

CHILDREN'S MUSIC OF THE SHANGANA-TSONGA

by

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Among the Shangana-Tsonga of the Northern Transvaal and Mozambique (hereafter referred to as the Tsonga), children's music occurs seasonally within a broad range of social contexts, the separate boundaries of which are not always sharply defined. They include winter fireside storytelling, where the audience of children is assigned a recurring stereotyped response, and where the song-within-the-story often possesses magical power which overcomes blocks encountered by the hero. They include children's games played before or after the rainy season when the ground is firm enough, and light subsistence activities where children traditionally help, as with herding the cattle.

Children's music is also heard on those social occasions associated with early life-cycle crises, such as departure for the home of the paternal grandparents, and in enculturative institutions where socialization processes are stressed, such as the boys' *xigubu* drumming school and the girls' *musevetho* prepuberty school copied from the Venda model.

Tsonga children's music is taught, encouraged and supervised by specific kinfolk and by tribal elders in both ascribed and achieved social roles. The oral transmission of Tsonga mythology and legends is largely the responsibility of the *mungarigana* woman elder, who is expected to possess an extensive repertory of ancient folktales, myths, legends, animal stories, monster stories, children's games, and of the much-admired Tsonga proverbs. Other musical responsibilities are shared among the teenage schoolmothers of the prepuberty school, the instructors of the *xigubu* drumming school for boys, the supervising herdsman, and among the extended kin group.

There is a degree of exclusiveness in attendance at the various institutions and social contexts for learning, singing, and playing children's music, and often this is a matter of practicality. Young girls are generally too busy drawing water, gathering firewood, learning to cook, and taking care of infants to attend the *xigubu* drumming school though their attendance is not forbidden. Prior to the harvest (when the cattle are brought in from the hills to graze on the razed mealie patches), boys are



Tsonga boy with *xitende* gourd bow

too distant to participate in certain of the girls' musical activities, for they must travel in search of good grazing. Some of the boys' games – such as riding on the backs of cattle deliberately maddened with wasp-stings – are too rough for girls, plus the fact that tribal taboos keep girls away from cattle at certain times.

The girls' initiation school, *khomba*, must be attended after puberty but before marriage, by girls only. The boys' circumcision school, *murhundzu*, must be attended before marriage. The songs, dances and mimes of both schools are strictly taboo to members of the opposite sex and to pre-initiates of both sexes. Girls have less access to files and hacksaws for making *timbila* thumb-pianos, and for several reasons this remains the province of boys and men. Only girls, however, make the *xipendana* braced thick-handled musical bow. Children of both sexes are enthusiastically enrolled in the chief's rehearsed and uniformed competitive dance-team *rhambela phikezano*. This team travels the territory bringing prestige to its sponsor and partaking generously of the wholesome maize beer and fresh meat which recompense such activities. Competitive dancing is seasonal according to the availability of beer and meat, and to the weather conditions for travelling. All Tsonga music, of whatever sex-and-age group, is paid for in one way or another. Any musical performance possesses recognised social value, and its reward may be immediate nourishment, or accrued status, or both.

Tsonga children's songtexts often contain historical information, cultural references, and genealogies useful for complementing the rather scanty archeological and documentary material pertaining to the Tsonga people and their past. The songwords contain interesting archaisms and foreign words aiding historical linguistic study and revealing past migration patterns.

Comparison of the contour of children's melodies with the contour of the speech-tone of the texts reveals a high level of melodic determinism according to the high-low-falling characteristics of the Bantu language spoken by the Tsonga. Yet even more interesting is the existence of a complex of musical mechanisms freeing the melody from this control, and yielding clues to the otherwise elusive musical creative process.

The melodic intervals, melodic patterns, rhythms and 'harmony' of the Tsonga children's songs are capable of very precise measurement and statistical analysis, providing a means of quantifying what is really a system of cultural values.

The children's songs are a prime enculturative resource, shaping and moulding the beliefs and attitudes of the young along traditional lines, and reflect (in the contents of their songwords) two distinct types of cultural behaviour: i) behaviour which conforms to Tsonga norms, and ii) behaviour which is highly contrary to Tsonga norms, and of a fantastic and compensatory nature alleviating the pressure of real social sanctions.

