THE ZULU BOW SONGS OF PRINCESS MAGOGO

by

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Plate 1. Princess Constance Magogo kaDinuzulu.
Photograph: David Rycroft, 19.12.74

The Mntwana (Princess) Constance Magogo kaDinuzulu has for a great many years been recognised as the greatest living authority on Zulu music, besides being an expert performer without peer. Her vast repertoire of traditional Zulu songs extends back as far as the eighteenth century and she is herself a prolific composer. Her favourite instrument is the large ***ugubhu*** musical bow, used for self-accompanied singing, and she appears to be the last remaining player of this important historic instrument. She also plays the ***umakhweyana*** bow (with divided string) and, for music of a lighter style, the European autoharp. Her singing has a richness and power of expression which is quite unique. Though her most characteristic range is contralto, she can effortlessly change to the high, thin soprano style of a young Zulu girl musing about love, or even sometimes descend to the bottom of the bass clef quite comfortably. Her overall compass appears to be about three octaves. A new LP stereo recording of fourteen self-accompanied songs by this outstanding royal artist has recently been published[1] and the present paper will mainly be concerned with discussing the musical items on this disc. The exposition comprises the following sections: Brief biography; Texts of fourteen of Princess Magogo's songs; The ***ugubhu*** musical bow; Musical structure of the bow songs; Comments on the individual songs; Transcriptions; Appendix (additional titles); Notes and references; Bibliography.

BRIEF BIOGRAPHY

Born at the Usuthu royal homestead at Nongoma in 1900, Princess Constance Magogo kaDinuzulu kaCetshwayo kaMpande kaSenzangakhona is a direct descendent of the Zulu royal lineage. Her father was the late Paramount Chief Dinuzulu

(1868-1913, son of King Cetshwayo, son of Mpande, son of Senzangakhona and brother of Shaka and Dingane). Princess Magogo was the first child born to Silomo (daughter of Ntuzwa, son of Ntlaka, of the Mdlalose clan) principal wife of Dinuzulu, after Dinuzulu's return from banishment on the island of St. Helena after the Anglo-Boer war. Her earliest musical education, so she claims, was at the hands of her grandmothers, the widowed queens of King Cetshwayo, in whose huts she frequently slept as a child, as well as her mother and her mother's co-wives. On one occasion the Princess narrowly escaped death through the jealousy of another of the wives of Dinuzulu. During the Bhambatha rebellion the Princess was sent to live in safety with the Buthelezi clan, where she was cared for by Sonkeshana. When peace returned she went back to her parents. Her mother, Silomo, died soon afterwards and the responsibility fell upon Princess Magogo, at an early age, to look after her two brothers, Solomon Maphumuzana Nkayishana, and Mshiyeni, until such time as they obtained wives of their own. (Solomon later reigned as Paramount Chief from 1916 to 1933, and Mshiyeni served as regent from 1933 to 1945 during the minority of Solomon's heir, Cyprian). Princess Magogo attended Nkonjeni school, at Mahlabathini, where she learned to read and write in Zulu, but did not study English. After her father's death, and the accession of her brother Solomon as Paramount Chief, the royal capital was moved further north and Princess Magogo went to live there also. In 1923, her brother, Paramount Chief Solomon, sent an emissary to the ruling chief of the Buthelezi clan, Chief Mathole, to suggest that a marriage be arranged between him and Princess Magogo. Chief Mathole responded according to strict Zulu etiquette, by giving the messenger a present of snuff, thereby indicating his assent to the proposition. She became his tenth, but principal wife. Marriage cattle, amounting to 118, and a cash dowry of £44, were subscribed by the Buthelezi clan as a whole, and the marriage festivities continued for two weeks. Chief Mathole built for the Princess a new homestead, named kwaPhindangene, on the hills above Mahlabathini. This has remained her home ever since and is now also the home of her first-born son, Chief Ashpenaz Nathan Mangosuthu Gatsha Buthelezi, who is now Chief Executive Councillor of the kwaZulu Government and is widely acclaimed as the most eminent African leader in Southern Africa today. The Princess also has two daughters, Morgina Phikabesho (now married to Dr. Dotwana) and Admara Phokunani (now Mrs. Vilakazi). She is blessed with many grandchildren, to whom she makes a point of passing on treasures from the Zulu and Buthelezi musical heritage.

Brought up as a Christian, and remaining to this day a staunch member of the Anglican Church, Princess Magogo has nevertheless always upheld Zulu tradition and custom and has inspired the Buthelezi clan to do likewise. The Buthelezi were the first of many related clans to be conquered by Shaka, in the early nineteenth century, and incorporated into the powerful Zulu nation. Throughout their subsequent history the Buthelezi have always maintained a specially close relationship to the Zulu royal lineage. Ngqengelele (born c. 1790) served as a personal steward to Shaka. After Shaka's death, Klwana rose to become one of Dingane's war-captains. Thereafter, Mnyamana held the same position under Mpande, and in

Cetshwayo's time became virtual prime minister of the Zulu nation. Succession in the Buthelezi chieftainship passed on through his descendents, Tshanibezwe (d. 1906), and Mathole (late husband of Princess Magogo).

Princess Magogo is no newcomer to the microphone. Dr. Hugh Tracey first recorded her singing in 1939, shortly before the death of her husband. In the early 1950s a number of further recordings were made of her songs, together with a selection of traditional choral songs of the Buthelezi clan, and these were published on two 12" LP discs.[2] Since then, the South African Broadcasting Corporation has also recorded and broadcast a good quantity of her material; the titles of about thirty items are listed under her name in their publication, "The Bantu Composers of Southern Africa", compiled by Yvonne Huskisson (Johannesburg, 1969) followed by details of her personal biography. In the wellknown cinema film, "ZULU" (concerning the historic battle of Rorke's Drift, 1879)[3] the striking authenticity of the traditional music is due to the Princess's expertise as musical consultant. (Her son, Chief Gatsha Buthelezi plays the role of his great-grandfather, King Cetshwayo, in that film.)

The Princess has frequently been consulted by academic researchers, both from South Africa and further afield, on the subject of Zulu music, history, and other cultural matters. Among others, Dr. Henry Weman, organist of Uppsala Cathedral, Sweden, describes visits paid to her in 1956 in his book "African music and the church in Africa".[4]

In 1964, while engaged in linguistic and ethnomusicological research, I had the opportunity of spending several weeks at Mahlabathini, where Princess Magogo, together with Chief Gatsha and Mrs. Buthelezi and their household, were unsparingly generous with their hospitality, patience and cooperation. In the course of many long interviews the Princess sang over 120 songs[5] and provided a great amount of information about Zulu music, its social context, and its history. Chief Buthelezi frequently sang the chorus part, in songs that required it, and was very helpful in clarifying various questions, since the Princess speaks no English and her Zulu is often deeply idiomatic. The Chief also arranged for a party of headmen from the Buthelezi clan to perform a number of choral dance-songs, in which he took the leading part himself, and he later demonstrated the dancing movements so that they could be recorded on film. At my departure I was most kindly presented with two Zulu musical bows, an ***ugubhu*** and an ***umakhweyana***, which had been constructed by Princess Magogo herself, and also a Zulu dancing shield, made by one of the Chief's uncles.[6] Resulting from this research a number of articles have been published, and others still await publication.[7]

Princess Magogo's repertoire

The most important court and ceremonial music with which Princess Magogo is familiar is, of course, principally from the Zulu royal clan; but she is also well versed in that of the Buthelezi clan, into which she married. For many of the less serious items in her repertoire, however, the Princess is unable to state who was the com-

poser or to give clear details of their origin or dating. Even the question of whether an item came from the actual Zulu clan or from a neighbouring one (within the Zulu nation) is often uncertain. This is partly due to the fact that marriage, among the Zulu, is polygynous and exogamous. Princess Magogo's grandmothers, in addition to her 'mothers' (her uterine mother and her mother's co-wives, who numbered about sixty) were all, of necessity, from clans *other than* the Zulu royal lineage, since members of the same clan may never intermarry. Consequently, she was subjected, from her earliest childhood, to music from a wide and often obscure variety of sources, although in all cases it was only from different clans within the Zulu nation.

Besides some obscurity regarding sources, there are also obscurities in some of the song-texts. During the process of transcribing the texts of the songs presented in the present article, with the help of several competent Zulu-speaking assistants, a number of words and placenames remained untraceable despite a great amount of research. Finally, it proved essential to make another personal approach to the Princess, in order to obtain clarification directly from her in these matters (besides pursuing certain other musical queries). Mr. Douglas Mzolo, Lecturer in Zulu at the University of Natal, Durban, kindly drove me up to Mahlabathini in December, 1974 for a brief visit. On learning the purpose of our quest, the Princess remarked, with a smile: 'You are lucky I'm still alive or you would *never* have found the answers!' She was able to enlighten us on most of our queries.

TEXTS OF PRINCESS MAGOGO'S SONGS

Fourteen songs, recorded by Dr. Hugh Tracey, have been issued on a stereo LP disc as No. 37 of the 'Music of Africa' series, Gallo SGALP 1678. Transcribed texts of these songs are presented below, together with English translations and annotation.[8] For those who are not familiar with the Zulu language, the main spelling rules may be briefly summarised as follows: Vowels are 'pure', as in Italian. Letters ***c***, ***q*** and ***x*** represent 'click consonants' (dental, palato-alveolar, and lateral, respectively); ***ph***, ***th*** and ***kh*** are as English ***p***, ***t*** and ***k*** (with aspiration); ***p***, ***t*** and ***k*** are ejective (but ***k***, in affixes, is voiced, rather like ***g***); ***hl*** is a voiceless lateral fricative (like Welsh double-***L***) and ***dl*** is its voiced counterpart; in ***ng*** the ***g*** is sounded (as in 'finger'). Zulu is a 'tone language', in that variation in relative pitch often causes change of meaning. This is not usually indicated orthographically. In addition, all voiced spirants and stops (except ***b***) are 'tone-lowering', causing lower pitch on the ensuing vowel, and this interacts with the speech-tone system. These pitch features, inherent in the text, exert an influence on vocal melody, as will be discussed in a later section.

In the Zulu texts of the songs given below, letters shown within brackets were elided in the sung version. Where a chorus part has been indicated at the bottom of a song, the text, usually consisting of just a single line, has been printed once only but should be understood as being constantly repeated, in overlapping antiphonal relation to the leading part, throughout the song.

A.1 ***Uyephi na?*** (Where has he gone?)

This is a traditional lullaby (but the mother may have had more worries on her mind than just a sleepless baby, perhaps). In the recorded performance, lines 1, 6, 8, 9 and 16 were each sung twice.

Okabani na lowomntwana?	Whose is that baby?
Ngowalendod(a) eMacebecebana[9]	It is [the baby] of that man who talks such a lot.[9]
Ib(e) iyabon(e) ithi kuyaphothulwa;[10]	Whenever he sees [household activities] he thinks food is coming;[10]
Phuma mntanam(i) (u) bonise phandl(e)![11]	Go out, my child, and show the outside![11]
5 *Okabani na lowomntwana?*	5 Whose is that baby?
Umkadad(e) uyephi na?	Our sister's husband, where has he gone?
Engasaqonywa-nj(e) uyephi na?[12]	Since he's courting no longer, where has he gone?[12]
Engenantombi-nj(e) uyephi na?	Having no girl, where has he gone?
Umkadad(e) uyephi na?	Our sister's husband, where has he gone?
10 *Engasaqonywa-nj(e) uyephi na?*[13]	10 Since he's courting no longer, where has he gone?[13]
Engakaganwa-nj(e) uyephi na?	Being not yet married, where has he gone?
Uyotheza yini na?	Has he gone to gather firewood?
Uyogawul(a)? uyephi na?	Has he gone to fell trees? Where has he gone?
Engasaqonywa-nj(e) uyephi na?	Since he's courting no longer, where has he gone?
15 *Engenantombi-nj(e) uyephi na?*	15 Having no girlfriend, where has he gone?
Wen' usemsamo, wen' usemnyango![14]	You at the back of the hut, you by the doorway![14]
INHLAZA[15]	CHORUS[15]
Wo, ho, kasaz(i)!	Oh, we do not know!

Princess Magogo learned this song in her youth but she does not know who composed it. She considers it to be quite old, and to have originated from the Zulu clan. It is classified as an ***umlolozelo*** or 'children's song'. This general category includes, besides lullabies like the present example which are sung to children by adults, also nursery jingles sung by children themselves. Although some Zulu lullabies have soothing words, addressed to the baby, there are many, like this one, in which the mother (or aunt) seems to be expressing her private thoughts rather than consoling the child.

The text of this song closely resembles one which has been documented by A.T. Bryant (1949, p. 555) and which he claims was sung by a bride and her bridesmaids as an '***isimekezo*** hymn', on the second day of the marriage ceremony. Princess Magogo considers that its use in such circumstances would be very unlikely, however. She says it is specifically a song for lulling a baby to sleep on an occasion when the father is away. ***Isimekezo*** songs are generally of a sorrowful character, lamenting the bride's estrangement from her family home and making mention of her father and other close relatives from whom she has been parted. Bryant's text does not conform in this respect. Nevertheless, he writes as follows:

> That night Nomona [the bride] remained and slept with the bridesmaids; and their prayer before they slept, was the clapping song *(ukunqukuza)*, running with double choir as follows:
>
> 1. *Umkadade uye ngaphi na?* (What has become of our sister's husband?)
> 2. *Wo! kasazi* (Oh! we do not know)
> 1. *Uyogawula; uyephi na?* (He has gone to cut wood. But where?)
> 2. *Wo! kasazi* (Oh! we do not know)
> 1. *Uyekupheka; uye ngaphi na?* (He has gone away to cook; but whereabouts?)
> 2. *Engesipheki nje, uyephi na?* (And he not a cook, where has he gone?)
> 1. *Wo! kasazi* (Oh! we do not know)
>
> And so, with this and other *isimekezo* hymns, they went to sleep.

A.2 ***Helele! Yiliphi leliyana?*** (Hurrah! Which is that [regiment] over yonder?)

This is a girls' song, of anonymous origin, ostensibly expressing admiration for the soldiers of the king. The date of its composition is uncertain. Since it contains references to some of the regiments of Mpande's and Cetshwayo's time, one's first conclusion would be that it dated from

the 1870s or 1880s. However, there is also mention of several of Shaka's regiments, and Princess Magogo is of the opinion that the song originally dates from Shaka's time (1816-28) and that the later references were inserted subsequently. The placenames mentioned in the song also reflect a wide timespan. Besides references to Mpande's and Cetshwayo's capitals, there is also nostalgic mention of esiKlebheni, which was the principal seat of Senzangakhona, father of Shaka, Dingane and Mpande, who died in 1816. Chief Gatsha Buthelezi offered the following comments: 'This song was usually sung by girls, remembering their boy-friends in the regiments. It appears to be praising the army, but really the girls were pining away because their boy-friends were away. The repeated sound *"zhi"* in the chorus indicates the marching of the soldiers, and there are accompanying actions.'

HELELE![16]	HURRAH![16]
Yiliphi leliyana?[17]	Which is that [regiment] yonder?[17]
Zindlov(u) ezikwaDenge![18]	It is the elephants of Denge![18]
Namp(a) abeza nozalo![19]	Here are those who come with their brothers![19]
Sebeza noludlul(a) olunye!	Now they come with those who surpass the others!
Ng(i)khumbule kithi kwaNodwengu![20]	I yearn for our home, Nodwengu![20]
Mina ng(i)khumbule kithi kwaNodwengu!	As for me, I yearn for our home, Nodwengu!
Sebemhlophe imbangayiya![21]	Now they are white, the ostrich plumes![21]
Sebefak(e) im(i) nyakany(a) engaminye![22]	Now they have put on feather head-dress, all of one kind![22]
Bafake izala zikamakholwase, wee![23]	They are wearing the head-plumes of a flamingo, oh![23]
Bafake izala ngezamafefe, wee![24]	They are wearing head-plumes, ones from blue jays, oh![24]
Yek(a) esangweni kwaNodwengu!	O for the gateway of Nodwengu!
Yek(a) esangweni kwaHidiza![25]	O for the gateway of Hidiza![25]
Wasishaya savutha, wee![26]	You whipped us up till we blazed, oh![26]
Kwaze kwasuk(a) amalwabhu![27]	Until blank cartridges went off![27]
Uth(i) ubabonil(e) oNobhongo?[28]	Did you see the Nobhongo regiment?[28]
Uth(i) uyibonil(e) iNdluyengwe?[29]	Did you see the Ndluyengwe regiment?[29]
Wasishaya savutha, wee!	You whipped us up till we blazed, oh!
Kwaze kwasuk(a) amalwabhu!	Until blank cartridges went off!
Yeka kith(i) esiKlebheni![30]	O for our home, esiKlebheni![30]
Yeka kith(i) esiKlebheni!	O for our home, esiKlebheni!
Yibaphi labayana?	Which are those yonder?
(Y)iNhlaba-kayikhuhli![31]	It is the Nhlaba-kayikhuhli regiment![31]
IMVUMO:[32]	CHORUS:[32]
Zh(i); izh, izh; zh; zh, zh![33]	Zh(i); izh, izh; zh; zh, zh![33]

The magnificence and splendour of the various Zulu regiments, in their heyday, often tends to be forgotten nowadays.[34] Considerable importance was placed on their attire and accoutrements, and different regiments prided themselves on their distinctiveness. Writing of King Cetshwayo's reign (1872-84) R.C. Samuelson reports that 'the Zulu regiments made a very fine and thrilling show when they were assembled and manoeuvring in their festal attire; every member of a regiment was as proud as he could be of his regiment, and was most strictly kept to the mark with regard to his movements, his weapons and his attire . . . The shields of each regiment had a special colour of their own, but were of the same size.'[35] It seems that, generally speaking, the older, more mature warriors had white, or mainly white shields, while those of the young unmarried men were predominantly black.[36]

Regarding festal attire, Samuelson (loc. cit.) states that ***umashoba, izingeqe, amabheqe*** and ***umqhele*** were worn in common by all the regiments. ***Amashoba*** were white ox-tails, some hung by a thong round the neck to hang down the back; some fixed below the knees to hang down towards the ankles. Those tied by thongs around the wrists were named ***izingeqe. Amabheqe*** were flaps of skin, either from the leopard or the ***insimango*** (large blue monkey) or the ***umthini*** (otter), worn by sewing them onto a strip of leather, which is fixed round the head from the front and tied up at the back so as to lap over the ***amashoba*** which hang from the neck down the back. The ***umqele*** was made from a strip of leopard or otter skin, sewn over the bloom of a bullrush, or dry manure, with

tassels left at the end and tied round the head and knotted at the back with thongs sewn onto the ends of the main strip, in such a manner as to leave the tassels hanging gracefully.

