe— bi,   wa- gwe— ba   nga-bom.   Si—ya —

H 2

the th'   i — xi — lo — ngo,   Ii — si — bi — ze — la.   La —
nzi   we—nk we—nk we—z i,   no— zi — li — me — la.   U — me —

H 3

Thi — xo   o —mkhu — lu,   ngo— se — zu—lwi — ni.   U — lo —
ho—   mna,   ho— mna,   (ho—   mna,   ho—mna.   We-na
nqhi—   na   ke u—nca   na.........   (ho— m....   ndi zawu—ha — mba.)   U — ya —
ze—   nza   nga— bom.........   (ho— m....   U

L 1

He,   we—na, we— na,   i— kha—kha le— nya— ni— so.
He,   we—na, we — na,   we— na u—ngu-Thix'o—mkhu- lu.

L 2

Ho— mna   ho—mna,   ho— mna   ho— mna.
(We— na,   we— na.....)

L 3

we —   na,   we— na,   he   we—na, we— na.   I —ngu—
the th'   ixi— lo— ngo,   he   i —xi —lo— ngo.   La —

L 4

La—th eth'   i —xi— lo— ngo,   la—the —   tha, la—the — tha.

L 5

na,   we— na,   ho— mna,   ho— mna.   We—
mna,   (Ho— mna)   ho— mna.....   Ho—

L 6

ha .....   ku— khe-nkce—za   i—xi- lo— He,
ngo.

Regarding texts in the "Wedding Song" version:

I am much indebted to Mr Cecil Manona of the I.S.E.R. at Rhodes University for his expert help in trying to establish these and other texts; but sometimes the recording was not clear enough to decipher with certainty. Texts given in the transcription and not by Bokwe include:

Ulomgwebi wagweba, wagweba ngabom: He is the judge who judged with purpose
Uyanqhina ke uncana: MAY MEAN the little one is hunting OR bearing witness
Kukhenkceza ixilongo: The wind instrument (sound) is reverberating

SECTION:	Q
SONG NO.	59
SONG TITLE:	Ntsikana's hymn - as ingoma yamaGqobhoka
CLASSIFICATION:	Ntsikana
DANCE STYLE:	used for umngqungqo wamaGqobhoka
CYCLE LENGTH AND DETAILS:	(4 x 3 =) 12 beats
METRONOME SPEED:	beat = c. 113 M.M.
TRANSPOSITION:	c. minor 3rd up
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Sung by a group of c. 20 women and 7 men at Isiganga, Ngqoko, 17/11/1986[189]

| TEXT	TRANSLATION
He, wena, wena,	He! it is you, you,
iNkosi nguwena Bawo	the Lord is you, our Father
Homna hom bethu	(Homna etc: praise words) friends
kodwa mna ndinguNtsikana	but I am Ntsikana
Yingoma kaNtsikana leyo	This is the song of Ntsikana
Ndikumhlaba kaNtsikane	I am in the land of Ntsikana
He wena Bawo	Oh, it is you our Father
Ndithi ahom	I say 'ahom' ...

COMMENT

The amaGqobhoka people who sang this song said they did not know where the song had come from, except that they had got it from their forefathers. They use it for the umngqungqo dance of the amaGqobhoka, at girls' initiation (called by them intonjane), on the mountain when praying for rain (where umngqungqo is danced as part of the rites), and for ancestor feasts (which they called itheko). At the latter, when the men had 'done everything' (i.e. finished with the slaughtering etc.), the women would go into the house and there sing this song. Typical of umngqungqo songs, it was sung without clapping, but with the dance step clearly audible (as shown in the score, a pulse (= half beat) ahead of the main voice beat.

This song is very similar to the previous song, No. 58, except that it did not show as many izicabo. The followers tended to use a part (lines L1 and L2) somewhat reminiscent of the followers' parts in the songs of type-song

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189   On Lumko tape No. 110.

No. 1 and its family, i.e. a single follower part sung in iintlobo (lines L1 and L2) with some overlapping by individuals (in the score the line L3 and L4, sung by men),.   There was a little maybe, but not much of the pattern-singing used in some other amaGqobhoka songs (such as Nos. 45 and 46); however, there were plenty of rhythmic and other cries.