The thumb-pianos of the boys, the musical bows of the girls, and the small drums and rattles of both groups are used for music which follows strictly the musical ideals of the children's songs. The vocal principles to a large extent dictate the instrumental principles, although there are intriguing exceptions to this. The instruments also mirror the natural environment of the children, who make and replenish the instruments from the bush resources around them, with the addition of wire and metal, which is acquired from trade goods and from the rural stores.

In the daily life and subsistence routine of a typical Tsonga settlement, children's music is not only recreational and diversionary, but it is also an adjunct of ceremony and ritual. Older brothers and sisters sing when the umbilical cord of infant kin detaches, and during the showing to the moon at three months. Children dance when younger offspring reach the time of 'being human', which occurs at one year, and at first walking, and at weaning.

There are children's songs to celebrate the arrival of each month. The months are as follows: *Nhlangula*, arrival of the rains (October), when children help with the hoeing. *Hukuri*, month of the baby chickens, when the evenings get longer and there is time for children's games, in between helping the planting parties. *N'wedzama-hala*, month of the baby antelopes, when children sing that as the antelope foetus learns to jump in the womb, so the human learns right from wrong by mother's example. *Sunguti*, the beginning, when children join the busy weeding parties. *Nyenyenyani*, month of the small birds, when children dance and shake rattles in the newly-planted fields to keep the birds away. It is now rainy and hot, and children's games and dances are feasible only on high level ground. Practice for the girls' *xigombela* dancing begins.

Nyanyankulu, month of the big birds, brings the first green maize cobs, and the boys dance *xifase* in the boys' drumming school. As the nights get shorter and the fires are lit, grandmothers start over again with the large repertory of children's stories and the songs they contain. *Dzivamusoko*, the rainbow at the end of the rain, is the time when the boys march off in hundreds to the *murhundzu* circumcision lodge, where secret musical formulae are learned by rote (circumcision rites occur only every four or five years). *Mudyaxihi*, the reaping of many varieties of fresh produce, signals the arrival of much musical activity as leisure time becomes more abundant. *Khotavuxika*, the clinging of winter, sees the start of the *musevetho* girls' pre-puberty school. *Mawuwani*, when the wind goes *ma-wu-u, ma-wu-u*, sees the start of competitive team-dancing. *Mharwuri*, when the wind goes *mha-rwu, mha-rwu*, sees the return of girls from the *khomba* rites. *Ndzhati*, the line across the path, sees the beginning of many of the seasonal subsistence chores in which children play a helping role.

Tsonga children's music has five main divisions, as follows;

i) *Tinsimu ta mintsheketo*, songs within folktales, also known as *tinsimu ta tingaringeto*, from the customary interpolation 'Garinga!' ii) *Tinsimu tavana to huha*, songs accompanying games. iii) *Tinsimu to goda*, songs of mockery, also known as *tinsimu to solana* (from *ku sola*, to censure or reproach). iv) *Tinsimu ta ku hlaya* (counting songs). v) *Tinsimu ta varisi*, boys' herding songs.

Many children's songs require the audience or chorus to respond in unison with such phrases as 'Guru mantsegele!' or 'Garingani wa garingani!', whose meaning is unknown.¹ *Garingani wa garingani* is a formula used by the northerly Tsonga to introduce a folktale, rather like 'Once upon a time'. It is generally answered with 'Garingani!' In the Eastern Transvaal one more frequently hears 'Garingani wa garinga!' with the response 'Garinga!' In Mozambique the formula is 'Karingana wa karingana!', answered with 'Karingana!'

There are numerous stereotyped responses within children's story-songs and games, such as 'Ha honisa?' answered with 'Honisani!', and 'Ha khoma?' answered

with 'Khomani!' This translates 'Do we ignore?' answered with 'Ignore ye!', and 'Do we catch?' answered with 'Catch ye!' Other typical responses are 'Medungu felemete-e!', and 'Guru mantsengele!', and 'Xi rhwele!' The latter translates 'We carry!'