With royal permission, unmarried regiments also wore the ***umnyakanya***, a bunch of feathers from the ***isakabuli*** (black-tailed finch), made to stand erect on the head; while married regiments wore plumes of the ***indwa*** (Bell crane) and ***imibhongo yentshe*** or ***imbangayiya*** (white or grey ostrich feathers) attached to the sides of the head. Plumes of the ***igwalagwala*** (lourie) were mostly the perquisites of Kings and princes (as they still are today among the Swazi). ***Amagubela*** (waving feathers) of the ***ifefe*** (blue jay) were fixed to the side of the head, by some regiments.

Samuelson notes further that the uThulwana regiment (formed by Mpande) 'was the best dressed, as it contained the princes and nobility of Zululand'. King Cetshwayo himself belonged to this regiment. 'When a Zulu warrior is fully attired in his festal vestments he is almost invisible, so far as his bodily self is concerned. Should a member of a regiment be found not properly attired he would be asked by his comrades, "where do you come from?" and be set on and thrashed with light sticks and sent home in disgrace.'

Additional lines found in other versions:[37]

A1	*Uth(i) uzibonil(e) izinsizwa?*	Say, did you see the young men?
	Uth(i) uzibonil(e) ezibuthanayo?	Say, did you see those called up to serve?
	Uyibonil(e) iMthuyisazwe?[38]	Did you see the Mthulisazwe regiment?[38]
	Uth(i) uwabonil(e) amabuth(o) eNkosi!	Say, did you see the King's regiments?
A5	*Yek(a) eziweweni zoLundi!*[39]	Oh for the steep slopes of Ulundi![39]
	Yizala zegwalagwala,[40] *wee!*	They are head-plumes of the red-winged loury,[40] Oh!

The order in which the lines occur, in this song, appears to vary considerably in different performances. (We have studied four different versions, all sung by Princess Magogo, on different occasions). This variability is of course very common in ***izibongo*** praise poetry also, and it should be borne in mind that no single performance can be designated as ***the*** only true and correct one. To illustrate the extent of variability, a version of this song, recorded about 1962, which is in the Archives of the SABC, Durban, has the following sequence. (Line numbers are those of the above text; numbers preceded by 'A' are those listed as 'additional lines'; bracketed numbers imply slight variation of text): 1, 22, A1, A2, A3, 15, 16, A2, 5, A5, (19), 1, 2, A2, A3, 7, (8), (9), (10), A6. (Another, rather short version of the song is recorded on Rycroft, 1959, side B, band 2).

A.3 *Umuntu ehlobile* (A well-dressed person)

This is a traditional young people's song from the Zulu clan, implying that 'girls are not to be impressed by fine clothes alone; however well-dressed a man may be, we can still disappoint her, can't we!' The actual words are rather obscure, in themselves. Princess Magogo explained the gist of the text as implying that a young suitor can never be sure that he will win approval, and if he is rejected he usually blames some detail of his attire; for instance, his head decoration may have looked like a rib (lines 3-5) and seemed ridiculous to the girl he was courting.[41] The Princess states that she learned the song in her young days from one of her mother's co-wives, at Mpukunyoni. Although she claims that it is from the Zulu clan, the text contains several words in the ***ukuthefula*** dialect, which is mainly associated with the Qwabe clan.[42]

	M, M, M, M, M![43]	M, M, M, M, M![43]
	Yini na ye? Yini na ye?[44]	What's this? What's this?[44]
	Angazi-bo! Yini na ye?	I just don't know! What's this?
	(Yi)zimbambo! Yini na ye?	It's ribs! What's this?
	(Ye)zomkheye![45] *Yini na ye?*	It's the lower ribs![45] What's this?
5	*(Yi)zimbambo! Yini na mam(a)?*	5 It's ribs! What is it mother?
	Um(u)nt(u) ehlobiye m(u)hle; singemjabise yini na thin(a)![46]	A well-adorned person is handsome; but we can still disappoint her, can't we![46]
	I, i, i, i, i![47] *Yini na ye? Yini na ye?*	I, i, i, i, i![47] What's this? What's this?
	(Ye)zomkheye! Yini na ye?	It's the lower ribs! What's this?
	UMabani; Yini na ye?	It's So-and-so's daughter; What's this?
10	*Yini na ye? Yini na ye?*[48]	10 What's this? What's this?[48]

A.3 ***Wamthinta uphefeni*** (You have provoked the Phefeni regiment)

This is an ***elamabutho*** (regimental song) of the uPhefeni regiment, of Dinuzulu.[49] The provocation referred to is that from Zibhebhu, leader of the Mandlakazi faction, an uncle of Dinuzulu. Zibhebhu had challenged the leadership of the uSuthu royal lineage during Cetshwayo's reign, and he continued to do so in Dinuzulu's time.[50] In this performance of the song, the first, second and third lines were each sung twice, as also lines 12 and 13. The chorus phrase, shown at the end, was repeated throughout, in overlapping antiphonal relation to the leading part.

Nang(u) uMgwagwa[51] *(e)shis(a) izwe labafo!*[52]	Here is Mgwagwa[51] burning the land of the enemies![52]
Elishis(a) izwe lakho Nkos(i)!	Burning your land, O King!
Uthint(a) amakhosi, uthint(a) amahwanqa![53]	He provokes kings, he provokes the hairy ones![53]
Awo, a, a! Awo, a, a!	Awo . . .
5 *Awo, awo, awo! (Wamthint(a))*	5 Awo . . . (You provoked it)
Awo, awo!	Awo . . .
Awo, a, a! Awo, a, a!	Awo . . .
Awo, awo! (u)thint(a) amahwanqa!	Awo, awo! He provokes the hairy ones!
Uthint(a) amahwanqa!	He provokes the hairy ones!
10 *Uthint(a) amakhosi, uthint(a) amahwanqa!*	10 He provokes kings, he provokes the hairy ones!
Awo, a, a! Awo, a, a!	Awo . . .
UMgwagwa (u)shish(a) izwe labafo!	Mgwagwa burns the land of the enemies!
Uyalishis(a) izwe lakho Ngobamkhonto!	He burns your land, O Bender-of-Spears!
Awo, awo, ye-he!	Awo . . .
15 *A-yehe-ahe!*	15 A-yehe-ahe!
Hee-he, he!	Hee-he, he!
(ng)Uye owayihlokoz(a) inyok(a) izihlalel' emgodini wayo![54]	It is he that poked at the snake sitting alone in its hole![54]
Wayithint(a) imamb(a) ihlez(i) obhalwini!	He provoked the mamba sitting in [its] den!
(ng)Uye owayihlokoz(a) imamba ihlez(i) emgodini wayo!	It is he that poked at the mamba sitting in its hole!
20 *Awo, awo, ha! Awo, a, a! Awo, awo, ha!*	20 Awo . . .
Amakhosi, amakhos(i)!	Kings, kings!
Uthint(a) amakhosi, amakhos(i)!	He provokes kings, kings!
Amahwanqa, amahwanqa!	The hairy ones, hairy ones!
INHLAZA:	CHORUS:
Wamthinta (u)Phefeni!	You have provoked the Phefeni regiment![55]

In another of Princess Magogo's versions of this song (on an unpublished field recording made by Dr. Jeff Guy in 1970) the lines of text occur in entirely different order. There are minor differences in wording in certain lines, and a few additional lines, absent from Tracey's recording. The song commences with a series of interjectional phrases with no translatable meaning, such as ***'Eehhei; ahhe-ahe-ahei!'***. Then variants of lines 13 and 2 precede a variant form of line 1. For line 3 of Tracey's version, Guy's version has an additional, third phrase: ***'Uthint(a) amahananda'***, 'He provokes the bushy-bearded ones'.

A.5 ***Thulani sinitshele*** (Keep quiet, we will tell you)

This is a song in praise of the Buthelezi clan, containing nostalgic reminiscences of personalities and places. Songs of this kind provide one means by which the history of the clan is handed down orally from generation to generation. Princess Magogo classes it as an ***ihubo lothando*** or love song. She does not know who composed it but it probably dates from Mnyamana's time. Chief Mnyamana kaNgqengelele of the Buthelezi was premier chief (or virtual prime minister) of Zululand during Mpande's and Cetshwayo's reigns and was still alive at the time of Dinuzulu's accession in 1884.[56] In the present rendering, lines 10 and 14 were each sung twice.

E, sinitshel(e) im(i)bhedelezi![57] We will tell you about handsome people![57]
Thulani, sinitshel(e) im(i)bhedelezi! Keep quiet, we will tell you about handsome people!
Thulani, sinitshel(e) amaphosa-kubusa; Keep quiet, we will tell you about the ones who almost rule;
Thulani sinitshen(e)[58] *amaphosa-kubus(a) izwe!* Keep quiet, we will tell you about those who almost rule the country!
OShenge[59] *ngabantu abahle bodwa!* The Shenges[59] are all beautiful!
AbakwaButhelezi abant(u) abahl(e) impela! The Buthelezi clan are really beautiful people!
Thulani, sinitshen(e) im(i)bhedelezi! Be quiet, we will tell you about handsome people!
EKushumayelen(i)[60] *kukhon(a) im(i)bhedelezi!* At Kushumayeleni[60] there are handsome people!
EMphambukelweni[60] *kukhon(a) im(i)bhedelezi!* At Mphambukelweni[60] there are handsome people!
Thulani, sinitshel(e) im(i)bhede'! Keep quiet, we will tell you about handsome . . .!
EMadakadunuse[61] *kukhon(a) im(i)bhedelezi!* At Madakadunuse[61] there are handsome people!
ENsayabekhuluma[60] *kukhon(a) im(i)bhedelezi!* At Nsayabekhuluma[60] there are handsome people!
KwaVuma-bakushoyo[62] *kukhon(a) im(i)bhedelezi!* At Vuma-bakushoyo[62] there are handsome people!
Thulani, sinitshen(e) abant(u) abahle bodwa! Keep quiet, we will tell you about people who are all handsome!
OMlambo im(i)bhedelezi, oShenge, Im(i)bhedelezi! The Mlambos are handsome people, the Shenges, They are handsome people!

A.6 ***Ngibambeni, ngibambeni*** (Hold me, hold me)

This is a nostalgic love song, adapted by Princess Magogo in memory of her late husband, Chief Mathole Buthelezi. She first learned the traditional form of the song from relatives, in her youth, while staying at Ngenetsheni, the residence of Prince Hamu kaMpande. In the present rendering of the song, line 1 was sung twice, line 4 was sung three times, and line 15 twice.

Helele, helele! awu, helele![63] Oh, oh . . .
Way(e)muhle lomfana, yeyeni! He was handsome, that boy, alas!
Ye mama, ye mama, ye mama! O mother . . .!
Ngibambeni, ngibambeni, bomama! Hold me, hold me, my mothers!
Usebeyath' uyangibheka ngamthanda! When he used to look at me, I loved him!
Usebeyath' uyahleka ngamthanda! When he used to laugh, I loved him!
Wayeth' uyakhuluma ngamthanda! When he was talking, I loved him!
Yeyeni, yeyeni, ye mama! Alas . . . mother!
Wagibel' amahash' amfanela! When he rode on horseback, it suited him!
Wagibel' elinsundu lamfanela! When he rode a brown one, it suited him!
Wagibel' elibomvu lamfanela! When he rode a reddish one, it suited him!
Wagibel' elimhlophe lamfanela! When he rode a white one, it suited him!
Wagibel' is(i)temelo samfanela!* When he rode in a train, it suited him!
Yeyeni, yeyeni, awu yeyeni! Alas, oh alas!
Sengimuka nomoya ye mama! I am being swept away with the wind, O mother!
Ngibambeni, ngibambeni, ngibambeni! Hold me, hold me, hold me!

In another version of this song, recorded in 1964,[64] the lines of text occur in different order, sometimes with slightly altered wording, and there are a few additional lines. This bears out what has been previously observed from a detailed study of several performances of song A.2 above and also of another of Princess Magogo's songs,[65] where it was noted that there seems to be no single, fixed or authentic standard version. The concept of extemporising on a theme seems to come to the fore, with each performance. The 1964 version of ***Ngibambeni*** commenced with line 4 of the present text, sung twice; then a variant form of line 15, sung twice; line 1, twice; line 14 and a variant of 15; then a new line: ***Wayath' uyang(i)bheka ngamthanda!*** (When he looked at me I loved him!). Then followed a variant of line 2; then line 7; and a new line: ***Wayeyath' uyahamba ngamthanda!*** (When he walked, I loved him!); then a variant of line 6; line 3, twice; and a new line (twice): ***Wayeyaxak' amahash' amfanela!*** (When he held the horses' reins, they suited him!). Lines 11, 10 and 12 followed; then: ***Wagibel' amavovo amfanela!*** (When he rode the drab ones, they suited him!); and finally lines 13, 1, and a variant of line 4.

A.7 ***Isihlahla samakhosi*** (The tree of the Kings)

Princess Magogo classes this as an ***ihubo lothando*** or love song, though it appears to be a personal lament, reminiscent of the mood of an earlier song, ***Thambo lenyoka***, which she recorded in the 1950s.[65] Chief Gatsha Buthelezi's comments on the present song are as follows: 'She appeals to diviners to solve her mystery, to tell her fortune and tell her why she is hated so much. She appeals to the trees over various Kings' graves to say what is wrong, that she should be the object of so much hatred.'[66]

Vumani bangoma, vumani!	Respond, O diviners, respond!
Anoke ningishayele-ke![67]	You should please clap for me![67]
Ngiyobhula kuMangothobana, mama!	I am going to consult Mangothobana, mother!
Lesimunyu esikhulu kangaka-nje ngasithatha kumama!	This great sorrow so deep, I got it from my mother!
Anoke ningishayele-ke!	You should please clap for me!
Ngiyobhul' eMpangisweni, mama!	I am going to consult diviners at Mpangisweni, mother!
Anoke ningishayele-ke!	You should please clap for me!
Ngiqonde kuNyoni, mama![68]	I am on my way to Nyoni, mother![68]
Yesimunyu[69] esikhulu kangaka-nje, Ngasithath' eNkunzini![70]	This great sorrow so deep, I got it from the Bull![70]
Yesimunyu esikhulu kangaka-nje, Ngasithatha kumama!	This great sorrow so deep, I got it from my mother!
Vumani bangoma, vumani bangoma, vumani!	Respond, O diviners, respond, O diviners, respond!
Vumani bangoma, vumani bangoma, vumani bangoma, vumani!	Respond, O diviners, respond O diviners, respond, O diviners, respond!
Yesimunyu esikhulu kangaka-nje, Ngasithatha kumama!	This great sorrow so deep, I got it from my mother!

Another version of this song, performed in 1970,[71] is somewhat longer and contains additional lines. She refers individually to the trees on various chiefs' graves, those sheltering Chief Phungashe of the Buthelezi, Zwide kaLanga, Langa of the Ndwandwe, Sobhuza I of the Swazi, Ngwanazi of the Thonga, Ndungunyane of Soshangane, and Shaka at Dukuza. She addresses the trees: ***Uth' imbal' uyaphela yini na? Yebuya zihlahla! Ezihlal' amakhosan' ezizwe!*** (Are you truly well? O ye trees! You that shelter the Princes of the Nations!).

A.8 ***Wayengwa yintab' eshayo*** (She was deceived by a burning mountain)

This is described as a topical satirical song, pointing the moral that 'once virginity is lost it is gone forever'. Princess Magogo described it as a warning for girls, and expressed the opinion that it was a pity that the song was not more widely known and sung today.

Chief Buthelezi supplied the following 'story behind the song':

> Two girls were in love with the same young man. One became pregnant, and performed an abortion. The other girl, who was chaste, talked about it. The girl who had committed abortion, together with her sisters, waylaid the chaste girl and beat her to within an inch of her life. She became very seriously ill. On the day she recovered, her sisters and brothers attended a wedding.[72]

Wayengwa yintab' eshayo-ke!	She was deceived by a burning mountain!
Wayengw' wayengwa yintab' eshayo-ke!	She was deceived, deceived by a burning mountain!
Usewayengwa yintaba eshayo-ke!	Then she was deceived by a burning mountain!
Intab' esh' iphel'!	A mountain that burns to the finish!
Wayengwa yintab' eshayo!	She was deceived by a burning mountain!
Intab' esh' iphel', lelohlungu!	A mountain that burns to the finish, that newly-burnt veld!
Lishe lingahlum(i)!	It burned, without regrowth!
INHLAZA:	CHORUS:
Lenzile lisheshe lidlule, lithand' ukwenzan(i)?[73]	It happened quickly and passed; what was its intention?[73]
Liyakushobashobisa yini nakanye?	Does it make you uneasy at all?

B.1 ***Unomagundwane*** (Woman-of-the-rats)

This anonymous solo song from the 19th century has many of the attributes of a long ballad, with its short refrain: ***Maye-babo!*** (Alas, woe is me!) that initiates each stanza. But its presentation amounts to something more like an intimate dramatic performance.