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No. 59   NTSIKANA'S HYMN   Performance by amaGqobhoka, Ngqoko, 1985
(H (hlabela) = leader, L (landela) = follower(s))

SECTION:	Q
SONG NO.	60
SONG TITLE:	Ntsikana's hymn, sung at Sikhwankqeni as Zidlanza zinamanxeba
CLASSIFICATION:	Ntsikana
CYCLE LENGTH AND DETAILS:	4 x (3+3+2 pulses) = 32 pulses
	If 'beat' = 2 pulses: 16 beat cycle
METRONOME SPEED:	'Beat" (= 2 pulses) = c. 150 M.M.
TRANSPOSITION:	Perfect 4th up
MODE:	VU
SCALE:	Xhosa pentatonic
PERFORMANCE DETAILS:	Sung at Sikhwankqeni by about 6 elderly women, 20/9/1981[190]

TEXT	TRANSLATION
Hom, homna	Praise words
zidlanza zinamanzeba [191]	the hands are wounded
Ho ndiyahamba	Oh! I will go
izandla zinamanxeba	the hands are wounded

COMMENT

It is always possible to identify Ntsikana's hymn by the text, as well as by the music. Other songs may use similar musical elements, but the texts are unique. The women who sang this song did not know of Ntsikana, but reacted when I sang "Hom! homna" in the manner of the Mackay's Nek performance, No. 61 below. They did not know that they were singing a Christian song, about Christ's wounded hands. A little while later while they were singing, another old lady joined in, -cabela-ing "Ndigodl' intongomane" - "I have hidden the peanut".

The women sang sitting on the ground, and clapped, using first the slow clap shown in the score, and then the fast clap. The structure was based on a call-and-response cycle, the leader singing one of the versions of the leader cycle (H1, 2 or 3), and some followers responding with L 1, which overlaps with the leader. One of the followers sang versions of a full cycle - L 2 (a, b or c), and another responded to her with the (overlapping) cycle L3. Yet another began to respond to L1 with cycles L4 and L5. Thus the texture was a kind of triple call-and-response:

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190   On Lumko tapes 43 and 98.

191   Zidlanza: local usage, = izandla, hands.

H̱ (1̱, 2̱, 3̱) - L1̱
          L1̱ - L4̱ & L5̱
L2̱ (a̱, ḇ, c̱) - L3̱

They used only a pentatonic scale, and the additive rhythm shown in the score. This type of additive rhythm (3+3+2) has three emphasised pulses out of the eight. Perhaps the rhythm used in the versions Nos. 58 and 59 (3 equal beats) was derived by 'sophisticating' an original additive pattern.

Until the later arrival began to cabela about the peanut, there were no improvised parts, at least no improvised texts. The principle used in building up the call-and-response structures again seemed to be to 'fill the gaps', creating overlapping parts which responded to others already on the go. Whether these were standard practice in the song or improvised for the occasion was not discovered. At all events, the structure appears to be totally traditional, and yet somewhat different from the main structure types discussed so far. If anything, this performance resembles the type-family of song No. 1, amplified by the further application of call-and-response techniques.

"Zidlanza zinamanxeba" — "The hands are wounded".
The people who sung this version of Ntsikana's song did not know about Ntsikana,
and had no idea that they were singing a Christian hymn. Later (not transcribed)
an old lady arrived and began to cabela 'Ndigodl' intongomane' — 'I have hidden the peanut' ...

SECTION: Q

SONG NO.:   61

SONG TITLE: Ntsikana's hymn - the Mackay's Nek UHADI
                                  version

CLASSIFICATION: Ntsikana

CYCLE LENGTH AND DETAILS: 4 x (3+3+2 pulse) = 32 pulses
                                  If 'beat' = 2 pulses, cycle = 16 pulses

METRONOME SPEED: Beat (= 2 pulses) = c. 178 M.M.

TRANSPOSITION: Major 6th up

MODE: VU

SCALE: Xhosa hexatonic

PERFORMANCE DETAILS: Performed by Nosinothi Dumiso (uhadi) and
                                  Nomawuntini Qadushe, Mackay's Nek Mission, 15
                                  June 1981[192]

TEXT   TRANSLATION

Ahom, hom   (Praise words)

lemfazwe kaMlanjeni   this war of Mlanjeni

zidlanza zinamanxeba   the hands are wounded
                                  (see footnote 191)

likhaka lenyaniso   he is the shield of truth

lemfazwe kaMfuleni[193]   this war of Mlanjeni

lemntwan' incinana   the child is little[194]

ndiyawuhamba (archaic -   I will go
  see footnote 185)

hamba mntanam   go, my child

lentsimbi kaNtsikana   this is the bell of Ntsikana

helele   (expression of joy)

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[192]   Two performances of the song, both on Lumko tapes 43 and 98.