In the songs there is much use of vocables or nonsense syllables such as *hayi-hayi*, *huwele-huwele*, *yowe-yowe*. Their function will be discussed in connection with anti-speechtone mechanisms, and as melismatic facilitators. Also common in the songs are onomatopoeias such as *mbale-mbale*, *ntlhafu-ntlhafu*, *java-java*, *rheka-rheka*, *mbangambanga*, *kava-kava*, *yiva-yiva*, *tho-tho-tho*, and *ndziko-ndziko*. Such words are descriptive of a specific sound, movement or action. Sometimes they are applied to an animal or bird that makes a type of action, and in the children's song they are set to music which reinforces and complements the thought. There is generally a one-to-one relationship between the onomatopoeic syllables and the notes of the melody, and the setting is usually to repeated eighth-notes, in sequences which transpose up or down, and in a manner which suggests motion. Occasionally decreasing note-values will be used to suggest acceleration. This marriage of onomatopoeia and musical setting facilitates simultaneous mime of the action, permits dynamic stress at regular intervals in the song, and provides a songtext in which the repeated rhythmic vowel sounds are musical in their own right. Frequently, onomatopoeic combinations yield rhythms which typify and epitomize Tsonga musical rhythms. The high-low-falling speechtone of the onomatopoeias predetermines the song's melodic contour, setting a natural rise-and-fall pattern for the words and the tune, which in turn facilitates the selection of further text for ensuing stanzas. Thus, far from limiting musicality, the determinism inherent in speechtone facilitates musicality and yields successive stanzas with compatible contours, and which convey an impression of musical inevitability.



Tsonga children with rattles (left) and drums (right) they have made

There is a complex of Tsonga musical mechanisms which operates in the songs to alleviate and modify the influence of speechtone, such as the permitted cadential drop at musical phrase-endings, overall 'pathogenic' descent which tends to even out the rises, the use of melismatic vocables free of meaning, and the Tsonga system of harmonic equivalence in which substitute tones a 4th/5th higher or lower are permitted. Other modifying mechanisms include the use of vowel elision, terminal-syl-

lable contraction, and terminal-syllable prolongation. Vowel elision permits the singer i) to execute one long tone instead of two short tones, and ii) to fit a long word into a relatively short musical space. Terminal-syllable contraction permits the singer to utilize, on the concluding single tone of his song, an otherwise trochaic (long-short) bisyllabic word. Terminal-syllable prolongation permits the singer to utilize, on the concluding two tones of his song, an otherwise monosyllabic word.

In the songs, 'n' and 'm' are frequently sung as separate syllables bearing a note of their own, such as *m-bi-ta*, *m-pfu-la*. This occurs where musical necessity dictates. Another important modifier of speeche tone control is the clarity and distinction which must be maintained between the call of the song and its response, so that the response will start at a high pitch regardless of the speeche tone. Children learning the songs by rote soon acquire an inner sense of appropriateness. Each performance reinforces assimilation of Tsonga compositional preferences and intuitive recognition of the parameters of musical license.

Tsonga children's songs utilize circular form where the response leads back to the call and often overlaps it, producing polyphony. The common metrical cycles are 8, 12, 16, 24 and 32, and the common handclap grid underlying the metrical cycle will mark every third pulse in triple time, or every fourth pulse in quadruple time. The metrical length of a song is determined by its function. If it is accompanying dance, its length will be such that, given an optimum number of tune-repetitions at a specific tempo, it will bring the revolving circle of dancers back into original position with respect to the group of seated drummers.

In the case of children singing while performing a task, however, the length of the cycle and the rhythm of the song are determined by the nature of the physical action. Often the point of maximum vocal effort coincides with the point of minimum physical effort.

The songs are composed mainly of ascending and descending major 2nds and minor 3rds, arranged in tetrachords (total span of a 4th). There are three possible derivations for the use of the pentatonic scale thus arrived at. i) From progression by 5ths; the tones BEADGCF are each one 5th apart, and any consecutive five of them yield a semitone-less pentatonic scale. ii) By demarcating a mid point in the 4th as found in the natural properties of stretched strings; two disjunct 4ths, each divided into a minor 3rd plus a major 2nd, yield a semitone-less pentatonic scale. iii) By reiterating, higher or lower, a melody consisting of two tones, a semitone-less pentatonic scale can be arrived at. It is probable that the norms of vocal music dictate which instruments shall be selected for cultural use, rather than the properties of instruments influencing the rules of vocal music-making, and it is therefore logical to assume that the scales used possess a long tribal history, are reasonably easy to sing, and suit marriage to the Tsonga language.