As an aural experience, this song, in particular, is one that can never be truly appreciated by those unfamiliar with the Zulu language. Unless one can follow the intricacies of the text and the extremely subtle techniques of performance that are involved, the mistaken impression gained may tend to be one of monotony. This is very far from the truth. It is possibly the most interesting of all Zulu songs.[74]

The story relates, in fine detail, the mortifying experiences of a girl who is rejected by her lover. The name of the girl is not given, but uNomagundwane ('Woman-of-the-rats') is the name of her younger sister, to whom she is relating her sad tale, in song, after she has left her lover's family and reached her own home. Traditional Zulu etiquette is subtly demonstrated in the story, and many discreet nuances are conveyed, in which actions speak louder than words. The girl was received at her lover's home with all the normal conventions of hospitality, without there being the slightest mention of the delicate matter of her rejection. An omen of her position is first suggested when her lover's mother refuses to kiss her, on the pretext that her mouth is sore. But the final climax comes when she is offered refreshment. This turns out to be ***amasi***, thick curdled milk, which in Zulu society is something sacred to the family group itself and cannot possibly be partaken of by outsiders. The mere action of offering it to the girl is therefore a polite way of rejecting her, without further need of any verbal communication. Callaway has referred to this milk taboo as follows: "The bride elect cannot eat milk at the lover's kraal, until she is actually married . . . If a lover eat milk at the bride's kraal, or the young woman eat it at the suitor's kraal, it is equivalent to breaking off the engagement."[75]

In rendering the song, the singer assumes the role of the rejected girl herself, by using the First Person throughout: "I eventually reached my lover's home . . ." and so on. But an unusual dramatic technique is employed in the presentation: The singer purports, from the outset, to be recounting the tale, not to her actual audience at all, but to an imaginary sister. We, as listeners, find ourselves unwittingly allotted a role, though a passive one: that of eavesdroppers, overhearing the rejected girl as she relates all the intricate details of her experience, not to us, but to her younger sister. In the first stanza of the song, she requests her sister to bring her her ***ugubhu*** musical bow, so that she may recount (to her sister) her tale of woe, in self-accompanied song. (In reality, of course, the present singer is already singing a song, self-accompanied on the ***ugubhu***). The girl's tale is thus presented by means of a 'song within a song' and through employing this technique a most effective illusion of intimacy is created.

The impression of an intimate ***tête-à-tête*** between sisters is well maintained throughout, through the frequent use of reported speech: "and he said 'how is it going at home?' . . ." and so on. Certain points in the story are rendered with even more vivid directness: the singer occasionally enters directly into the circumstances of the tale. Here she makes the rejected girl temporarily forget her listening sister and project herself back into the actual situation she is relating: she addresses a character, such as her rival, the 'favourite girl', in the Second Person, as if she were actually present at that moment.

In transcribing the text of this song, it proved useful to consult other available recorded versions and to insert extracts from these at certain points in the text given below.[76] In comparing different versions, all sung by Princess Magogo, though on different occasions, a fair amount of variation is observable. But regarding the order of the lines there is far greater uniformity in this song, no doubt since it narrates a fixed succession of events, than in many other songs where the sequence is relatively arbitrary, as for instance in ***Helele! Yiliphi leliyana?***

It is a very long song. The most complete of the recorded versions lasts over 9 minutes. Princess Magogo, questioned on this point, states that it is the longest song in her entire repertoire, and that she knows no other song quite like it, in style and content. Its form, with the constant short initial refrain, ***Maye-babo!*** serving as the first of a pair of phrases in each stanza or verse, finds parallels in many other traditional Zulu bow-songs. But this song is an outstanding example

of an extremely skilful vocal technique, whereby the second phrase, though always reaching its climax at the same cadence point in relation to the instrumental obligato, can be made to include a widely varying number of syllables, as required by the different lines of text.[77]

MAYE-BABO![78]
Yebuya Nomagundwane bo![79]
Ngiphathel' ugubhu lwam' ekhaya lapha, mnawami!
[Wafika, Nomagundwane bo;][80]
[Hlala phansi, kengikuxoxele, mnawami!][80]
Mina ngihambile, mnawami;
Ngaye ngafik' emzini bo;[81]
(Nga)fica kuvaliw(e) elawini;
Nga'ngiyavula, ngiyangena;
Ngahosh(a) isicephu ngahlala, mnawami;

Kwasekungen' abantu;
Basebengibingelela;
Ngasengivuma, mnawami;
Kwasekungen(a) isoka lami;
Laselingibingelela;[82]
Ngangiyavuma mnawa(mi);
Lathi "kusahanjwa yini ekhaya?"
Ngathi "Yebo, bakhonzile";
Sesiyahlala nabantu;
Kwasekungen' umame;
Wathi "Sakubona mntanami";
Ngasengivuma, mnawami;[83]
Wathi "angizukukwanga mntanami";
Wathi "ngoba ngikhwelwe ngumlome!"
[Washo wayesephuma njalo umame;][84]
Sasiyahlala nabantu;
Kwasekungen' untandose;[85]
Wayeseguq' enhla kwami;

Bahosh' isicephu, wahlal' untandose;[86]

Basembingelel' abantu;
Wavum' untandose;
Bathi "Kusahanjwa yini ekhaya?"
Wathi "Yebo, bakhonzile";
Wasembingelel' usokeya;[87]
Wavum' untandose;
Kwasekungen' umame;
Useza neyomgibe;
Usesembeth' itshalo;[88]
Wambingelel' untandose;
Wathi "Woz(a) ak(eng)ange, mntanami!"[89]
Wawuyangiwa, ntandose!
Kwasekubuza indodana yakhe;
Yathi "Mama, lon' umanga ngoba yen' enjani bo?"
Wathi "Kangisamazi, mntanami!"[90]
Yabuya yaphinda yabuz' indodana yakhe;
Yathi "Ha! kanti lon' uyamazi?"

Wathi "Ngowaseduze, mntanami!"
Kwasekuhlwile, okungaliyo bo;
Kwahlw' okungaliyo! Yebuya zintaba!
Kwahlw' okungaliyo![91]

ALAS, WOE IS ME![78]
Oh, what sorrow! Nomagundwane![79]
Bring me my *ugubhu* musical bow, in the house here, O my younger sister!
[You have come, Nomagundwane;][80]
[Sit down! Let me recount [my tale] for you, my younger sister!][80]
I have been travelling, O my younger sister;
I eventually reached the homestead [of my lover];[81]
I found the young man's hut closed;
I opened and entered;
I drew out a sitting-mat and sat down; O younger sister;

Then [some] people entered;
And they greeted me;
And I reciprocated, O younger sister;
Then my lover entered;
And he greeted me;[82]
And I reciprocated;
He said "how is it going at home?"
I replied "Yes [well enough], they have sent greetings"
And we sat with the people;
Then [his] mother entered;
She said "Good-day, my child";
And then I reciprocated, O younger sister;[83]
She said "I shall not kiss you, my child";
She said "because my mouth is sore!"
[Having said that, she went out;][84]
And we sat with the people;
Then there entered a favourite girl;[85]
And she knelt down beside me at the upper end [of the hut];
They drew out a sitting-mat, and she sat down, did the favourite;[86]
And then the people greeted her;
And the favourite reciprocated;
They said "How is it going at home?"
She replied "Yes [well enough], they sent greetings";
Then the popular young man greeted her;
And the favourite girl reciprocated;
Then the mother [re]entered;
She came with a well-kept spare blanket;
Now she was draped in a shawl;[88]
She greeted the favourite girl;
She said "Come, let me kiss you, my child!"[89]
And you were kissed, O Miss Favourite!
Then her son asked [of her];
Saying "Mother, why do you kiss only this one?"
She said "I've not seen her lately, my child!"[90]
Again he repeated asking [her], did her son;
Saying "Oh! but do you know this one [too well to kiss]?"
She said "She is someone [who lives] nearby!"
Then night fell, as is inevitable;
Night fell, as is inevitable! Alas O ye mountains!
Night fell, as is inevitable![91]

The following is a continuation of the song, collated from two other versions.[92]

Sasesilala, Ntandose;	Then we slept, O Miss Favourite;
Kwas' okungaliyo bo;	Then dawn broke, as is inevitable;
Kwasa, kwas' okungaliyo; Wo! kwasekusil' okungaliyo![93]	It dawned, it dawned inevitably; Oh! then it dawned, as is inevitable![93]
Sasesithi "siyahamba";	And then we said "we are leaving";
Sasiyaphuma, siyahamba;	We came out, and departed;
Basiphelekezel' abantu;	The people saw us off;
Laselibuy' isoka lami;	Then my lover came [after me];
Lathi "buya naleyontombi, wena ntombazana;[94]	He said "bring that girl back with you, little sister";[94]
Ngathi mina "ngisaphelekezel' omunye";	I said "I'm still seeing off someone else";
Sasiyabuya nodadewabo bo;	Then we returned, with his sister.
Sasiyafik' elawini;	We arrived at the young man's hut;
Wahosh' isigubhu, wahamb' udadewabo;	She drew out a calabash container and left, did his sister;
Wathi kimi "hamba sihambe siyogeza bo";	Saying to me "let us go and wash";
Sasiyageza siyabuya;	We washed [ourselves] and came back;
Sasingen' elawini;	We entered the young man's hut;
Weza namanz' udadewabo bo;	Along came a sister of his, bringing water;
Wawuyophum' udadewabo bo;	And she went out, did [that] sister of his;
Wangena nokudla, sekuza kugitshekelwe bo;	She [re]entered with food; it came covered up;
Ngasuka njalo ngakugubukula;	I started thereupon to uncover it;
Ngangiyathe "Ha! kanti ngamasi!"[95]	I said "Oh! but it is thick milk!"[95]
Ngathi "phumak' ungibizel' umntanami";[96]	I said "go out and call 'my child' for me";[96]
Ngangiyamang' umntanami;	I kissed my 'child';
Ngasengikhumul' umgexo ngiyamfaka;	I removed my bead necklace and put it on her;
Ngathi "sala kahleke mntanami";	I said "Goodbye my child";
Ngakhumul' owam' umutsha, ngawuphos' emahlombe;[97]	I took off my girdle and threw it over [her] shoulders;[97]
Ngathath' owam' 'makhasana ngawuphos' emahlombe;	I removed my personal belongings and placed them on [her] shoulders;
Ngaphuma ngathi "selingidumele!"	I went out saying "now he has spurned me!"
Ngathi "Yebuya baba! namuhla selingidumele!"	I said "Woe is me, father! today he has spurned me!"
Ngathi "Yebuye zintaba! selingidumele bo!"	I said "Woe is me, O mountains! now he has spurned me indeed!"
Yeheni bantu! Mina selingidumele!	Alas, O people! As for me, he has now spurned me!

B.2 ***Laduma ekuseni*** (It thundered in the morning)[98]

Princess Magogo composed this song herself in 1923[99] at the time when her brother, the late Paramount Chief Solomon kaDinuzulu, sent an ***induna*** to Chief Mathole Buthelezi (her late husband) to suggest that he should marry the Princess. (The Chief gave a present of snuff, and this indicated his assent to the proposal.)

The song-text gives the impression of lamentation over some misfortune, but Princess Magogo states that this apparent 'misfortune' was in fact the occasion of her marriage, since, for a Zulu bride, there is the sorrowful aspect of perpetual separation from one's parental home. Sentiments of this kind are commonly expressed in a category of song known as ***isimekezo***, sung towards the end of the marriage ceremony by the bride and her bridesmaids.[100] The metaphorical reference to thunder, which recurs several times in this song, is frequently found in Zulu and Swazi ***isimekezo*** songs, symbolising the blow of separation, and particularly its effect on the bride's parents. The phrase ***'Ladum' ekuseni'*** ('it thundered in the morning') is also in this instance perhaps more directly reminiscent of Princess Magogo's father, King Dinuzulu, since one of the praise epithets in his ***izibongo*** eulogies consists of the line: ***UZulu ladum' ekuseni kwaNongoma'*** ('Heavens that thundered in the morning at Nongoma'). In lines 12 to 19, the references to trees of various chiefs implies the tree planted over the grave, in each case, as noted previously in connection with song A.7.

The significance of the green snake is that ancestral spirits are reputed to return in that form.[101]

Ye baba, ye mama!	O father, O mother!
Lashonela nxany' eMadaka,[102] *yeheni!*	[The sun] set in the wrong direction at Madaka,[102] alas!
Lashonela nxany' eMadaka, yehe babo!	It set in the wrong direction at Madaka, alas!
EMadaka, yehe babo! eMadaka, yehe babo!	At Madaka, alas! At Madaka, alas!
Ladum' ekuseni kwakhal' amadoda, yehe!	It thundered in the morning and the men cried out, alas!
Ladum' ekuseni kwakhal' omama, yehe!	It thundered in the morning and our mothers wept, alas!
Ladum' ekuseni kwakhal' obaba nomama!	It thundered in the morning and our fathers and mothers wept!
Obaba nomama, kwakhal' obaba nomama!	Our fathers and mothers, they wept did our fathers and mothers!
Lashonela nxany' eMadaka, yeheni!	[The sun] set in the wrong direction at Madaka, alas!
Babhincela nxanye kwelaseMadaka, yehe babo!	They girded themselves on the wrong side for it at Madaka, alas!
Sala kahle kumfowen(u)![103]	Farewell to your brother![103]
(I)sihlahla sikaPhungashe sinenyandezulu, yehe babo!	Phungashe's tree has a green snake, alas!
(I)sihlahla sikaMevana sinenyandezulu, yehe babo!	Mevana's tree has a green snake, alas!
(I)sihlahla sikaMvulana sinenyandezulu, yehe babo!	Mvulana's tree has a green snake, alas!
(I)sihlahla sikaMatiwane sinenyandezulu, yehe babo!	Matiwane's tree has a green snake, alas!
(I)sihlahla sikaPhungashe sinenyandezulu, yehe babo!	Phungashe's tree has a green snake, alas!
(I)sihlahla sikaZwide sinenyandezulu, yehe!	Zwide's tree has a green snake, alas!
(I)sihlahla sikaSobhuza sinenyandezulu, yehe!	Sobhuza's tree has a green snake, alas!
(I)sihlahla sikaDingiswayo sinenyandezulu, yehe babo!	Dingiswayo's tree has a green snake, alas!
EMadaka yeheni!	At Madaka, O woe!
Yek' eMadaka, yeheni!	O for Madaka, O woe!
Yek' eMadaka, yehe babo!	O for Madaka, alas!
Yek' eMadaka, yeheni!	O for Madaka, O woe!
EMadaka yehe babo!	At Madaka, alas!
Lashonela nxanye phansi kukaMyeye 'heni!	[The sun] set in the wrong direction below Myeye, alas!
Ladum' ekuseni kwaMyeye he babo!	It thundered in the morning at Myeye, alas!
Kwakhal' obaba nomama!	Our fathers and mothers wept!
Kwakhal' abafazi yeheni!	The married women wept, alas!
Kwaphum' izidwaba yehe babo!	The leather skirts came off, alas!
Kwaw(a) izidwaba yeheni!	The leather skirts fell down, alas!
Kwaw(a) amabheshu yeheni!	The [men's] loinskins fell down, alas!
Kwaw(a) amabheshu yehe babo!	The loinskins fell down, alas!

B.3 ***Kwabase sabulawa nguDingane*** (Every day we are slain by Dingane)

Princess Magogo claims that this is a song dating from Dingane's reign (1828-40), but later names appear to have been added subsequently. In its present form it is a lament for a national calamity, the downfall of the Zulu nation, and the main object of blame here appears to be Dingane. There is also a great deal of nostalgic reminiscence, in the song, about names and places from the past days of Zulu glory. From lines 30 to 45 a lengthy extract from the ***izibongo*** eulogies of Senzangakhona is quoted,[104] the first three lines being sung, and the remainder recited in the stylised form of delivery proper to ***izibongo.***[105] (This is the only instance we have so far encountered in Princess Magogo's songs, where recited praises are encapsulated within the song.) Senzangakhona (?1792-1816) was of course the founder of the Zulu royal dynasty, being

the father of Shaka, Dingane and Mpande.[106]

The names referred to in lines 22 to 25 are all those of Zulu Prime Ministers, from Dingane's to Cetshwayo's time. This dates the present version of the song as certainly not earlier than Cetshwayo's reign (1872-84), and of course the downfall of the nation was in 1879, at hand of the British forces. Princess Magogo's version might originate from shortly after that, or possibly somewhat later. There are a number of other references in the text (as in lines 10 to 19) that have so far proved obscure to us, but which might refer to a later member of the Zulu royal line, who is here being exhorted and encouraged at the commencement of his reign.[107]