[193]   Mfuleni is the hlonipha or honour name of Mlangeni, both meaning 'at the river'. The hlonipha term must be used by the women of the family, who may not say the name itself.

[194]   Nowuntini explained that, as she was a Catholic, she sang this to remind her of Christmas, the child being Jesus. The line was so like the text "lemvan' encinane" written down by Balfour and Philip in about 1828 as part of the hymn but never published as part of the hymn (Hodgson 1980, pp. 15/16), that I asked Nomawuntini about it. She said that she knew the line about the little lamb (lemvana encinane) but changed it because she is so fond of Christmas ...

COMMENT

The survival of Ntsikana's hymn as an <u>uhadi</u> bow song was unexpected and is perhaps quite remarkable. The survival of two different versions of the song as an <u>uhadi</u> song within a short distance of each other was very remarkable indeed - see No. 62 below. The two versions make a very good comparison with each other.

The retention of the line "this war of Mlanjeni" in the hymn may be very significant. It is possible that refugees after that war (which was in 1850) brought the song with them to the Glen Grey district.[195]
In the late 19th and early 20th centuries, there was a chief near Mackay's Nek village who was called Mlanjeni (no possible connection with the Mlanjeni of the 1850 war), who was involved in some fighting on the side of the British. It is an intriguing possibility that the line in the song referring to Mlanjeni's war has survived because of the memory of the wrong Mlanjeni. The two women who sang the song did not know about the war of 1850, but said that the song had come through the old people, from the war of Mlanjeni. It is the more recent Mlanjeni and his descendants (some of whom are still called by that name) who have caused the <u>hlonipha</u> name <u>Mfuleni</u> to appear in the song (see footnote 193).

In its stylistic elements, this song somewhat resembles the songs of the type-family No. 11, with a constant leader part (there is little variation in the leader lines <u>H</u>1, <u>2</u>, <u>3</u> and <u>4</u>) and the varying <u>izicabo</u> of the follower part. This is the opposite structural plan to that of No. 62 below, where the followers have a constant chorus (as in type-family of song No. 1), and the leader has the varying <u>izicabo</u>. This will be discussed further under No. 62.

In this transcription, each of the leader and follower sentences is made up of two phrases, marked <u>a</u> and <u>b</u>. These phrases are interchangeable from line to line, in the usual aleatory fashion: i.e., the leader may make a new line

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195   Most of the research for this study focussed on the two villages nearest to Lumko mission, Ngqoko and Sikhwankqeni. Mackay's Nek mission and village are only a few kilometres away as the crow flies, but there is a mountain in between - Three Crowns mountain, called uZingxondo (= place of refuge) in Xhosa. <u>Kropf 1915</u>, p. 508, says that this mountain was used as a place of refuge in times of war in former times.

of H_ 1a-plus-H 2b, and so on. There was no pressure on the two singers, apparently, to use the same text, though they did at times, especially when Nomawuntini (the follower, L_) used the same line a few times in succession. The follower lines chiefly seemed to have two basic structures: those whose first phrase rose (to D) (e.g. lines L_ 2, 3 etc.), and those whose first phrase fell (e.g. lines L_ 6, 7, 10, 12 etc.). The consequent phrase (b) was in each case influenced by the first, especially in starting relatively high or low.

SECTION:	Q
SONG NO.	62
SONG TITLE:	Ntsikana's hymn - the Ngqoko UHADI version.
CLASSIFICATION:	Ntsikana
CYCLE LENGTH AND DETAILS:	Cycle = 4 x 4 beats = 16 beats (based on body movement pattern)
METRONOME SPEED:	Beat = c. 183 M.M.
TRANSPOSITION:	c. diminished 5th up.
MODE:	VU
SCALE:	Xhosa hexatonic
PERFORMANCE DETAILS:	Performed by Nowizine Mandumbu (uhadi) and three other women of Ngqoko, at Lumko, December 1983. [196]

TEXT	TRANSLATION
Ma, homna homna ...	Ma = mother! Homna = praise word
likhaka lenyaniso	he is the shield of truth
Wena, wena Ntsikana	you, you Ntsikana [197]
Wena, izandla zinamanxeba	you, your hands are wounded
Wena Thixo omkhulu	you, oh great God
izandla zinamachapaz' egazi	your hands have spots of blood
Ino yo	(vocables)
Wena, Bawo, homna	you, our Father, homna!