Tsonga children's songs may be said to epitomize Tsonga musical preferences, containing as they do the basic rhythmic and melodic understructure of the musical system. Certainly the Tsonga do employ scales other than the descending pentatonic, and numerous songs are even shared with the neighbouring tribal groups. The following eight songs are shared with the Venda to the north: *Namuntlha wa xaxa* (today they are dancing), *Rila rila khomba* (cry cry novice), *Mavala* (color), *Doba dona* (pick up, pick up), *Lunyo lunya* (insolence insolence), *Vamisanda va ta vuya* (the

chief is coming back), *Fela madambi* (snuff that has been bewitched), *Xangula* (prepare her). However, songs borrowed from the Venda are often Tsonga-ized, with 'extra' (i.e. heptatonic) scale-members omitted.

The Tsonga and the Venda live among one another to a large degree. At Samarie, for instance, one side of a broad hill has a Venda school surrounded by Tsonga huts; the other side has a Tsonga school surrounded by Venda huts. The two musical systems remain compartmentalized. Venda use of heptatonic scales in no way implies a 'progression' from an earlier stage of pentatonic use. The musical ranking of groups is dependent upon which characteristics are being measured. For instance, the Dutch settlers lack polyrhythm but possess long song-form.

Tsonga children play a variety of outdoor games, many of which mime animal behaviour or re-enact Tsonga legends. These include Duikers chased by Dogs, Great Alarm, Eaten by the Hyenas, the Pot of Honey, Beetle wake up and others. There are the leg-counting games, and a game in which children must 'run the gauntlet' in an area demarcated by planted sticks.

Ntshengu-ntshengu is a game in which an older girl protects smaller children behind her outstretched arms. Another older girl, the 'hyena', tries to capture the children one by one, singing *Va nga hela hiyo, manani ntshengu-ntshengu, hi timhisi* (Oh they are finished, mother *ntshengu-ntshengu*, by the hyenas). The game is explained thus: in the set of Tsonga divining bones the astragalus of the hyena represents witchcraft because witches eat the flesh of stolen children, and hyenas dig up graves. The theme underlying the game reminds one of the way in which children of the neighbouring Zulu are sometimes disciplined by being told that they will be carried off by the *Isithwalangcenge*, a creature often thought to resemble a hyena. In the game-song *Mee-mee-mee*, the main line of the song is onomatopoeic, representing the cry of a goat. Goats are the most common sacrificial animal of the Tsonga when placating ancestor-spirits.

In the game *Yiva-yiva*, children stand in two opposed lines and sway from foot to foot as a 'thief' pursues one of the children through the lines. The leader of this game offered the following proverb: *Khwiri ra fanela hi nchumu a n'ta yiva n'wana* (the womb is most fortunate when it produces children), and suggested that a woman who does not conceive children may attempt to borrow or steal a child. *Yiva* means both to sway and to steal. In the game *Mbita ya vulombe* (the pot of honey), two opposing lines of children link arms diagonally and toss or swing a small child upon their crossed arms, singing *Ya reka-reka* (quiver). Here an association is drawn between the diagonal crossing of the children's arms and the pattern of a honeycomb.

He xikelewa is a question-and-answer game, rather like a child's introduction to the Tsonga adult pastime of asking riddles. To each repetition of the question 'On what do you dine at home?' the participants must answer with the name of some item of food. As the question changes, the answers become harder. The title line occurs only once. A feature of the game is a chase sequence in which the caller asks *Ha honisa?* and the chorus responds with *Honisani!* There then follow other questions. The word *xikelewa* derives from the English word sickle, the game thus being called Little Harvester. In the game *Xifufununu xi rhwele* (the beetle carries wonderful things), children crawl in pairs on the ground, each carrying a child on the

back. The rider taps on the 'beetle'. This derives from observation of the beetle tenebrionida, which taps on the ground with its abdomen.