Yehe – ni kwaZulu, senzeni!	Alas, land of Zulu, what have we done!
Zinyane leNdlovu![108]	Calf of the Elephant![108]
Kwakuyase sabulawa kwaZulu, soneni?	We are continually being killed in Zululand; what did we do wrong?
Mjokwane kaNdaba![109]	Mjokwane, son of Ndaba![109]
5 *Kwakuyase sabulawa,*[110]	5 We are continually being killed![110]
Kwakuyase sabulawa, sajojwa, soneni?	We are continually being killed, we are being impaled; what did we do wrong?
Zinyane leSilwane!	Cub of the Leopard!
Kwakuyase sabulawa, sajojwa, soneni?	We are continually being killed, we are impaled; what did we do wrong?
Nkonyane kaNdaba![111]	Calf of Ndaba![111]
10 *Nguwe (o)ngisiza Mlab(a) ukhand(a) izinhlendla!*[112]	10 It is you that helps me, Mlaba, you forge the barbed spears![112]
Awuyek(e) imikhonto, awukhand(e) izinhlendla![113]	Just leave alone the straight spears and forge barbed spears![113]
Ngisize Mabhala! bhala ngenziph(o)!	Help me, O scribe! write with the fingernails!
Insizwa kabani len(a) ezogiy(a) egijima!	This son of a commoner who brandishes weapons while running!
Insizwa yomunt(u) uMagiy'egijima;	The son of a person [called] 'Brandisher-while-running'
15 *Insizwa yomunt' uMagiyangenduku;*	15 The son of a person [called] 'Brandisher-with-a-stick';
Wum'hle, yebuya Magiyangemvubu!	You are handsome, hail to you, 'Brandisher-with-a-sjambok'!
Insizwa yenkosi uMagiyangemvubu!	Young man of the King is 'Brandisher-with-a-sjambok'!
Insizwa yenkosi uMagiyangewisa!	Young man of the King is 'Brandisher-with-a knobkerrie'!
Wum'hle, yebuya Mphathiwengebe!	You are handsome, hey, Mphathiwengebe!
20 *Yehe – ni kwaZulu, senzeni!*	20 Alas, land of Zulu, what have we done!
Zinyane leNdlovu!	Calf of the Elephant!
Musho, musho, musho! Yebuya Masiphula kaMamba!	Praise him, praise him, praise him! hail him O Masiphula, son of Mamba!
Musho, yebuya Masiphula kaMamba!	Praise him, hail him, O Masiphula, son of Mamba!
Musho, yebuya Ndlela kaSompisi!	Praise him, hail him, O Ndlela, son of Sompisi!
25 *Musho, yebuya Mnyamana kaNgqengelele!*[114]	25 Praise him, hail him, O Mnyamana, son of Ngqengelele![114]
USalakutshenwa, uSalakunyenyezelwa![115]	'Refuser-of-advice', 'Refuser-to-be-whispered-to!'[115]
UBhid' elimathetha nangezinyembezi,	Multi-coloured-one who scolds with tears,
Linjeng'elikaPhik(o) angowaseBulawini!	Like Phiko's one at Bulawini!
(UKUSHIWO NJENGEZIBONGO)	(RECITED, AS *IZIBONGO* EULOGIES)
Inyathi le ehamb(a) isengam(a) emazibukweni!	This buffalo that goes casting his shadow over the drifts!
30 *UnjengoMzingeli kwemaMfekane;*	30 He is like 'Huntsman' of the amaMfekane;
Ozitheb(e) ezihle, uMjokwane kaNdaba, ebezidliwa ngamanxasa,[116]	He-of-beautiful-eating-mats, Mjokwane, son of Ndaba, which were eaten [? from] by emissaries.[116]
Odl(a)[117] *umfazi umkaSukuzwayo,*	He who 'ate'[117] the woman, wife of Sukuzwayo,
Wamudl(a) uSukuzwayo nendodana yakhe;	He 'ate' Sukuzwayo and his son;
Wadl(a) uMahamule kaMlomo, wadl(a) uMabhebhethe, kwaNonkokhela;[118]	He 'ate' Mahamule son of Mlomo, and 'ate' Mabhebhethe at Nonkokhela;[118]
35 *Wadl(a) Msikazi kaNdimoshe;*	35 He 'ate' Msikazi, son of Ndimoshe;
Ingab(e) uyokwenzani yena	And what will he do at Masamlilo,

kwaMasamlilo,	
Laph(a) imihlambi yabantu khona iseleyo?[119]	Where herds of people are remaining?[119]
UMashwabada kaManqanda noNsele,[120]	'Gobbler', son of Manqanda and Nsele,[120]
Washwabadel(a) izindlubu zikaMudli namakhas(i);[121]	He gobbled up Mudli's groundnuts, with their shells;[121]
Wadl(a) izimfe zi'imbili kwaNsondomban',	He ate sweet-reeds, being two, at Nsondombana,
I khamb(i) walikhipha selilinye.[122]	[But] the residue he spat out amounted to one.[122]
(UKUHLABELELA)	(SINGING)
Sikhalel' ukwahlulwa!	We bemoan being defeated!
Kwak'yase sabulawa sagcwalis' udonga![123]	Every day we are being killed and piled into a trench![123]
Kwakuyase sabulawa kwelakwaZulu!	Every day we are killed, in Zululand!
Kwakuyase sabulawa wuDingane!	Every day we are slain by Dingane!
Kwakuyase wasigcwalis' udonga!	Every day he piles us into a trench!
Kwakuyase kwathiwa "nqam'la lapha!" Yebuya Ndlela kaSompisi![124]	Every day someone would give the order: "cross over here!" Woe to you, Ndlela son of Sompisi![124]

B.4 ***Ngiyamazi uZibhebhu*** (I know Zibhebhu)

Princess Magogo classes this as an ***ihubo lothando*** or 'love song' from Dinuzulu's time, which was sung by girls who were in love with the sons of King Cetshwayo. However, rather than expressing affection for the princes, it mainly laments the death of Cetshwayo (1884) and lays the blame for his death on his rival, Zibhebhu. The Princess sings this song with great pathos. The initial ***'hm'*** syllables are almost inaudible.

Hm! hm-hm! hm-hm!	Hm! hm-hm! hm-hm!
Ngiyamaz(i) uZibhebhu ngobaba ongemuntu![125]	I know Zibhebhu, through whom my father is no more![125]
Ngiyamaz(i) uZibhebhu ngobaba ongasekho!	I know Zibhebhu for my late father's sake!
"Woz'angibone"[126] *wash(o) uDlothovu;*[127]	"He will know who I am"[126] said Dlothovu;[127]
"Woz'angibone", nje lokababa ongemuntu.	"He will know who I am", thus was my late father's [word].
Ngiyamaz(i) uZibhebhu ngobaba ongasekho!	I know Zibhebhu for my late father's sake!
"Woz'angibone",[128]	"He will know who I am",[128]
U, zh, zh! hayi, zh, zh!	U, zh, zh! hayi, zh, zh!
Iyu, zh, zh![128]	Iyu, zh, zh![128]
Balele, balele,	They sleep, they sleep,
Min(a) angilele belu!	[While] I sleep not, of course!
Balele, balele,	They sleep, they sleep,
Mina kangilele, yeheni!	I am not asleep, ha!
Ibiza ugob' amadolo, inyoni yami;[129]	It calls, does my bird, [and] you bend [your] knees;[129]
Ibiza uhambis' okomngqithi, eyami intungunono.[130]	It calls, does my own Secretary bird, [and] you walk like a Kori bustard.[130]
Ng-hayi, zh, zh! Iyo, zh, zh![130]	Ng-hayi, zh, zh! Iyo, zh, zh![130]

B.5 ***Babulala uJesu*** (They killed Jesus)

A hymn for Good Friday, composed by Princess Magogo (about 1963). The present recording was made at 11.30 p.m. on the eve of Good Friday, 1972.[131] Despite the Christian, non-indigenous song-text, the style of this song, self-accompanied on the ***ugubhu*** musical bow, is entirely Zulu, and in keeping with traditional bow-songs. The chorus part, sung by Chief Gatsha Buthelezi, is an ostinato which is closely related to the instrumental accompaniment. Just as in traditional songs, the leading voice part is offset in relation to the chorus and bow phrase, having a constant cadence point, while entry points vary for different lines, according to the length of the text.

Babethel' uJesu abakwaJuda!	They crucified Jesus, did the Jews!
Babulal' uJesu abakwaJuda!	They killed Jesus, did the Jews!
Babulal' iMvana engenacala!	They killed the Lamb without guilt!
Babulal' iNkosi, iNkosi yoqobo!	They killed the King, the true King!
Babethel' iMvana kaMninizulu!	They crucified the Lamb of the Owner of Heaven!
Babulal' iNkosi enqobo-zintathu!	They killed the King-in-three-persons!
Babulal' iMvana bath' izawufela lonk' izwe![132]	They killed the Lamb, foretold to die for the whole world![132]
Babulal' iNkosi, iNkosi yabo bonk' abantu![132]	They killed the King, the King of all mankind![132]
Babethel' uJesu ingabe wayoneni kangaka!	They crucified Jesus, how could He possibly have done great wrong!
Babulal' iNkosi ingabe yayidleni na mama!	They killed the King, what could He possibly have consumed, O mother!
Babethel' uJesu bath' uzofel' abaningi![132]	They crucified Jesus, foretold to die for the multitude![132]
Aqhephuk' amatshe! Yaf' iNkosi yamatshe![133]	The stones broke asunder! The King of the stones died![133]
INHLAZA	CHORUS
Izul(u) eladuma ntambama labulal' amatshe!	The Heavens that thundered in the afternoon broke the stones!

B.6 ***Akube licala kanye*** (Rather let it be a law-case)

Princess Magogo composed this song herself. She classes it as an ***ihubo lothando*** or 'love song'. However, Chief Gatsha Buthelezi states that it is concerned with a complaint made by her brother, the late Paramount Chief Solomon kaDinuzulu, about the way in which daughters of the Zulu Royal house were continually falling in love with commoners.[134] The implications in the text are somewhat obscure.

Alithethwe lidlule, aliphume lingene![135]	Let it be tried and ended, let it be completed![135]
Akube yicala, akube yicala-ke![135]	Let there be a law case, let there be a law case![135]
Awu yehen'! umuzi weqhawe! iNtsheshakubola![136]	Oh! House of the hero! Ntsheshakubola![136]
Awu yehen'! kwabola kithi kwaNenginkosi!	Oh! there has been decay at our home, kwaNenginkosi!
Awu yehen'! kwabol'owakithi laph(a) eziNhlendleni![137]	Oh! there has been decay at our home here at eziNhlendleni![137]
Awu yehen'! kwabol'owakithi, lapha kwawoGqikazi![138]	Oh! there has been decay at our home here at kwawoGqikazi![138]
Awu yehen'! Umuzi weqhawe, yiNtsheshakubhubha!	Oh! House of the hero, it is the 'place-of-quick-destruction'!
Awu yeheni! kwabola wakithi kwaMinyamanzi!	Oh! there has been rot at our home at kwaMinyamanzi!
Akube yicala, aliphume lingene!	Let there be a law case, let it go on and on!
Akube yicala, alithethwe lidlule!	Let there be a law case, let it be tried and appealed!
Sekuyawugan(a) abakhe;	Now there will be the betrothals of his [daughters];
Kuyogan(a) abakhe ngihlez(i)!	There will be the betrothals of his [daughters] while I remain (seated)!
Kuyogan(a) abakhe, kuyogan(a) abakhe kuqala!	There will be the betrothals of his [daughters] first of all!
Okwami, sengiyintoni namalunga njengomkholwane![139]	As for mine, what am I now? with knuckle-joints like a red-billed hornbill![139]
Okwami, sengingumqala obalwa!	As for mine, now I am a neck whose joints are counted!
Akube yiniyani, akube yiniyani, yehen'!	Come what may, come what may, ha!
Akube yicalake, akube yicalake!	Let there be a law case!
Uthwalwa (yi)zinqol(a) eqond(a) enkantolo;	He is borne by wagons, making for the court-house;
Mzila wamahashi, ngiya kwaMashonengashoni!	Trail of horses [with] me going to the Tribal Authorities Court!

THE *UGUBHU* MUSICAL BOW

All songs discussed in the present article were accompanied on the ***ugubhu*** musical bow. Princess Magogo claims that this is the 'classical' Zulu instrument used for self-accompaniment when performing solo songs. This is confirmed by reports from early 19th century observers. The ***ugubhu*** is a large musical bow with a single undivided string, having a calabash resonator attached near the lower end of the stave, as illustrated in Fig. 1. Captain Gardiner noted such an instrument in the 1830s, in the time of Dingane.[140] Henry Balfour, in his ***Natural History of the Musical Bow***, writes that 'the well-known ***gubo*** of the Amazulu may be considered as the type of the series, as it is the best-known example'.[141] P.R. Kirby has described it in some detail, together with other comparable instruments and ones of related and neighbouring peoples.[142] Writing in the early 1930s, Kirby did not mention the ***ugubhu*** as being particularly rare, but in the course of the last few decades it appears to have become almost totally obsolete among the Zulu. Princess Magogo is at present the only remaining player known to us, and she sadly accepts the fact that Zulus of the present generation are on the whole no longer interested in her kind of music, though they may join in with ceremonial choral songs on important occasions.

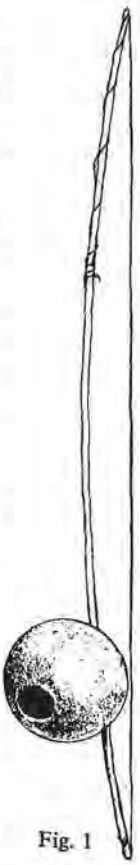


Fig. 1

Further evidence of the antiquity of the ***ugubhu*** stems from recent mention of an apparently identical instrument in Malawi (Rumpi district) and in the Eastern Province of Zambia, where it is played, in both cases, by remnants of the Ngoni people, but is unknown to their neighbours.[143] The Ngoni, originally closely related to the Zulu and Swazi, migrated northwards early in the 19th century.

The ***ugubhu*** should not be confused with a more common and fairly similar-looking instrument, the ***umakhweyana***, which is still found here and there in rural areas. This instrument, unlike the ***ugubhu***, has the calabash resonator mounted near the centre instead of near the bottom of the stave. The string is of metal, and it is divided into two segments, yielding different pitches, through being restrained by a loop of wire, anchored in the resonator. This type of instrument is usually classified as a 'braced gourd-bow' (while the ***ugubhu*** type, with undivided string, is called 'unbraced'). The braced type of bow is more convenient to play than the ***ugubhu***, since it is held centrally instead of at the bottom. Princess Magogo can perform very ably on the ***umakhweyana***, but she does not have as high a regard for it as for the ***ugubhu***. She maintains that it is not truly a Zulu instrument, but was borrowed from the Tsonga, of Mozambique. This statement confirms Kirby's claim that it had been adopted in 'relatively recent times'.[144] From an illustration by Angas, published in 1849, it seems that the Zulu must have acquired it some time prior to that date.[145] This type of musical bow, with a divided string and a centrally mounted resonator, is more widely distributed than the ***ugubhu*** type (with undivided string and low-mounted resonator). It was noted in the early 18th century, in Mozambique, by the Jesuit priest Filippo Bonanni.[146] In more recent times it has also been reported in Tanzania, Malawi, Zambia, Kenya, Zaire, Burundi and Uganda,[147] as well as among descendants of African slaves in South America.[148] A distinctive feature of the Zulu and Swazi adaptations of this type of bow (and those of their near neighbours, except for the Xhosa, who never adopted it) is the relatively small orifice in the calabash resonator, which in this respect resembles that of their indigenous ***ugubhu*** (or Swazi ***ligubhu***). This may be noted from Plate 56 in Kirby's book,[149] which shows bows from five different peoples, and also by comparing the various illustrations provided by Balfour.[150] (It should be noted in passing, however, that the alleged technique of using a loop to vary the ***tension*** of the string, as claimed by Balfour[151] in his caption to a reproduction of the drawing by Angas[152] has never been confirmed by anyone else, as was pointed out by Kirby.[153])

Construction of the *ugubhu*

In length, the stave of the ***ugubhu*** varies between 1½ and 2 metres. One in my possession, made by Princess Magogo in 1964, measures 165 cm, and is made from wattle, with the bark removed, and the inner side of the arc partially flattened (so that it is roughly hemispherical in section). The diameter averages 2 cm, but 1.3 cm where flattened. Traditionally, however, the Princess states that the best wood for a stave was obtained from trees such as the ***uthathawe*** (Acacia ataxacantha), ***umbangandlala*** (Heteromorpha arborescens), ***umbonjane*** (Acacia kraussiana), or the ***iphahla*** (Brachylaena discolor).

There is a shallow V-notch cut into each end of the stave, through which the string passes. At the bottom, the string is thereafter tied round a groove, encircling the stave, about 2 cm from the end. At the top, the string is coiled downwards along the stave in a widely gapped spiral for about 40 cm, and then tied to the stave. To tune the instrument, tension is varied by easing this coil further up or down the stave.

A hollow calabash resonator, about 18 cm in diameter, facing away from the string is attached near the bottom of the stave: the distance on my specimen is 30 cm.[154] Attachment is by means of a stranded cord, of grass fibre, passing through a small hole in the calabash and knotted on the inside. The cord is looped tightly around the stave, then wound round itself a number of times, between the stave and the calabash, to form an insulating pad or 'washer'. The calabash has a circular opening, about 8 cm in diameter, at the opposite side from its point of attachment.[155]

The string of the ***ugubhu*** was traditionally made from twisted hairs from a cow's tail, according to the Princess.[156] She was still using this material to some extent when I visited her in 1964, but had recently found an effective substitute comprising a type of thin black plastic string, resembling horse-hair in appearance, which she had obtained from the local trading store. She twisted about twelve strands of this together to obtain a total thickness being about 2 mm.[157] It is interesting to note that she has always resisted using a metal string on the ***ugubhu***, which gives quite a different tone-colour[158] – though she accepts metal stringing for the ***umakhweyana.***

Playing technique

In performance, the instrument is held vertically in the left hand, in front of the player, in such a way that the circular hole in the calabash resonator faces the left breast, slightly above the nipple. Among Swazi players of the cognate instrument ***(ligubhu)***, Kirby has noted a preference for removing clothing in order to bare the skin at this point,[159] and I have myself noted two players in Swaziland in 1973 who did this. Princess Magogo does not appear to consider this essential, how-

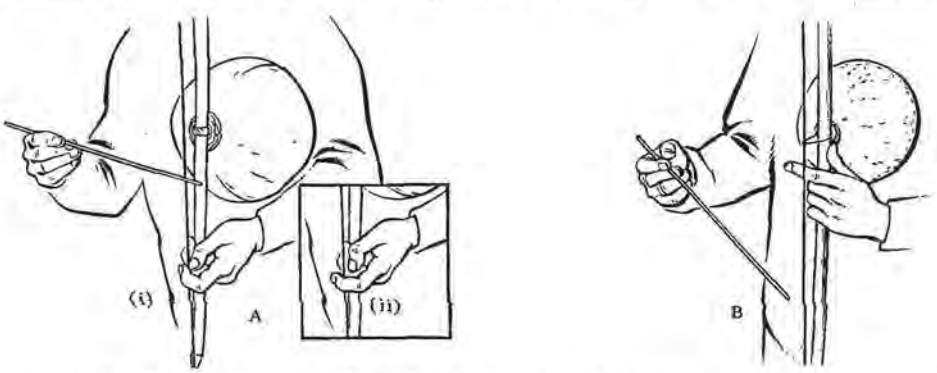


Fig. 2 A. Detail of *ugubhu* musical bow, showing playing technique:
(i) 'Stopped' note, with string pinched between forefinger and thumb nail;
(ii) 'Open' note, with free string.
B. *Umakhweyana* musical bow with centrally mounted resonator and divided string, 'stopped' with back of forefinger.

ever. The string is struck, in a staccato fashion, at a distance of about 25 cm from its lower end, with a piece of thatching grass held in the right hand. Kirby reports that this is ***tamboukie*** grass (Andropogon marginatus Stend), and that the player's grip is 'similar to that used by a side-drummer in holding his left-hand drumstick', which seems to be the most fitting description.[160] The stave of the bow is grasped near its lower extremity, and this makes the instrument rather awkward to balance, especially since the left thumb and forefinger must be free to 'stop' the string, by a pinching movement, as shown in Fig. 2a.[161] Swazi players of the ***ligubhu*** use all three remaining fingers to grasp the stave, but Princess Magogo uses her middle finger alone, with her ring finger and little finger placed behind the stave. (The ***umakhweyana***, held near its centre as in Fig. 2b, is much more convenient to play, which may have contributed to its popularity as a replacement.)