COMMENT

Some comment on this song has been made under the previous song, No. 61. As pointed out there, in this version it is the leader who sings many izicabo, and the followers who sing a single chorus (in two iintlobo parallel parts - L1, given on both pages of the score), with the variant follower line (L2) appearing towards the end of the performance, and continuing with L1, not replacing it.

A remarkable aspect of this performance is the rhythm: what appears to be five equal beats on the bow (with just a touch of hesitation on the last

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196   On Lumko tapes Nos. 85 and 98.

197   The wena - you refers to God, the shield of truth etc. But in the song some illogicality often occurs. There is no question of mistaking Ntsikana for uThixo ...

beat) is in fact a variant of the 3+3+2 additive rhythm, as shown by the lay-out in the score. There is no doubt about this, because the singers clearly move in the pattern of four body-movement beats while the uhadi plays an apparent five.[198]

Conclusion, on Ntsikana's hymns

Although in some respects there are differences from the typical song-types involved, the various performances of Ntsikana's hymn are here classified as follows (in terms of style elements):

No. 55 (J.K. Bokwe): iculo, plus some Xhosa elements.

No. 56 (S.T, Bokwe): iculo, plus some Xhosa elements.

No. 57 (Other church version): iculo, but some similarity to neo-
   African chorus.

No. 58 ('wedding song'): ingoma yamaGqobhoka, for umtshato.

No. 59 (Ngqoko amaGqobhoka): ingoma yamaGqobhoka, for umngqungqo.

No. 60 (Sikhwankqeni): Xhosa traditional, elements of type-song 1.

No. 61 (uhadi - Mackay's Nek): some similarities to type-song 11.

No. 62 (uhadi - Ngqoko): some similarities to type-song 1.

These classifications are not intended to be taken to extremes in analysing the songs. But what they do show is that it is possible for one single song to be performed in a multiplicity of ways, and this is demonstrable because, from the text and from the musical material, it is clearly, historically one and the same song.

Perhaps this gives an important insight into how new influences may be absorbed into a traditional musical system - in this case, influence from Nguni, KhoiSan and Western musics.

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[198] This was checked through the use of video recording; part of this performance is on the video tape submitted with this dissertation.

Body rhythm. (see video recording)

Clap

Dance

UHADI BOW (Melody and fundamentals — solid; overtones — hollow)

H 1

.... ho — mna, ho — mna.......   Ma...

lintlobo (parallel parts with same text)

L 1

Ho — mna, ho — mna, li — kha — ka le — nya — ni — so.

H 2

we — na, Ntsi — ka — na.   We — na,

H 3

mna, ho — mna   Ho —

H 4

.... , ho — mna............   Ho — mna.............

H 5

za — ndla zi — na — ma — nxe — ba.   We — na, i —

H 6

Thi — xo o — mkhu — lu.   We — na

H 7

za — ndla zi — na — ma — cha — phaz' e — ga — zi.   We — na, i —

Body rhythm

Clap

Dance

Uhadi melody

H 8

na Ba — wo,   Ho — mna   We —

L 1

Ho — mna, ho — mna,   Ii—kh a—k a le — n ya— n i — s o.

L 2

Ho — mna, y o ....   h o — mna, y o ....
I — no y o . . . . . .   I — no y o . . . . . .

H 9

Ba — wo,   ho — mna.   We —   na

H 10

Ba — wo ,   ho— mna.   We —   n a

Regarding the rhythm used in this performance:

The lay—out of the rhythm lines shows how the apparent five equal bow beats are derived from the basic $(3-3-2=)$ 8 pulse system. This is proved by the video recording, in which some of the singers may be seen to move in a clear 4 beat (each beat = 2 pulses) system.

The follower chorus line (L 1) text and most of the texts are also found in the church—Bokwe collection, except that Ntsikana is named ('Wena Ntsikana '— 'You, Ntsikana'), and also a variant line occurs: 'izandla zinamachaphaz' egazi' — 'The hands have spots of blood ' .

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