In the game *Xinyenyana, ho dlamulani* (bird, hop hop), the children divide into two teams. Those of one team advance one a time hopping. They take a stick and must plant it in their own territory, still hopping. The game imitates the action of birds which hop looking for worms, and then dig them up. In the game *Hamaxuxu mbanga-mbanga mangongori mbale-mbale* (Somebody else's turn) legs are counted. Part of the sung portion asks questions concerning which types of food are eaten. The game and the song have been borrowed from the neighbouring Venda. In this song the children are taught both to count legs and to recite common items of Tsonga diet.

In the game *Makuluku java-java* (Great alarm), an older child takes the part of a wild dog catching young duikers, who stand with hands on hips in a line behind a protecting mother duiker. The 'wild dog' sings 'child, child!' while the small children jump in time to the handclap of the song. Those captured become the property of the wild dog. The theme of this game is similar to that of several other Tsonga games such as *Ntshengu-ntshengu*, *Ke didimo*, and *Yiva-yiva*. Children are valuable but liable to be stolen (die in infancy?).

The games generally consist of a leader directing or leading a group of smaller children; call-and-response style is found consistently. Call-and-response is a strong Tsonga musical norm, it suits the pattern of leadership required in handling small children, it ensures that the children are paying attention for they must answer with the correct response, and it draws any audience into participation. Frequently, the response is cumulative and demands memory and association of ideas. The call is often improvisatory, may lengthen, and permits a degree of verbal and musical thematic development to take place. In many instances the brief, concise call-and-responses of children's games may be seen to constitute a preparation for and introduction to the more complex call-and-response of the vast repertory of Tsonga adult beer-drink songs. The songs' references to past and present local fauna are in some ways didactic, but serve mainly to perpetuate Tsonga mythology and legends. The Tsonga are well-known for their emphasis upon retaining folklore. Being formerly a migrant people who crossed the mountains from Mozambique to escape the turbulence of the Zulu wars, and being settled among 'alien' tribes who on occasion resented intrusion into their homelands, it is probable that emphasis upon retention of the ancient tribal folklore serves an integrating and unifying function in the face of perceived threatening forces.

Tsonga children's songs featuring animals and birds may be divided into two groups, those in which the legendary figures are largely humanized, and those in which they are not to any extent.

i) Largely humanized

N'wa-Mpfungdla na N'wa-Mhunti riha tinyawa ta nga mayo! (Master hare and master duiker, replace my beans!)

N'wa-Mpfungdla, hi ya dla tinyarhi na timhunti na tinghala (Master hare hunting buffaloes, duikers and lions)

Xinengana xa N'wa-Mpfungdla (Little leg of master hare)

A va n'wi voni N'wa-Gwela (They don't see the old buffalo)

Vuthari byi dlaya whe N'wa-Phungubye (Too much cunning will be the undoing of master jackal)

Teka ta wena u funengeta hi mbita Ntengu! (Take your deeds and cover them with a pot, master drongo bird!)

Ha xi vutla mintsenge N'wa-Mangatlwani (We tear out its feathers, this master kite)
Nyenyenyana tilo! (Bird-of-heaven!)

N'wana wa xikavakava! (Master goshawk!)

Ndziko-ndziko xinyenyana, n'wana N'wa-Xinana! (Ogre bird, master frog!)

N'wa-Madlayisani bokota! (Master bulbul the destroyer)

Kanya-kanya N'wa-Rimpfana! (Step step, master chameleon!)

N'wa-Hlarhu! (Master python!)

ii) Relatively little humanized

Ximbutana ahi tlhela hi ngi (Goat, we sleep with hunger)

Hon'wi! Wa kqanganyisa (The hyena howls! You deceive me)

Yiku tluka mbhee (The calf jumps)

I ngwenya yi lo rhumeriwa (The crocodile sent as a curse)

Tindyanghaye ya tindlopfu tile ku Chauke (Men, elephants destroy corn at Chauke's)

Yingwe ya mavala (The leopard has spots)

Ku tlula ka mhala (The jumping of the antelope)

Va teka byalwa va nyika nfene (They offered beer to the baboon)

Xifufununu xi rhwele xi na masingita (The beetle carries miracles on its back)

Xifufununu vuka vuka (Beetle wake up)

Hayi nyoka leyo vimba mlomo (Fear the snake which blocks my mouth)

I nhlampfi baku mabomu (The fish twists like this)

Va ya dya masonja (To go to eat worms)

Lomnya tinjiya mi ta dya exitimeleni (Catch the locusts so we may eat in the train)

Hoza u nga dyiwa nhloko hi majenje (The ants will eat your head)

Mavuluvulu nghondzo yi sukile (Tadpoles, the hammerkop has gone)

Tuva langutani Ma-Changana (Regard the pigeons, Shangaans)

Dlayani xikhova! (Kill the owl!)