To tune the ***ugubhu*** before playing, the string tension is adjusted until the required partials can be resonated by the calabash. It is not merely a matter of choosing pitches which are convenient for the voice (as suggested by Kirby). The open string yields a low-pitched fundamental (usually around 55 to 65 c.p.s. – anywhere from *A′* to *C* below the bass clef[162]). This fundamental itself, however, is scarcely audible compared with the amplitude of its harmonics. The second partial (an octave higher) actually gives the impression of being the fundamental (see Fig. 3a, below).[163] Were this really to be the case, however, the upper partials, numbers 3 to 5, which are clearly audible when the mouth of the resonator is unrestricted, would of course sound an octave higher than they actually do.

In playing the instrument, a second note, about a semitone higher than that yielded by the open string (varying in different performances by the Princess, from about 80 to 150 cents) can be produced when the string is 'stopped', by pinching it between the left thumb-nail and the flesh of the forefinger.[164] An acciaccatura onset, from this note to the lower one, is a fairly common feature in Princess Magogo's technique.

The interval between the open note and the stopped note gives the subjective impression (to my ear) of being a semitone rather than a whole-tone in all Princess Magogo's recorded performances. In Kirby's description of the Zulu ***ugubhu*** he did not discuss the size of this interval. In connection with the Swazi ***ligubhu***, however, he noted that one player produced 'rather more than a semitone' (which he notates as *B* and *c*) and another presumably nearer a whole-tone (notated as *G* and *A*).[165] Tracey notes that a Swazi player (recorded on AMA TR 72, B8) used an interval of 139 cents (measured apparently at the 4th partials since frequencies 240 and 260 are cited).[166] For the Xhosa ***uhadi*** bow, an interval closer to a whole-tone seems generally favoured: Tracey cites 177 cents and 190 cents for two items recorded on AMA TR 62.[167]

For Ngoni instruments, Marjory Davidson's notation shows a whole-tone.[168] Kubik's unpublished Ngoni field notes report a semitone, but the subjective impression from his recordings suggests a 'small whole-tone' to my ear. A Swazi player I encountered in 1973 used a 'similar-sounding' interval (170 cents, in this case, by Stroboconn measurement).

Selective amplification of harmonics

Besides pinching the string to vary the fundamental, an essential requirement in playing the ***ugubhu*** (or the Swazi ***ligubhu***) is to amplify selectively certain upper harmonics in such a way that an impression of melody can be obtained. These notes amplified by the calabash resonator are very faint but can be heard clearly by the player. This feature of ***ugubhu*** technique was first pointed out to me by the late Mr. Simon Sipho Ngubane, Supervisor of Music in the Natal Bantu Education Department, who had accompanied Dr. Hugh Tracey when he made his Zulu field recordings in the early 1950s.

P.R. Kirby, from his field research in the early 1930s, commented on the rich tone-colour of the ***ugubhu*** (along with its Swazi and Xhosa counterparts): 'The string gives forth its fundamental note, usually a deep sound, with great clarity, and one hears, in addition, several of the harmonics generated by that fundamental, even, at times, up to the eighth harmonic, the result being to the ear of the performer a clear chord'.[169] Kirby's description, however, did not proceed to mention

selective amplification of harmonics, for melodic purposes. In Princess Magogo's playing (and also that of two Swazi players I have witnessed) harmonic selection is achieved through moving the calabash resonator closer or farther from the player's body. This has the effect of opening or closing the orifice in the calabash in varying degrees and thus altering its resonance frequency. It is of course analogous to varying the resonance frequency of the mouth cavity when playing the mouth-bow (of which the Zulu formerly had several varieties) and also the jews harp. How it was that Kirby missed this feature is uncertain. From discussions with him on the subject, shortly before his death in 1970, he said that he was never aware of it. This might have been due, either to the fact that the players he encountered were less expert than Princess Magogo,[170] or that he was not standing close enough to the resonator to detect the variations.[171] In his reference to these instruments in his book, Kirby in fact appears to have misinterpreted the significance of moving the resonator to and from the body. He expressed the opinion that 'the pitch of the air column in the open calabash corresponded to the pitch of the string when pinched; when "shaded" by the performer's breast it corresponded to the pitch of the open string'.[172]

The facts of the matter are that, whereas 'open' and 'pinched' notes are only about a semitone apart, the resonance frequency of the calabash alters by far more than a semitone when it is 'shaded'. A rough and ready means of testing the resonance frequency of a calabash resonator is by singing a slow glissando scale (or preferably making a 'sweep' with a frequency generator) near the mouth of the resonator, and recording the result. Amplitude-peaking at some particular frequency is readily audible and can be measured. The resonator of the ***ugubhu*** in my possession (constructed by Princess Magogo) peaks at around ***a***, 220 v.p.s. when fully uncovered. Selectivity is not unduly narrow, however, but tails off gradually when the exciter frequency is raised or lowered, so that a broad band of about a major third or more is effective. The resonator will also respond, though more weakly, to exciter frequencies an octave lower. With the fundamental tuned to about ***A′***, 55 v.p.s., the calabash seems to amplify a wide range of partials, from numbers 2 to 5, when fully open. When slightly covered, the third partial appears to gain prominence while higher numbers are muted. When almost fully covered, partials above no. 2 become muted. It should be mentioned, however, that the particular ***ugubhu*** upon which these tests were carried out is not the one which the Princess used in her recordings. Judging from her various recorded performances, her own instruments appear to vary slightly, in resonance frequency, but I have not subjected them to tests.

In talking glibly about harmonics, it should not be assumed that those emitted by the string of the ***ugubhu*** are perfectly in tune with each other, in the sense of bearing the ***exact*** arithmetical relationships to each other which acoustic theory might lead us to expect. Stroboconn measurements show slight flattening by about 3 or 4 cents for the third partial, in the case of the instrument discussed above, and from a recorded sample of Princess Magogo's playing (made in 1964) partials 3, 4 and 5 appear to be flat to a somewhat greater extent.[173] This inharmonicity is no doubt caused, at least to some extent, by irregularities in the composition of the twisted string.

Though far more rigorous tests are needed, tentative findings so far suggest that, in playing the ***ugubhu***, the amplitude of partials 5 and 4 is reduced, progressively, the more the mouth of the calabash resonator is 'covered', through proximity to the player's body. If one theoretically takes ***C′*** as the stopped fundamental, closing the resonator, progressively, gives the impression of lowering the top note of the 'chord' from ***e′*** (5th partial) down to ***c′*** and then ***g′*** (4th and 3rd partials), and finally ***c*** (2nd partial). With ***B′*** as the corresponding unstopped fundamental, the sequence ***d♯′, b, f♯, B*** is produced. These harmonics are used selectively by the player to provide something in the nature of a simple ostinato melody, below the vocal line, but it should be noted that they are scarcely audible to a listener if he should stand more than a metre or so away from the instrument. Fig. 4 shows an example of solo performance on the ***ugubhu***, recorded with a close microphone position (as cited previously in footnote 171). As was mentioned before, variations in the strength of these partials are often not clearly detectable from sound-recordings unless the microphone is placed somewhere near the player's left ear (and this does ***not*** do justice to the vocal part). On Dr. Tracey's disc, SGALP 1678, harmonic selection is detectable to some extent at the beginning of items A5, A6 and A7, but less so in the other songs.[174]

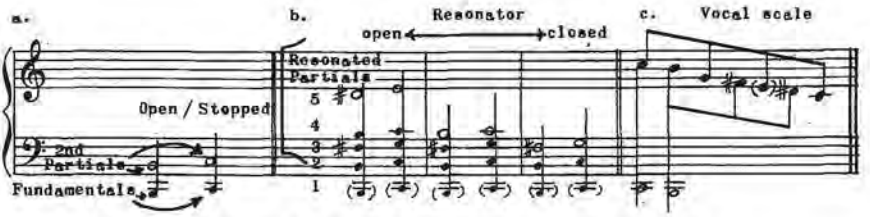


Fig. 3 Instrumental and vocal notes used in *ugubhu* bow-songs:
a. Open and stopped fundamentals and second partials
b. Selectively resonated harmonics
c. Vocal notes, shown in relation to *ugubhu* fundamentals

Fig. 4 Example of an ostinato melody on the *ugubhu*, produced by selective resonation of harmonic partials 3 to 5 (recorded on Rycroft, 1969, side A, band 1)

In contrast to the practice of moving the calabash resonator, the same result can apparently be obtained if the player keeps it ***still***, but moves his (or her) own body instead. Marjory Davidson mentions such a technique in eastern Zambia, whereby the performer, having bared his chest, 'places the calabash on his diaphragm which he expands and contracts rapidly to produce his overtones'[175] (though she does not state what effect this has upon his singing). This practice does not seem to have been reported previously among any of the Nguni peoples; but a similar 'stomach-adjustable resonator' technique (with a non-attached resonator, held against the bow) has been noted a long distance away, among the !Kung Bushmen in South-West Africa.[176]

Relation of voice to instrument

Songs accompanied on the ***ugubhu*** usually employ either five or six notes per octave. Of these notes, four are always directly related to the two fundamentals yielded by the bow: that is to say, two vocal notes are 'the same' as the bow notes, i.e. B and C if the bow yields B and C; and two relate to their fifths, i.e. F sharp and G (the third partials of the bow notes) as shown in Fig. 3b. In some songs the additional notes, beyond these four, correspond with one or both of the 5th partials (D sharp and E, in Fig. 3b); but in many songs neither of these is used, and D natural occurs instead (see Fig. 3c). Although not derived directly from any of the resonated harmonics of the bow, this note is commonly sung with the lower fundamental of the bow, to which it bears the relation of a minor third.

In all Zulu ***ugubhu*** bow-songs, the two fundamentals provided by the instrument (or in actual fact their octaves, i.e. 2nd partials, since these are far more strongly audible) serve as 'roots', and their alternation provides a functional equivalent to 'harmonic progression' in Western music. Although they are only a semitone apart, and not a perfect fifth, like Western tonic and dominant roots, they nevertheless serve a similar function. In some songs the lower note appears to serve as the principal root, with the higher note playing the subsidiary role, but in other songs the roles are reversed. In each particular song, the instrument supplies a constantly repeated ostinato phrase, comprising a fixed sequence of these roots (above which a simple melodic phrase is produced, through selectively resonating partials 3, 4 or 5). In the song ***Uyephi na?*** (item A.1) the sequence of roots is B-B-B C-C-B C-C-C C-C-C. Here, C is the principal root. Not only does it occur more frequently, but the vocal phrase always ends on it. The song ***Ngibambeni***, (item A.6) on the other hand, employs B as principal root, and the sequence is B-B-B C-C-C B-B-B C-C-C B-B-B.

An important formal principle, evident in all Zulu bow-songs, is the lack of simultaneity be-

tween vocal and instrumental phrases. These *never* begin or end together. The voice enters at a certain point *within* the bow phrase, and ends at a fixed point *within* the next repetition of the bow phrase, so that the two parts are in an overlapping relationship. This can best be represented by a circular diagram, as shown in Fig. 5. In any given song, the position of the vocal cadence is always at a particular, fixed point within the bow phrase. In the song *Nomagundwane* (represented in Fig. 4) this is on the fourth quaver of the second bar of the bow part, in each repetition. The vocal *entry* point also has a fixed position provided that the lines of text are of equal length. In *Nomagundwane*, the first vocal phrase entry in each stanza is usually fixed, because this phrase is (almost always) a constant refrain; but the second phrase in each stanza varies considerably in length, and the longer the line of text, the earlier its commencement. This calls for a very subtle degree of pre-judgement in timing, by the performer, in order to ensure that the phrase will end exactly at the required cadence point. This matter has been discussed in greater detail in another article.[177]

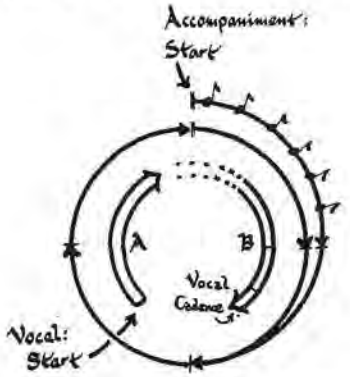


Fig. 5 Relation between vocal and instrumental phrases in the song *"uNomagundwane"* (B.1)

From a close study of another category of Zulu music, namely choral dance-songs, which constitute the most important form of communal musical activity among the Zulus, it is clear that bow-songs contain important formal and structural parallels.[178] The role of the gourd-bow can in fact be seen to be like that of the vocal chorus in dance-songs. Precisely the same principle regarding the non-simultaneous entry of parts occurs in both cases. In self-accompanied bow-songs, the player can assume a role just like that of the lead-singer in a dance-song, singing in antiphonal relation to the simulated 'chorus' provided by the bow, and improvising textual and melodic variations *ad libitum*. According to Princess Magogo, many of the choral dance-songs now in general use were originally composed by some individual singer while using a gourd-bow for self-accompaniment in this way.

MUSICAL STRUCTURE OF THE BOW-SONGS

The exposition below is principally concerned with the fourteen songs recorded by Dr. Hugh Tracey (issued on the LP disc Gallo SGALP 1678) of which the song-texts appear earlier in this article, but reference is occasionally made to different recorded versions of these and to other songs performed by Princess Magogo.

Note on transcriptions

In transcribing items from Tracey's disc, the music has been transposed higher, by between a whole tone and a minor third. This was done so that the two 'roots' supplied by the *ugubhu* bow could be conveniently represented as B and C. As mentioned previously, the fundamentals of the bow are actually an octave lower than they seem to the ear, and they are almost totally inaudible. It is the *second* partials that give the impression of being the fundamentals, so it is these that have

been represented in most of the transcriptions (notated within the bass clef, as ***B*** and ***c***). Partials 3 to 6 come through quite strongly too, in Tracey's recordings, but in most cases, ***selective*** variation of these resonated partials cannot be heard clearly enough for us to detect melodic ostinato phrases, played on the harmonics. Only the bass line of the ***ugubhu*** part has therefore been notated, for most of the songs, but examples of melodic playing will be found in items A5, A6 and A7, and also in transcriptions from some earlier performances.

In the earlier recordings examined, the pitch of the bow roots was mostly somewhat higher than on Tracey's disc. Items recorded in 1964 employed roughly C and C sharp. Nevertheless, they have as usual been transposed and represented as B and C, for convenience. In these earlier transcriptions, the ***actual*** fundamentals, below the bass clef (although virtually inaudible) were also represented, but this was later felt to be unnecessary. The fact that these fundamentals are not shown in the later transcriptions, made from Tracey's recordings, does not mean that they are absent, but merely that they are to be 'taken for granted', as mentioned above.

An acciaccatura onset from the stopped note of the bow, to the open-string note, has been notated when it was clearly evident, but it is likely that it occurred far more frequently than has been indicated in the present transcriptions.

The addition of 'pause' signs over bar lines, or halfway through a bar, denotes hesitation (of up to about 50% of the duration of the previous note). This is discussed more fully when considering the individual songs concerned.

In the vocal parts of many of the songs it should be noted that the treble clef sign has the figure 8 below it (as for tenor parts in choral music) indicating that the notes were sounded an octave ***lower***. Princess Magogo frequently sings in the tenor range, and this clef is the most convenient in such cases.

In the vocal line, the occasional addition of a 'plus sign' above a note indicates sharpening by roughly a quarter-tone. Rising glissando on-glides, indicated by acciaccatura notes, are in most cases conditioned by an initial 'depressor consonant' (as described earlier). Descending glissandi, shown as two or more notes connected by a slur, are usually rendered with a gradual and continuous transition of pitch, rather than just a rapid change from one fixed note to another. Such glides are often, but not always, conditioned by falling speech-tones in the text.

'Root progression'

Alternation of the two 'roots' supplied by the ***ugubhu*** bow (represented as notes B and C in all cases) provides a basic tonal foundation in all the songs under discussion. The recurrent instrumental phrase, in each song, employs an ordered sequence of these roots which is peculiar to that song and gives it a definite formal structure. The length of the instrumental phrase, as well as the sequential order of the roots, varies considerably between different songs. It may be noted from the table below (Fig. 6) that, in the fourteen songs under discussion, instrumental phrases vary from two to six bars in length, four bars being the most common. In twelve of the songs, the B root serves both at the beginning and at the end of the instrumental phrase. The remaining two items start with B and end with C. As was stated earlier, the solo vocal phrases ***never*** coincide exactly with the instrumental phrase, though the chorus part may do so. The particular synchronization or alignment between vocal and instrumental parts is an important formal principle, and each song has its own particular mode of alignment.

In the table below, (Fig. 6) the sequence of roots in each song is set out in linear form (though circular representation would be more appropriate). The upper line, in each case, represents two repetitions of the instrumental phrase. Below this the vocal parts are represented in such a way that the alignment shows their synchronization in relation to the instrumental phrase (the underlying 'harmonic roots' again being stated). For item A1, for example, it may be seen that the ***ugubhu*** repeats a 4-bar phrase using a root sequence B C-B C C, whereas the solo voice enters in bar 4, each time, and continues until bar 3 in the next repetition of the bow phrase, beginning and ending above a C root in the accompaniment. The entry point for the chorus part coincides with the start of the bow phrase, but terminates one bar short, at the same point as the soloist.