Nhongani N'inin'ini makoti dluva-dluva (A fly buzzes, the vultures flutter for meat)

Many of the above song-titles (or initial song-lines) are related to well-known Tsonga proverbs, and represent real beliefs concerning the nature and behaviour of certain animals and birds, i.e. their rather human-like activities such as spying, tale-telling, or making mischief while in the shape of an animal although they may at times be thought of as witches of human provenance (sent by social enemies to cast black magic). The songs are useful clues to both ecological relationships and Tsonga beliefs and values concerning the natural and supernatural world. In one song with the response '*Ngele-ngele!*' the sound is that made by a cracked clay pot when rolled across the ground to test its condition after firing. The song used to be sung at the burial of a young infant (many infants do not survive the first year of life), and it is the custom of the Tsonga to bury the remains in a broken clay pot, possibly because of the 'broken' association.

Songs which occur within children's stories exhibit a set of musical characteristics which differ from those of the game songs, the clapping songs and the dance songs. The range is narrow, they are unaccompanied and monophonic, and the storyteller

changes vocal quality according to which character is supposed to be singing. Rhythm need not be regular, and the delivery is often *sprechstimme*. Many stories fall into one analytical pattern characterized by a six-stage unfolding of the plot: i) there is a lack of something or somebody, ii) the hero must leave, iii) a block occurs which frustrates the hero, iv) hero uses a magical song to overcome the block, v) hero fulfills the lack, and vi) hero returns and there is a reunion.

Interval preference

The following lists interval preference in forty Tsonga children's songs, and is given here for purposes of cross-cultural comparison.

	%
Major 2nd, descending	31
Minor 3rd, descending	20
Major 2nd, ascending	8.5
Major 3rd, descending	8.5
4th, ascending	8
Major 3rd, ascending	5
5th, descending	5
Minor 3rd, ascending	4
4th, descending	3.5
Minor 2nd, descending	2
Major 6th, ascending	1.5
Minor 6th, ascending	1
	100%

In the study of Tsonga children's songs, interpretation of interval counts must be carried out with certain reservations in mind. An apparent descent may be a descent inverted due to vocal range limitations. There may be a non-countable interval between the end of a call and the beginning of a response, or between the end of a complete cycle and its recommencement. Non-countable intervals may result from interpolated polyphonic lines. In a fall-note (downward smear) the interval may be unclear, as may be the departure point from which to count the following interval. While cross-cultural interval counting has its uses, it should be borne in mind that an interval may possess different cultural meanings among a people according to the social situation; it may also mean different things in different cultures (the 4th between alternate xylophone slats in Uganda is obviously different from a Tsonga musical bow 4th derived from the natural series – the former derives from the division of the octave into five equal intervals of 240 cents each, two of these forming a '4th', 480 cents).

Many Tsonga children's songs span a major 6th, from E in the top space of the treble clef to G on the second line, descending in saw-tooth fashion from plateau to plateau, using pentatonic patterns and step-by-step melodic movement, sometimes with one final ascending step to C. Hemiola, syncopation, parallel harmony, overlapping call-and-response, and polyrhythmic implications are common.

In the field, one is particularly impressed with the musical and folkloric memory of Tsonga informants, most of whom can recall and reproduce a wide repertory of children's songs and folktales, even if they have long removed to an urban environment. The explanation for this is that not only do the Tsonga traditionally stress their remarkable folklore heritage, but the songs are originally learned hand-in-hand

with important social processes that bond together the imprint of those songs, and the life experiences that surround them.