Item	phrase length	metre	root sequence	principal root
A1	4-bar	3/8	[B C–B C C][B C–B C C] (bow) [C B C–B C] (solo voice) [B C–B C] (chorus)	C
A2	4-bar	6/8	[B C–B C B][B C–B C B] (bow) [B B C–B C] (solo) [B B C–B C B] (chorus)	B
A3	5-bar	2/4	[B C B C B][B C B C B](bow) [C B B C B] (solo)	B
A4	6-bar	2/4	[B C B B C B][B C B B C B](bow) [(B) B C B B C] (solo) [B C B B C B](ch.1) [C B B C B B](ch.2)	B
A5	4-bar	2/4	[B C C–B C][B C C–B C] (bow) [C–B C B C] (solo)	C
A6	5-bar	7/16	[B C B C B][B C B C B] (bow) [(B) B C B C] (solo)	B
A7	4-bar	6/8	[B C C B][B C C B] (bow) [C B B C C] (solo)	B?
A8	6-bar	7/16	[B C B C B B][B C B C B B](bow) [(B) B C B C] (solo) [B B C B C B] (ch.1) [B B B C B C] (ch.2)	B
B1	4-bar	6/8	[B C C B][B C C B] (bow) [C B B C] (solo)	B?
B2	2-bar	2/4	[B–C B–B][B–C B–B] (bow) [B–C B–B B–C B] (solo)	B
B3	4-bar	6/8	[B–B C–C B–C B–B][B–B C–C B–C B–B](bow) [C–C B–C B–B B–B C–C B] (solo)	B
B4	2-bar	2+3+ 3/8	[B C–B C B C–B B][B C–B C B C–B B](bow) [B B C–B C B] (solo)	B
B5	6-bar	7/16	[B C B C B B][B C B C B B] (bow) [(C) B B B C B] (solo) [B B C B C B] (chorus)	B
B6	6-bar	3/8	[B C B C B B][B C B C B B] (bow) [B B C B C] (solo)	B

Fig. 6 Structural details of the 14 songs

Besides the feature of non-synchronous alignment, another contrast between the vocal solo part and the accompaniment lies in their use, very frequently, of different forms of terminal cadence. Four progressions are of course possible for the final two roots: B B, C C, B C, or C B. Different final progressions are used for voice and bow in all but two of the songs (items A3 and A5). The commonest bow cadences employ B B or C B (each found in six items, while C C and B C occur once each). Solo vocal phrases end most frequently above the root progression B C. This is found in eight of the items, while C B occurs in five, and C C in one.

In considering which of the two roots serves as predominant or principal root in each of the songs, their relative functional load, or frequency of occurrence needs to be taken into account. In this respect, the B root predominates in the bow phrase of ten of the songs; C in two (items A1 and A5); while both roots have equal status in the remaining two songs (A7 and B1). It seems

perhaps significant that the bow-phrase finalis and the most-used root are the same in all cases, except for A7 and B1, which are indeterminate. For the latter two songs, the balance could possibly be tipped towards whichever root serves as ***finalis*** of the bow phrase. This is B, in both cases. The final count then amounts to twelve songs with B as principal root, and two with C. It should be noted, however, that the ***vocal*** finalis occurs above the ***opposite***, or secondary root, in 8 out of the 14 songs.

Metrical organisation

As we have seen, each song is based on a short, constantly repeated instrumental phrase. The duration of the bow phrase, in the various songs, is either 2, 4, 5 or 6 bars, as shown in the second column of Fig. 6. Vocal solo phrases are usually slightly shorter, and in all cases their starting and ending points ***differ*** from those of the bow phrase. The position of the vocal cadence, in relation to the bow phrase, is generally constant throughout each particular song, while the starting point of the vocal phrase sometimes varies slightly, according to the length of the line of text.

The time signature ascribed to each item may also be seen in Fig. 6. 6/8 occurs in four songs; 3/8 in two; 2/4 in four; 7/16 in three; and an additive grouping of 2+3+3 quavers in one item. The latter type of metre seems to occur rarely in Zulu music, but another comparable recorded example, entitled ***Siqom' abant' abahle,*** has been analysed in an earlier paper.[179]

Rhythm in the bow part varies from straight adherence to the metre, as in item A1 with an unvarying three quavers to each bar, to more diversified renderings as in item A2, where different ways of sub-dividing the beat are employed from bar to bar. Often, as might be expected, the solo introduction on the bow is more rhythmically varied and inventive than is the case in later repetitions of the phrase, after the voice has entered. Sometimes, as in item A3, it seems that a kind of bouncing spiccato technique is used, producing groups of rapidly reiterated notes.

A frequent phenomenon, found in at least 11 out of the 14 songs, is the occurrence of slight hesitation at the ends of bars, and sometimes also in the middle. In most of these songs it occurs irregularly and has been indicated by pause signs in the transcriptions. The extra duration may vary between roughly 20% and 70% of a quaver, but is occasionally longer. From a study of different recorded performances of the same song, it sometimes emerges that such pauses occur in different positions, or may be entirely absent. In the case of item A2, they are largely absent from the 1972 and 1964 versions, but occur frequently in a 1962 version (which has 2/4 metre in place of 6/8).

In three of the songs, however, the occurrence of bar-final pauses is sufficiently regular to justify a modification of the time signature, from 3/8 to 7/16 (comprising two quavers plus a dotted quaver), and this expedient facilitates transcription of the vocal parts. The songs concerned are items A6, A8 and B5. A6 was rendered identically in a 1964 recording, whereas B5 had 3/8 metre, with irregular pauses. In the 1972 version of A8, the pauses become irregular, about halfway through the song, and later they virtually disappear, necessitating a 3/8 time signature. Since Princess Magogo is the acknowledged expert in this field, there seems to be no doubt that this bar-final hesitation, or rubato, is a deliberate stylistic feature which is applied at the discretion of the performer, as a form of 'poetic licence'.

Another irregularity, but one which occurs very rarely, is the interpolation of extra beats in the bow part. In item B1 there are 7 quavers in certain bars, in place of the usual 6, during the rendering of a rather lengthy vocal phrase. Item B5, which has a 7/16 time signature, has 4 beats (plus a short rest) in place of the usual 3 in several vocal stanzas. No such irregularity occurs in the 1964 version. Unlike the matter of bar-final pauses, these extra bow notes are probably unintentional. They seem to occur only when the vocal phrase presents complications.

Vocal rhythm is fairly regular in items A1 and A3 and in all chorus parts. In most of the other songs, however, the solo parts are rhythmically rather free, being to a large extent influenced by the natural speech-rhythm of the lines of text. Furthermore, the lines are mostly 'unmetrical' by Western standards, having variable numbers of syllables, and no regularly recurrent pattern of long and short, or of strong and weak syllables. Texts of this kind are very common in most categories of Zulu song, though ***imilolozelo*** (children's songs) are usually more metrically stereotyped. In

Zulu choral music, 'unmetrical' texts are often subjected to considerable distortion regarding length and stress values, through having metrical conformity imposed upon them.[180]

In most ***bow-songs***, on the other hand, the inherent rhythmic values of the text are largely respected. Exceptions occur here and there, as in item A4, where the words ***labafo*** and ***amahwanqa***, for example, have their normal syllable-length values reversed (from ***'labaafo'*** to ***'laabafoo'***, and from ***'amahwaanqa'*** to ***'amaahwanqaa'***); but as a rule, in bow-songs the words are not forced to adopt an imposed metre (in the conventional sense of the term). Instead, their 'metrical organisation' lies in their relationship to the accompanying instrumental phrase. The words must comply, not through being metrically ordered into regular feet, but through each stanza having to reach its cadence at a specific point in the bow phrase. Since the lines of text contain varying numbers of syllables, carefully calculated timing is needed in order to ensure that the phrase will end precisely at the required cadence point. Far from there being a total absence of metrical organisation for the text, therefore, one finds instead a well-conceived and systematic metrical discipline; and it is a system which, unlike one employing regular feet, imposes minimal distortion upon the text, since the words largely retain their natural rhythm.

Vocal tonality

All fourteen of the songs (when transposed, as here, to common roots) employ the notes C, B, G and F sharp in the vocal line, and, in addition, either D or D sharp. D and D sharp appear to be used interchangeably in nine of the items; that is to say, at certain points D sharp occurs, while elsewhere in the same song a flatter note resembling D natural occurs instead. The occurrence of one or the other does not seem to be conditioned by context, however. They might be said to occur in free distribution, at the whim of the singer. Their unpredictability is confirmed by the fact that, in comparing different performances of the same item, D sharp in one version may sometimes occur as D natural in an identical context in another version of the song (cf. item A2).

While in nine songs the note D is variable, the remaining five items appear to keep either to D or to D sharp. With the essentially variable nature of vocal pitch it is difficult to make an absolutely definite pronouncement on this matter, but in my view four songs employ D sharp only (items A3, B2, B3 and B4), and one (item A4) uses only D natural.

Only three of the 14 songs appear to employ additional notes beyond the five mentioned above. Items A7 and A8 have E (which relates to the fifth partial of the stopped root of the ***ugubhu***). Item A2 uses both E, and a high F natural. The latter recurs consistently, in the upper octave, but it should no doubt be assessed as a flattened version of the normal F sharp (see individual comments on this song, later in this paper).

Fig. 7 shows an attempted tabulation of the notes employed in each of the songs. Notes with upward stems are those sung by the soloist, in all cases, while those with downward stems, where present, are from the chorus part, rendered by Chief Gatsha Buthelezi. The note serving as finalis is represented as a minim, in each case. Notes shown in parentheses occur comparatively seldom.

Regarding compass, it should be emphasized that all pitches have here been transposed approximately a minor third higher than heard on the recording. Item A5 is restricted to a single octave. All other songs exceed this. Item B4 has the remarkably wide range of two octaves and a fifth, in the solo part, descending as low as ***B*** (actually about ***G*** sharp, at the bottom of the bass clef). The chorus parts always remain within a single octave.

It seems that all 14 songs could be said to draw from the same general set of notes, or ***scale***: a dihemitonic hexa series (or penta, when E is absent), directly related to two roots, a semitone apart, or serving as harmonic variants of these as previously shown in Fig. 3; but these notes differ in their functions and interrelationships in different songs, suggesting that different ***modes*** may need to be distinguished. Here, the most obvious criteria are root status (i.e. whether B or C serves as principal root); then the matter of which note serves as finalis; and finally 'melodic weight' (or the relative functional load of the different notes) which is commonly used as a means of establishing the 'tonal centre'.

As noted previously in connection with Fig. 6, the preponderance of one or other of the two

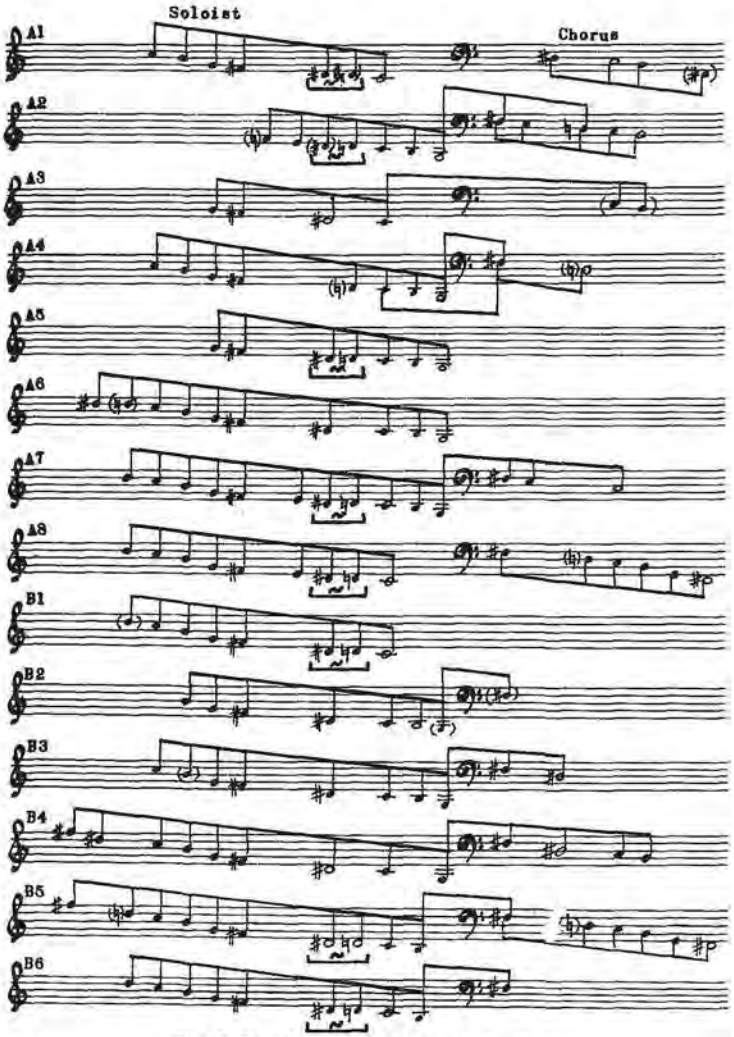


Fig. 7 Vocal tonality in the 14 songs

roots is dictated by the instrumental phrase, and B serves as principal root in the majority of the songs. On these grounds we could broadly distinguish between songs using a 'B-root mode' or a 'C-root mode', but in considering finer sub-divisions, there appear to be so many possible variant forms that the feasibility of further categorisation seems problematical.

To summarise the position briefly: (a) The vocal finalis may occur either above the principal, or above the secondary root. (b) The actual note employed may either be the particular root itself, or its third or fifth. Among the present examples, four songs have C as finalis to the solo vocal stanza; four have G (above root C); two have B; and four have D sharp (above root B). (None have F sharp, but it does occur as an alternate finalis to B, in item A8, and to D sharp in item B3, and also as finalis of the chorus part in two songs). (c) In four out of the five songs which have chorus parts, the chorus has a different finalis from the solo part. (d) In different songs, almost any note may serve as tonal centre (on grounds of melodic weight), and in the same song, solo and chorus parts often have different tonal centres. (e) The tonal centre frequently differs from the finalis, and it

may also differ from the principal root or any of its harmonic variants.

From the above considerations, it will be seen that, apart from the matter of specifying the principal root, the question of categorising the tonality of these songs presents numerous problems and it appears doubtful whether further theoretical sub-division in order to establish different 'modes' is in fact worthwhile. In this connection, J.H. Nketia's general conclusion regarding examples from various parts of Africa seems apposite: 'The functional relationship of the various notes of a scale can be varied. Just as each note may be used as a final or ending tone, so may each note of the scale be used in specific contexts as a prefinal tone. . . Because the function of the constituent notes of songs is variable, there is no single pattern of any given scale, but several patterns.'[181]

At present, no more definite statement can be made concerning the tonality of the bow-songs under consideration than to repeat the conclusion made in an earlier paper, concerning unaccompanied ***choral*** music among the Zulu (and other Nguni peoples), namely that: 'Owing to the 'circular' form of the music, and the importance attached to recommencement rather than finality, there are in most cases no 'collective cadences of the Western type . . . No functional hierarchy of discord and concord seems consistently operative. The artistic intention would seem to be that of maintaining an ever-changing balance between all the musical constituents – through temporal, chordal and root contrast, in addition to other features of their relationship.'[182]

It would be very far from the truth, however, to assume that the dihemitonic hexa (or penta) scale employed in these bow-songs was found in all types of Zulu music. A great many other scales are in fact used, as has been discussed in previous publications.[183]

Influence of speech-tones on melody[184]

In spoken Zulu, two contrasting levels of relative pitch are distinguished: 'high tone' and 'low tone' and certain syllables have 'falling tone' involving a glide from high to low. These three tonal phonemes are not constant in their absolute pitch realisation; wide variations in pitch occur in any spoken utterance. This is mainly due to two conditioning factors: 'depressor' consonants which lower the pitch on an adjacent vowel; and 'sentence intonation' that provides something like a 'carrier wave' of gradually descending pitch in the case of normal statements (though generally level for questions), which is modulated (or deflected slightly higher or lower) by the high, low or falling speech-tones pertaining to individual syllables. Consequently, a speech-tone sequence such as high-low-high-low becomes, in ordinary speech, something more like soh-mi-fa-doh, rather than soh-doh-soh-doh; or one or more of the syllables, if preceded by a depressor consonant, takes lower pitch (commencing with a rising on-glide, if it is a 'high' speech-tone).

Depressor consonants comprise, principally, all voiced spirants and stops (except implosive ***b***) and all compounds containing these sounds.[185] In song, the effect of these consonants is frequently noticeable where a relatively high note commences with a rising on-glide, as in bar 16 of item A1.

Traditional Zulu songs of different categories vary to some extent in the degree to which the melody conforms to the ***total*** overall pitch contour proper to a spoken rendering of the text. In choral dance-songs there is often considerable latitude. The relative high/low speech-tone requirements of the words, though generally represented ***within*** the phrases, are frequently over-ridden at the ***end*** of each line, where a set form of cadential melodic sequence tends to be imposed, on musical grounds. Also, in place of the overall descending contour imposed by sentence intonation, changes of register often occur in the musical setting, whereby high and low speech-tones, while still retaining their relative contrast, may be transposed to a higher or lower range or register during the execution of a phrase.

In bow-songs, on the other hand, the melody is generally more closely correlated with the overall spoken contours, though individual songs differ in this respect. For example, item B1 conforms very closely to speech values, generally following the direction of the sentence intonation as well as word-tone requirements. This has been demonstrated in some detail in a separate publication.[186] Most of the other songs under consideration here show similar conformity; though

here and there one finds some evidence of stylised distortion: The cadential sequence in bars 14 to 15 of item A1, for instance, suits the tones of the final word in that line very well; but when the same sequence is identically reapplied in all succeeding lines, it does not always do justice to the tonal requirements of the final words, particularly in the case of ***uyephi na*** (in bars 34-35, 42-43, etc.) where the tonal sequence should properly be high-falling-high-falling. The difference of register between vocal lines 1 and 2 (and elsewhere) in the same song are ***musically*** determined; high initial speech-tones are represented in both cases. Similar departures from the exact speech-tone requirements occasionally occur in many of the songs, but on the whole it can be said that speech-tones exert a great deal of influence upon the direction of pitch movement in the melodic line.

COMMENTS ON THE INDIVIDUAL SONGS

A.1 ***Uyephi na?***

This is a relatively straightforward and uncomplicated example. The accompaniment provided by the ***ugubhu*** bow consists of a constantly repeated 4-bar phrase. (The sequence C-B-B in bar 5 is exceptional. B-B-B occurs in all other repetitions of this bar, which is the first bar of the 4-bar phrase.) Pause signs above certain notes denote slight hesitation before the next one is sounded. The occurrence of these pauses is not altogether regular. This feature also occurs in some of Princess Magogo's other songs, but tends to vary in different performances of the same song (see notes to item A2, below).

The vocal part, like the bow accompaniment, also comprises a succession of 4-bar phrases, but these do ***not*** coincide with the ***bow's*** phrases. As is the case in all Zulu bow-songs (and also between solo and chorus parts in their choral dance-songs) the parts bear a 'staggered' relationship to each other, and this is retained throughout the song. Each vocal phrase commences on the first beat of bar 4 of the bow phrase (except the very first vocal entry, but this line ***does*** conform when repeated, at bar 28). Similarly, all vocal phrases terminate in bar 3 of the next repetition of the bow phrase. Regarding the chorus part (entering at bar 41) it is interesting to note the close affinity between this and the ***ugubhu*** phrase. Their entry points coincide, and they are melodically very similar. This bears out the hypothesis suggested earlier, that the instrumental accompaniment in bow-songs serves to simulate the role of the chorus in choral dance-songs.

The structure of the stanzas in the solo vocal part is simple and regular. Each stanza (represented by one line of text) comprises a single phrase only, and the stanzas do not differ greatly in length. In this respect, the song is far more straightforward than ones such as items A2 or B1, which have ***two***-phrase stanzas (first a short, recurrent 'refrain' phrase, and then a 'free' phrase, of variable length). In this song the lines contain between 7 and 11 syllables, 9 being the most usual number. These are distributed over the four bars as follows: The final, or cadence bar takes either one, or two, short syllables. The other bars each take either three (usually short and of equal length, but not always so); or two, of which the first is long; or occasionally one syllable, lasting for the full three beats. The metrical conventions employed here do not appear to differ appreciably from those of English (though this is certainly not the case with all the songs). It has been demonstrated, in a previous article,[187] that metrical regularity seems to occur more commonly in ***children's*** songs, among the Zulu, than in more sophisticated items, and the present song is of course a lullaby. The strict 4-bar length of the vocal phrases in this song, with virtually no variation in entry point, is achieved through using metrically regular lines of text, in the Western sense, and the familiar device of 'stretching' syllables where necessary, by substituting a lengthened one for two or three short ones. In contrast to this metrical regularity, certain songs, such as item B1 in particular, exhibit a great deal of 'irregularity'.

A.2 ***Helele! Yiliphi leliyana?***

In its overall form, this song is almost identical to the previous one, ***Uyephi na?***, since both the vocal and the instrumental parts are based upon 4-bar phrases, with the vocal part entering in the fourth bar of the bow phrase and ending in bar 3 of its next repetition. Beyond this, however, there are a great many dissimilarities. While item A1 has single-phrase stanzas of constant length,

each of the stanzas in item A2 commences with the word ***Helele***, serving as a brief initial refrain phrase, followed by a second phrase of variable length (in this respect resembling item B1). The point of commencement for the second, variable phrase alters slightly, depending on the number of syllables that have to be fitted in before the fixed cadence point is reached.

In the matter of root progression, whereas item A1 employs C as principal root, item A2 has B, though vocal cadence occurs above the C root, in contrast to the instrumental finalis on B. Regarding vocal tonality, this song is unusual in employing an additional note E (which relates to the fifth partial of the root C) and also a high F natural. The latter recurs consistently in the upper octave, in Tracey's recording, but it should no doubt be assessed as a flattened version of the normal F sharp which, in the lower octave, retains its usual value, and also since high F sharp occurs instead of F natural in some of the other recorded performances of this song.[188] In Tracey's version, the note D natural is mainly employed rather than D sharp; but in other versions the latter either predominates (as in the 1964 recording) or alternates with D natural, as may be seen from the 1962 extract shown below Tracey's. Concerning the melodic line, there is no contrast of vocal register, between different stanzas, such as occurred in item A1. The melody remains closer to the speech contours.

The metre, in most versions of this song, is compound duple (basically 6/8) with considerable rhythmic contrast in the bow phrase, from bar to bar. The first bar of each bow phrase is usually rendered as a pair of duplets, while bars 2 and 4 have pairs of quaver + crotchet groups, and bar 3 has a more varied pattern, suggesting a controlled spiccato technique. The metre and bow rhythm is largely similar in the 1964 and 1970 versions (though the tempo was slightly faster in one case, and slower in the other). The 1962 version differs considerably, however. The metre is 2/4, with irregular pauses, and there is no rhythmic variety in the bow part. Transcribed extracts from the 1962 and 1970 versions are shown here after Tracey's version, for comparison. In the 1962 recording it was possible to hear selective variation in the bow harmonics fairly clearly, and this was therefore notated in the score. Absolute pitch values of the bow roots were approximately B flat and B, about a semitone lower than shown here (while the tuning in Tracey's recording is roughly A flat and A, a minor third lower than the transcribed values).

A.3 ***Umuntu ehlobile***

The 5-bar phrase structure, for both the instrumental and the vocal parts, is interesting here. The song ***Ngibambeni*** (A6) also employs 5-bar phrases but the degree of overlap between vocal and instrumental phrases differs. The vocal stanza comprises two phrases: First the ***m, m*** . . . refrain, and then a variable second phrase. In the repetition of the first vocal stanza there is a slight irregularity in the bow part, at bar 19. Instead of continuing with the stopped note, C, the second half of the bar employs B. Apart from this, the sequence of bow roots is completely regular throughout the song. The starting point of the bow phrase is difficult to establish with certainty, but the present scoring has taken account of the fact that, at the conclusion of the performance, the accompaniment ends in the bar which has here been placed at the end of the line.

The very low pitch used for commencement of the word ***yini***, and on ***angazi***, can be accounted for by the tone-lowering effect of the consonants ***y*** and ***ng***, respectively. These and other 'depressor' consonants automatically affect pitch in this way, but the effect appears to be exaggerated in this case, probably for stylistic effect. The frequent occurrence of a tritone as a melodic interval in the vocal part may seem surprising, but it does occur in other songs also.

A.4 ***Wamthinta uPhefeni***

This song has a 6-bar structure or, in some cases, there are 3-bar phrases. The ***ugubhu*** bow part mainly consists of pairs of 3-bar phrases which are mostly identical after the introduction, but sometimes slightly varied. The B-C progression in bar 5 is limited to the introduction, later being replaced by a C-C sequence. The standard bow phrase starting from bar 13 is played through, once, alone, before the voice enters.

It seems possible that the 3-bar vocal phrase ***'Awo, a, a!'***, entering at bar 37 may have been the original basic chorus to this song. This phrase coincides with a B - C - B progression on the ***ugubhu***, and might perhaps be the part which the ***ugubhu*** is emulating, with the initial B - C - B sequence at

the beginning of the performance.

The 6-bar chorus phrase, which was sung by Chief Gatsha Buthelezi, was 'cued in' by the soloist at bar 47, and was continued throughout the remainder of the performance. Each note is sung with a distinctive type of sforzando, with a rapid crescendo-decrescendo effect, which is reminiscent of Swazi men's regimental songs.[189]

The vocal parts employ a version of the usual 5-note scale, in which D natural is consistently used throughout, instead of the D sharp which would be more in keeping with the B root of the bow. A 1962 version[190] is musically very similar, though the order of the stanzas is different, the first line being: *Awo, awo! izwe lakho.*

A.5 ***Thulani sinitshele***

In structure, this song employs 4-bar phrases, like items A1 and A2, but the degree of overlap between voice and instrument differs, since the voice enters in bar 3 of the bow phrase, each time, and ends in bar 2 of the next repetition. On this recording, the varied amplification of harmonic partials 3 and 4 is more clearly audible than in previous items, and a simple ostinato melody played on these selected harmonics can be distinguished. In the transcription, the very first note on the bow has been shown in parentheses, since it is absent on the disc (although present on the original tape). The instrumental rhythm is more regular in this item, with only occasional rubato. Tonality in the vocal line is based on the same 5-note scale as previous items, but the D varies between D natural and D sharp, and the F sharp is occasionally flattened to F natural, as in bars 20 to 24.

A.6 ***Ngibambeni, ngibambeni***

Like item A3, this song has a 5-bar instrumental phrase, and the sequence of roots in the five bars is the same, namely B C B C B. However, the metre and rhythm of the two items is totally different, as also the relationship between vocal phrases and instrumental accompaniment. The present song has a succession of single-phrase stanzas, without a recurrent initial refrain phrase. It is unusual, in that the vocal phrases appear to commence simultaneously with the start of the bow phrase. Vocal and bow phrases are not really synchronous, however, since the vocal phrase always terminates on the first beat of the penultimate bar of the bow phrase. Also, from bar 30, there is a vocal up-beat, in the fifth bar of the instrumental phrase, so that the vocal phrase runs from bar 5 to the following bar 4.

The time signature of 7/16 may appear unusual but it seems to be the most appropriate expedient for transcribing this item. Aurally, the song gives the impression of 3/8 time, with a pause on the last beat in each bar. A likely first reaction is to interpret this as a quaver-quaver-crotchet sequence in 2/4 time, but the final beat, on careful examination, turns out to be consistently closer to a dotted quaver than a crotchet. One solution would be to specify 3/8 metre, and insert a pause sign after every third beat. Similar pauses are encountered in other songs, such as item A1, and the 1962 version of A2, but in those songs the pauses are not constant and regular. In the present item, however, the lengthening of the third beat does occur regularly in every bar, and can therefore conveniently be prescribed in the time signature. Other comparable songs are items A8 and B5.

As was the case in the previous song, the selection of bow harmonics in this recording is sufficiently audible for a faint melodic ostinato to be detected. This differs very slightly from the ostinato Princess Magogo produced in her 1964 performance of the same song, of which a transcribed extract appears below the 1972 version. The tempo was faster in the 1964 performance, and pitch was approximately a minor third higher.[191]

It will be noted that the order of the stanzas differs markedly between the two versions. The 1964 performance commences with an equivalent of the fifth stanza of the 1972 version (bars 30 to 34), and high D sharp is always used (in the older version) whenever this stanza recurs (bars 16, 126 and 131), whereas in the 1972 version, variants C natural and D natural occur (in bars 36 and 41). Apart from these minor differences, the close similarity of identical stanzas in many cases seems remarkable, as for instance if we compare stanza 4 (from bar 26) of the 1972 version with stanza 14 (from bar 76) of the 1964 performance.

A.7 *Isihlahla samakhosi*

A 4-bar instrumental phrase forms the basis of this item. The metre resembles 6/8, but, as was the case in item A1, there are brief pauses which occur rather irregularly. They come mainly at the end of the bar, but sometimes half-way through. Very similar rhythmic irregularities occurred in a previous performance of this song, recorded in 1970 by Dr. Jeff Guy.

The usual 5-note vocal scale is employed in this item, but the D varies between D sharp and D natural at different points. A notable feature is the very wide pitch range in this song, extending to over two octaves, from treble ***c´´*** down to bass ***B*** flat (transposed a whole tone higher in the present transcription).

The bow phrase is occasionally slightly irregular. In the third repetition, a descent to the B root occurs in the first half of bar 3, but throughout the rest of the song the C root is used there. At the end of bar 2, there is sometimes a momentary descent to the B root (as in the first two phrases) but elsewhere in the song this occurs rather rarely, notably in the sixth and seventh repetitions (bars 22 and 26). Elsewhere, the style of the bow phrase which occurs in the fourth repetition (bars 13 to 16) is most frequently employed.

Regarding the relationship between vocal and instrumental parts, most vocal stanzas (except the first, and the third-last) commence about half-way through bar 3 of the instrumental phrase, and end on the first beat of bar 3 in the next repetition of the bow phrase (except stanzas 3 and 4, which end one beat earlier). The structure of the vocal phrases varies to some extent. The first three appear to comprise short single phrases, lasting about two bars each, but others are roughly twice this length, consisting either of a long single phrase (as the fourth stanza, from bar 15), or two short phrases. Upon consideration, the very first vocal phrase may in fact be a 'false alarm'. There is an irregularity in the bow part when it occurs, and in the 1970 recording of this song it did not occur initially. Near the end of the present version, from bar 41, the same phrase will be seen to form the conclusion of a 3-phrase stanza, commencing at roughly the regular point in the third bar of the previous bow phrase. If the initial occurrence of that phrase, at the beginning, is disregarded, the rest of the song has a more regular appearance, and the two frequently recurrent lines, ***Anoke ningishayele-ke***, and ***Lesimunyu esikhulu*** . . . seem to serve, jointly, in a role comparable to the initial 'refrain' phrase which occurs in items A2 and B1.

A.8 *Wayengwa yintaba eshayo*

Like item, A6, this song has a pause at the end of each bar. This occurs with such regularity, throughout the first half, that a 7/16 time signature is appropriate. However, after bar 42, these pauses become shorter, later virtually disappearing, and the song proceeds in regular 3/8 time. The usual 5-note scale is employed throughout (using the flattened D natural).

In form, this item has a 6-bar instrumental phrase. The sequence of roots bears some resemblance to that in item A6, plus a repetition of the last bar (since item A6 has a 5-bar phrase only) but the two songs are otherwise dissimilar. From the vocal parts in the present song it appears that a leading, solo voice, and ***two*** additional parts are represented, labelled here as Chorus 1 and Chorus 2. In the first stanza and again at bar 25, the vocal entry (representing the leading voice part) coincides with the first bar of the instrumental phrase, but in the second and third stanzas and again at bar 30, the entry is in bar 6 of the bow phrase. The third and fourth stanzas each have a short additional second phrase, from bars 3 to 5.

Of the two overlapping chorus parts, the first, sung by Chief Gatsha Buthelezi, begins at bar 36 and continues throughout the performance. In relation to the bow phrase, it runs from bar 6 to bar 5 of the next repetition. Another song, item B5, has an almost identical chorus part, though with an entirely different text, and the bow phrase is also very similar. In the present song, the second chorus part is sung by Princess Magogo herself from bar 41 to 49 (and again from bar 59 onwards). In relation to the accompaniment, it runs from bar 5 of one bow phrase to bar 4 in the next repetition. Princess Magogo alternates between repeating this second chorus part, and returning to the leading voice part again, where, from bars 49 to 60, she introduces slight variations, entering at different points.

Songs of this kind, with three voice parts, in addition to a bow accompaniment, are rather unusual, but another comparable example is an item entitled ***Siqom' abant' abahle***, which was

recorded in 1964 and has been analysed elsewhere.[192]

B.1 *uNomagundwane*

In full, this song is the longest item in Princess Magogo's repertoire. A full transcription is not provided in the present paper, both for reasons of space, and because a detailed transcription and analysis has been published elsewhere.[193] However, a short diagrammatic transcription based on an earlier performance recorded in 1964[194] has been supplied here in order to illustrate salient features of the song. Vertical strokes after each chord, in the bow part, serve to denote repetitions of the same chord. The vocal compass was approximately *c* to *c'* (in the tenor range) while in Tracey's recording it is about *a* to *a'*, a major sixth higher (with bow roots roughly A flat and A, a minor third lower).

In its overall form this song bears some resemblance to item A2, having a 4-bar instrumental phrase with root B as finalis, while the vocal stanza ends above the C root, though the degree of overlap differs here. The vocal stanza again comprises two phrases: first the standard refrain, ***Maye-babo***, which is melodically constant and corresponds closely to the speech contour, and then a variable second phrase which may contain a widely varying number of syllables. The second phrase (labelled as 'phrase B' in the diagram) always ***ends*** at the same point, but its point of commencement varies according to the number of syllables in the text, requiring subtle pre-judgement in timing. Notes used in phrase B vary, within the limits shown, either the upper or lower variants being taken according to the speech-tone requirements of the particular words in each repetition of the phrase.

Regarding metre, there are generally six strokes on the bow, notated as six quavers, per bar measure. They are usually given equal dynamic stress. Western listeners may find that they tend to interpret the metre sometimes as 3/4 and at other times as 6/8 but there are seldom any tangible grounds for deciding one way or the other, except when an occasional very brief pause in the middle of a bar gives the impression that 6/8 grouping is intended. What is more constant is slight hesitation at the ***ends*** of bars, as occurs also in many of the other bow-songs. Occasionally there is a momentary departure from the otherwise regular six-quaver metre through the interpolation of extra bow notes, during a long vocal phrase. There are 7 quavers in bars 3 and 7, and 8 in bar 8, in Tracey's recording, and in the 1964 version bars 10 and 12 each have 7 quavers.

B.2 *Laduma ekuseni*

This song has a very simple instrumental phrase lasting only two bars, and lacking any rhythmic variation. The vocal stanza (apart from the first short introductory phrase in bars 4 to 5) is roughly twice as long as the bow phrase, and there are occasional instrumental interludes, without the voice. In distinct contrast to songs with an ***initial*** refrain phrase, such as items A2 or B1, this song has a somewhat similar interjectional phrase which occurs at the ***end*** of each stanza, though several variants of this occur as the performance proceeds. No other song in the present collection appears to share this type of stanza-final feature.

B.3 *Kwabase sabulawa nguDingane*

The instrumental phrase in this bow-song somewhat resembles that of item A7, except for the change of roots in the third bar. The vocal compass is relatively wide, extending to almost two octaves, though items A7, B4 and B5 exceed this. The vocal stanza is rather free in construction, and the song is unusual in that there are two possible vocal cadence points: one at the end of bar 1 of the bow phrase, and the other at the beginning of bar 3. The stanzas vary considerably in length. Some, like the first one, start in bar 2 and contain two phrases, the first ending with vocal cadence 1, in bar 1 of the next bow phrase, and the second at the second cadence point in bar 3. Other stanzas appear to consist of a single phrase only, beginning in bar 3 or 4 and ending at the first cadence point.

The change, near the end of the performance, from singing to the recitation of praise poetry, is unique here, among all the bow-songs so far encountered (see previous notes in connection with the text). The praises are rendered in the conventional reciting style,[195] without any metrical or melodic connection with the instrumental accompaniment. This interpolation is absent in a 1962 recording of the same song;[196] but in that version several lines from the ***izibongo*** praises of

Dingane have been incorporated and rendered ***musically***, like other stanzas of the song.