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Songs occurring within children's stories

Ex. 1 *N'wa-Mpfundla na N'wa-Mhunti*

(Master hare and Master duiker)

$\text{♩} = 208$

Transposition maj 3rd up

Cycle = 16 ♩

The musical score is written on five staves. The first staff is a short introduction labeled 'sola' with the lyrics 'Va-ce-li va vuab'. The second staff begins the main melody with the lyrics 'va-ce-li va vuab- a ri - ha-ni xi-ko-mu xa nga ma-yo'. The third staff continues with 'xi-ko-mu xa nga ni nga ni-ka hi Nwa-Mhu-nti Nwa-Mhu-nti ma-yo'. The fourth staff has 'Nwa-Mhu-nti Nwa-Mhu-nti a ri-ha ti-nya-wa ta-nga ma-yo'. The fifth staff contains 'ti-nya-wa ta nga ni nga bya-la hi ngu-va y'ha-va ma-yo'. The sixth and final staff concludes with 'hi ngu-va y'ha-va hi dya ma-du-nga fe-le-me-te-'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'most D's sharp' and 'quarter rests are 'extended''. A cycle of 16 measures is indicated at the beginning of the main melody.

Ex. 2 *N'wa-Mpfundla, hi ya dla tinyarhi na timhunti na tinghala* (Master hare, hunting buffaloes, duikers and lions)

♩ = 400 Transposition min 3rd down Cycle = 16 ♩

storyteller

16

hi vula- vula yini va ma-na-ne gu-ru ma- ntse-nge-le

1

response

2

gu-ru ma- ntse-nge-le

Ex.3 *Xinengani xa N'wa-Mpfundla* (Little leg of master hare)

♩ = 154 Transposition 4th down Cycle = 16 ♩

call

xi-

16

ne- nga-ni xa Nwa-mpfu-ndla xi na- ndzi-ha ngo- pfu

clap

16

va chela -vi- ri- vi-ri xa tso- ko- abel' xi

response

3rd time only

2nd time

1st time

Ex. 4 *Hi dya timanga ndzi ri*

(So that we may eat groundnuts)

♩ = 132 Transposition min 2nd up Cycle = 4 ♩

solo

N'wa- na ma- na- na ndzi ri

pfu- la ri- va- ti ndzi ri

hi dya vu- xa- pi ndzi ri optional additional lines

Ex. 5 *A yi vuye yi tata magova*

(Let it fall and fill the gulleys)

♩ = 100

Transposition nil

Cycle = 4 ♩

resp. -ta ma-go- va a yi vu- ye ta- call response

bone whistle

clap

Ex. 6 *Mpfula ya na tho-tho-tho*

(The rain is falling)

♩ = 97

Transposition maj 3rd up

Cycle = 8 ♩

unison chorus Mpfu-la ya na tho-tho- tho ya dya wa- rha-nga tho- tho- tho potential refrain

clap

Ex. 7 An alternative version of the above

♩ = 105

Transposition 4th up

Cycle = 8 ♩

unison chorus Mpfu-la ya na tho-tho-tho h'ta dya wa-timba tho-tho-tho

Ex. 8 *Va vuya va ndzi kombela fole*

(They asked me for tobacco)

$\text{♩} = 166$

Transposition min 2nd down

Cycle = 18 ♩

unison chorus

Ndzi nhla- nge-ni na ntlan' wa ma- ja- a- ha rinw'

bass voice

va vu- ya va ndzi ko- mbe- la fo- le haa!

xi ya ko- ko

ndzi vu-ya ndzi ku fo- le ndzi ha- va haa!

xi ya ko- ko etc

Ex. 9 *A va nga pani hi tinghala*

(There'll be no oxen on account of the lions)

$\text{♩} = 104$

Transposition 4th up

Cycle = 16 ♩

man. falsetto

call

response (8ve basso)

Ndziri-lo-o ndziri- lo hayi van' va va-ntu ndziri- lé ndziri-lo

call

(spoken)

nhla- fu- nhla- fu! ndziri- lo ndziri- lo

response

call

Ex. 10 *Ndziko-ndziko xinyenyana*

(The ndziko-ndziko bird)

♩ = 228

Transposition 4th up

Cycle = 12 ♩

1st time is call, 2nd time is response

Ndzi-ko-ndzi-ko xi-nye-nya-na ndzi-ko-ke o-xi-nye-nyan

Songs accompanying children's games

Ex. 11 *Xifufununu xi rhwele*

(The beetle carries)

♩ = 216

Transposition min 2nd up

Cycle = 8 ♩

call
Xi-fu-fu-nu-nu xi rhwe-le

clap

response

xi na wa-si-nge-ta xi rhwe-le

clap

Ex. 12 A second version of the above

♩ = 215

Transposition min 6th up

Cycle = 10 ♩

solo

Xi rhwe-le xi na wa-si-nge-ta xi rhwe-le

fu-fu-nu-nu xi rhwe-le xi na wa-si-nge-ta xi rhwe-le

Ex. 13 A third version of the above

♩ = 108 Transposition 4th up Cycle = 16 ♪

call response call response

Xi-fufu-nu-nu xi-rhwe-le xi na ma-si-ngi-ta xi-rhwe-le

clap

Ex. 14 *Xifufununu, vuka, vuka!*

(Beetle, wake up!)

♩ = 308 Transposition maj 2nd up Cycle = 8 ♪

solo female voice

N'wana manani ni na ma-kwa-vo ni na ma-kwa-vo. o xi-fu-fu-nu-nu

clap

ni na ma-kwa-vo ni na ma-kwa-vo. o xi-fu-fu-nu-nu

ni na ma-kwa-vo ni na ma-kwa-vo. o xi-fu-fu-nu-nu

ni na ma-kwa-vo ni na ma-kwa-vo. o xi-fu-fu-nu-nu

spoken

wu- ka wu- ka nte- nde!

Ex. 15 *Yiva-yiva-yiva!*

$\text{♩} = 150$ Transposition min 2nd up

(Sway!) Cycle = 26 ♩

call

A

26

yi- va- yi- va- yi- va

response

a- nta yi- va n'va- na

call

clap

26

yi- va- yi- va yi- va

response

a- nta yi- va n'va- na

added part

n'va- na a

kvhi- ri ra ku fa- ne- la hi nchu- mu

a- nta yi- va n'va- na

DC

Ex. 16 *Mbita ya vulombe*

(The pot of honey)

♩ = 146

Transposition maj 2nd up

Cycle = 8 ♩

call response
Mbi-ta ya vu-lo-mbe ya re-ka-re-ka

call response
ho ne-la hi a-pfu-la ya re-ka-re-ka

call response
hi ri xi-be-dle-la ya re-ka-re-ka etc

Ex. 17 *He Xikelewa*

(Hey! Xikelewa)

♩ = 153

Transposition maj 7th up

Cycle = 8 ♩

Opens with He Xikelewa and other spoken lines

call response
Mbi-ta ya vu-lo-mbe ya re-ka-re-ka

Ex. 18 *Makuluku java-java!*

(Great alarm)

♩ = 152

Transposition maj 3rd up

Cycle = 8 ♩

call response call
Vana va nga ha-ma-ku-lu-ku ja-va-ja-va va nga he-la

Children's song of mockery

Ex. 19 *N'wana wa xikavakava*

(Child of the goshawk)

♩ = 158

Transposition maj 7th up

Cycle = 8 ♩

call response call
N'wana wa xi-ka-va-ka-va (xi-dya-xa-la-a-an) in another version

clap

Children's counting song

Ex. 20 *Hamaxuxu mbanga-mbanga mangongori*

(Somebody else's turn)

♩ = 140

Transposition maj 3rd down

Cycle = 32 ♩

Preliminary shout: "Mbale-ebale!"

Unison chorus

The musical score consists of four systems, each with a piano part (treble and bass clef) and a clap part (single line with 'x' marks). The tempo is marked as ♩ = 140 and the cycle length as 32 ♩. The lyrics are written below the piano part.

System 1:
 Piano: Ha - ba xu - xu aba - nga mba - nga ma - ngo - ngo - ri
 Clap: x x x x x x x x

System 2:
 Piano: ma - ngo - ngo - ri ya vo swi ri - le - ka n'vi - na ke
 Clap: x x x x x x x x

System 3:
 Piano: swi ri mi dya yi - ni ke? Swi ri mi dya xa - la - ni ho
 Clap: x x x x x x x x

System 4:
 Piano: ya ya ho ke ho ya ya ho ke
 Clap: x x x x x x x x