B.4 ***Ngiyamazi uZibhebhu***

The exceptional features of this song are its additive metre and its extremely wide vocal compass of two octaves and a fifth. Absolute pitch values of the extremes (transposed as *f´´* sharp and *B*) are roughly *d´´* sharp (in the treble clef) down to *G* sharp at the bottom of the bass clef.

A time-signature of 2+3+3 quavers per bar measure proves the most convenient for transcription, occasional irregular pauses being indicated as usual by pause signs. The only other Zulu bow-song so far encountered that is metrically comparable is one entitled ***Siqom' abant' abahle***, recorded in 1964.[197] This has the quavers grouped as 3+2+3. There are regular quaver bow-strokes only, with no semiquaver subdivisions. The tempo is faster (196, as against 138) and there are no pauses. The song is based on a 2-bar instrumental phrase that is very similar to that of the present example, the root sequence being B C B-C / B C B, as compared with B C-B C / B C-B B.

In the present item, the vocal stanza varies from a single long phrase, with a variable starting point according to the number of syllables, to two short phrases, with the first one ending at a subsidiary cadence point at the beginning of bar one of the bow part. The first few hummed vocal phrases are almost inaudible. They appear to trace out, in skeletal outline, the cadential features of future vocal phrases. Whereas in many of the other songs the vocal phrasing and accentuation is fairly independent of the accompaniment, in this song it adheres quite closely to the 2+3+3 grouping in the bow part. A 1962 version is largely similar, though the lines of text occur in different order, commencing with ***Ye mama, ye mama, ye mama!***[198]

B.5 ***Babulala uJesu***

The 6-bar instrumental phrase upon which this song is based is virtually identical to that of the old traditional song, ***Wayengwa yintaba eshayo***, item A8. The present song was composed by Princess Magogo in 1963 and there seems no doubt that she incorporated the bow phrase from that source, and also the melody of the chorus, since that too is almost identical, apart from the words. However, the vocal solo part appears to bear no resemblance at all to that of the traditional song.

An earlier performance of item B5, recorded in 1964,[199] employed a regular 3/8 metre throughout, without regular bar-final pauses. A transcribed extract is shown here, below the 1972 version, for comparison. The 1972 performance has a regular pause at the end of each bar, and a 7/16 time-signature has thus been applied, as for items A6 and A8. The 1972 version displays some irregularity in each of the first four vocal stanzas, where an extra beat has been added in the sixth bar of the bow part (followed by a pause). Cognate bars in the 1964 version, on the other hand, were metrically quite regular, but the vocal phrase commenced ***earlier.*** It seems, therefore, that the irregular lengthening in the later version may have resulted from late starting, and the need to finish at the correct cadence point, all the same. From the fifth vocal stanza onwards, the correct adjustment is adopted, and the song is metrically regular from there onwards. After the entry of the chorus part, sung by Chief Gatsha Buthelezi, the metre approaches more towards 3/8, since the bar-final pauses become shorter and are sometimes omitted.

Another marked difference between the 1972 and 1964 versions is the pitch range of the solo voice part. In actual pitch, the 1964 compass was *d* sharp to *g´*, while for the 1972 version it was *b* to *d´´* sharp. (The bow roots were C / C sharp, and approximately G sharp / A, respectively).

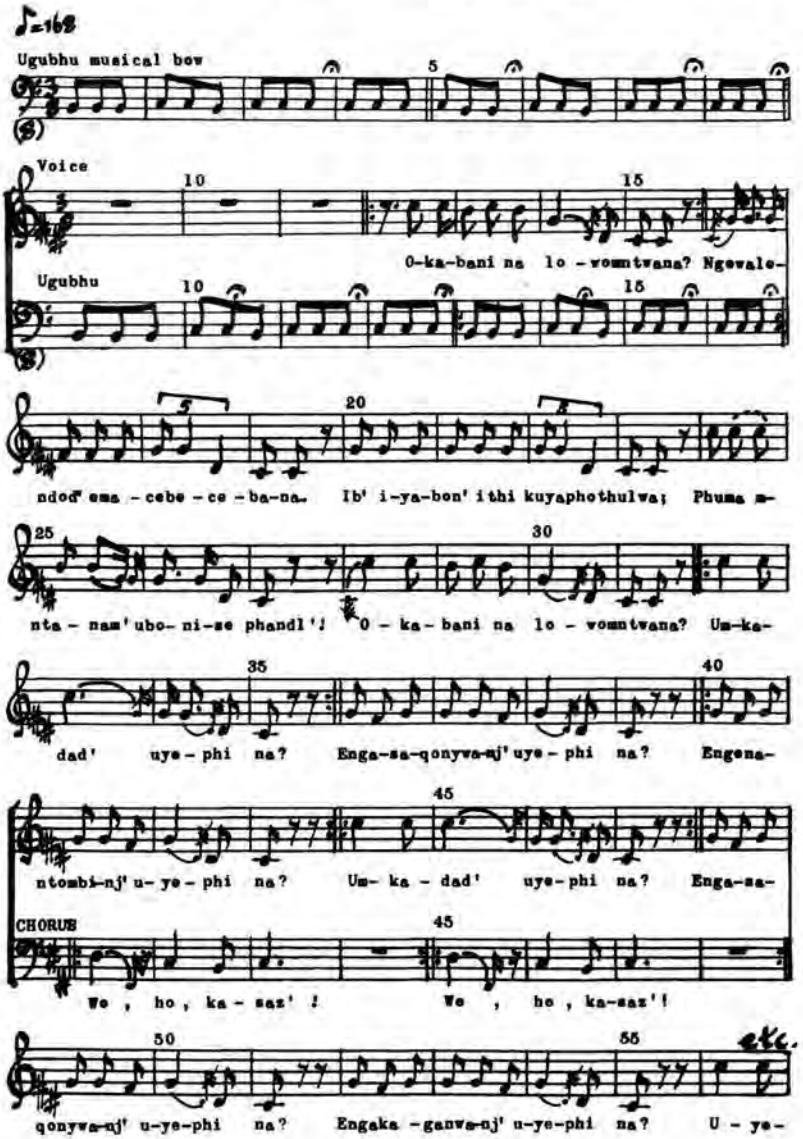
Regarding the transcription of the 1964 version, it should be noted that the bow phrase, from bar 7 to 12, is first played through without the voice. The vocal stanza commences during the next repetition, in bar 17. The chorus actually enters only at bar 84, on the recording, but has been notated earlier for convenience.

B.6 ***Akube licala kanye***

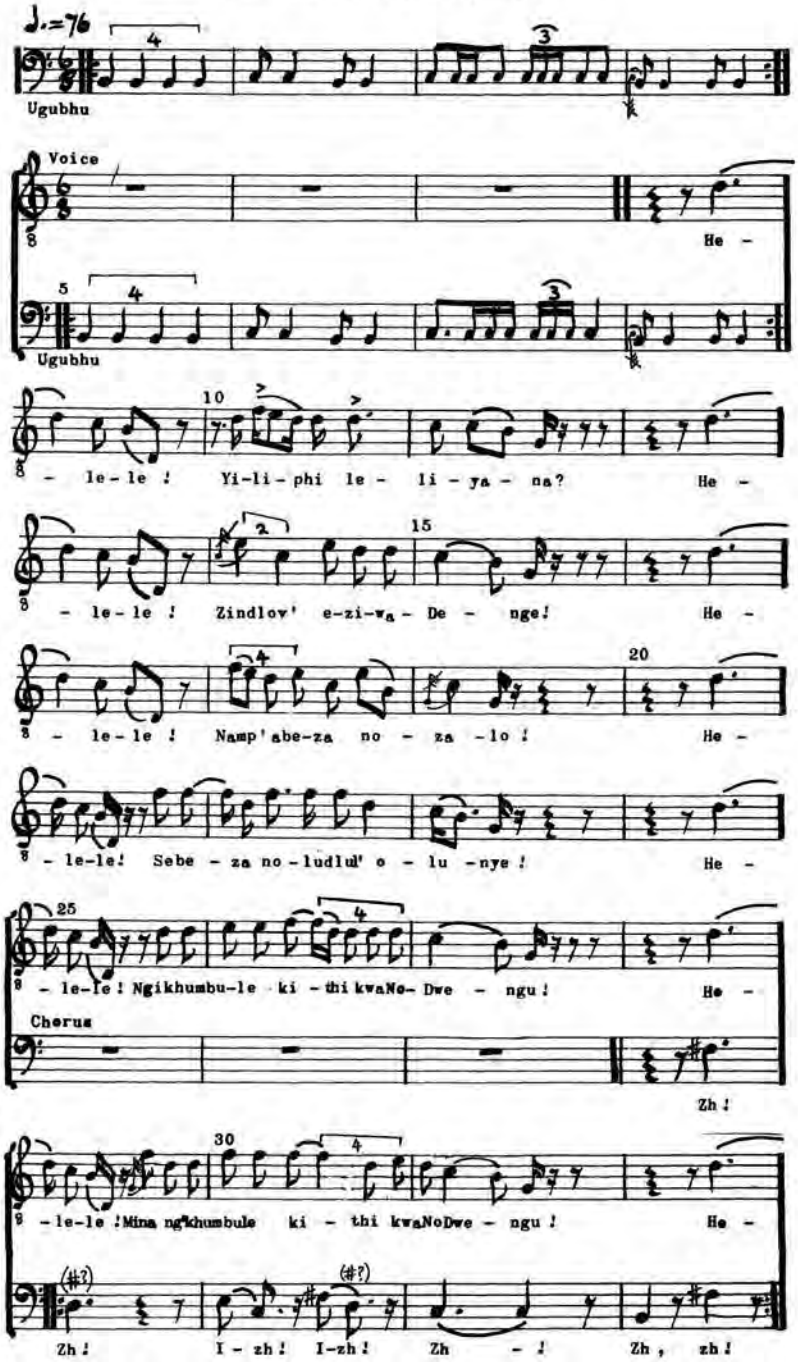
Like the previous item this song, composed by Princess Magogo (at some time during the reign of her late brother Solomon kaDinuzulu, r. 1916-33) again has an instrumental phrase identical to that of item A8, apart from the fact that the bar-final pauses are less regular, thus making a 3/8 time-signature necessary rather than 7/16. The vocal part bears little resemblance to those of items A8 or B5, however. An impassioned interjectional phrase, ***Awu yeheni***, serves as an initial refrain phrase in stanzas 5 to 10, but is not retained throughout.

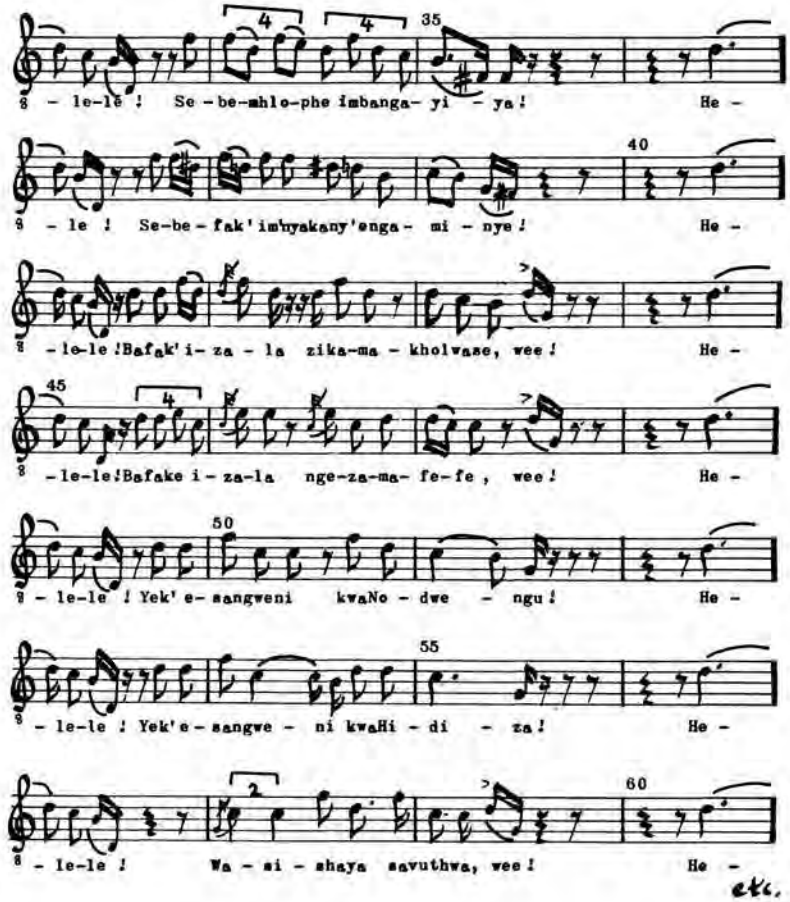
TRANSCRIPTIONS

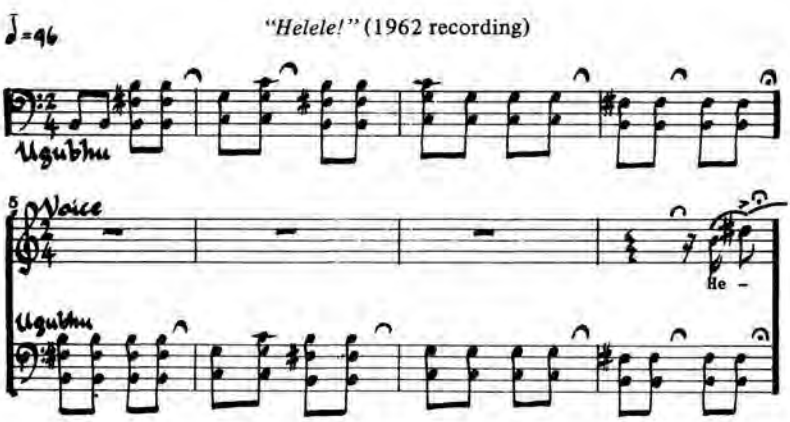
A.1. *"Uyephi na?"*, Zulu traditional lullaby

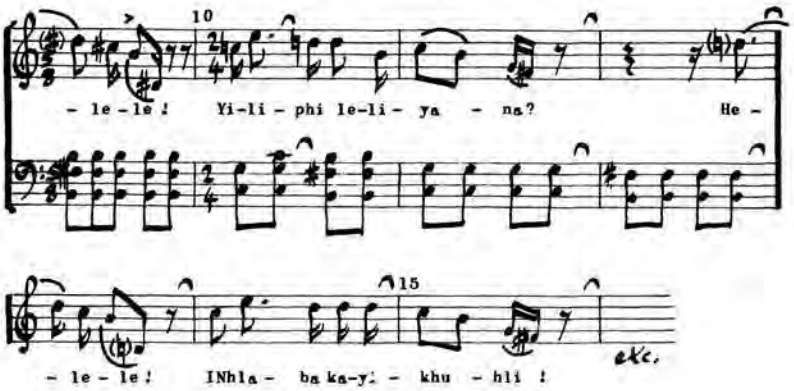


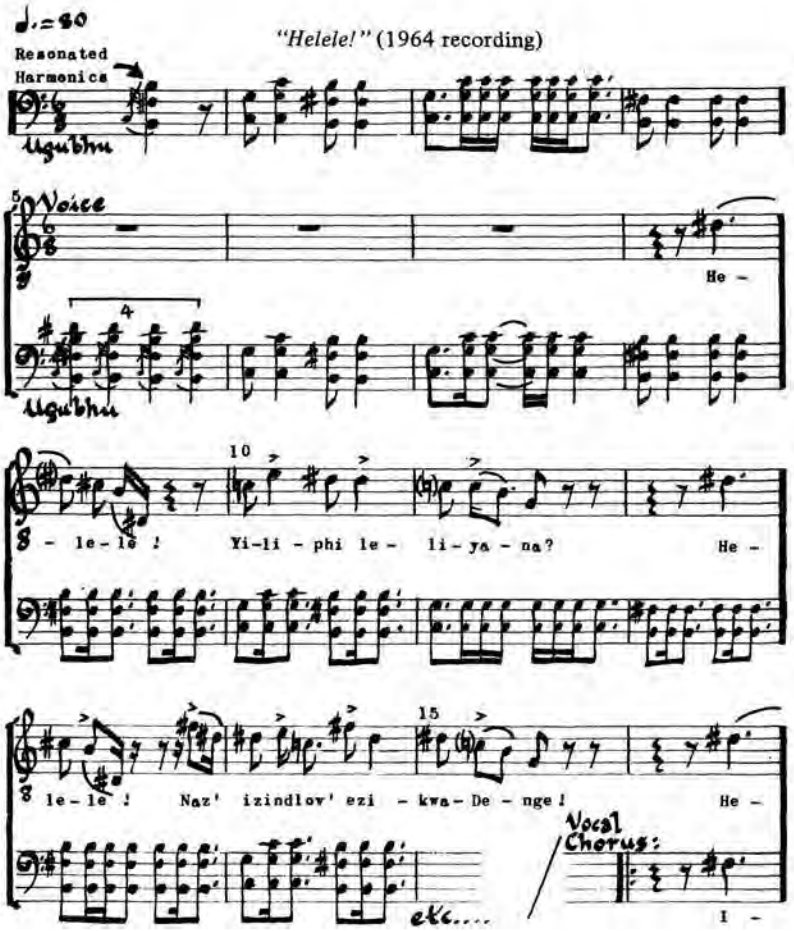
A.2. *"Helele! Yiliphi leliyana?"*

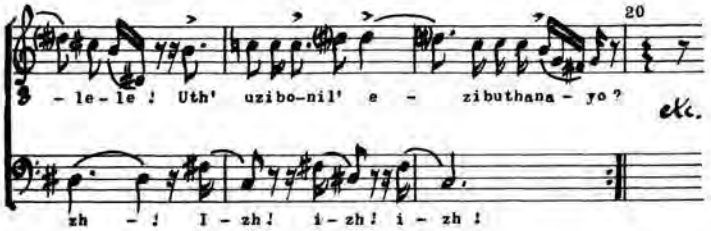



35
- le-lé ! Se - be-mhlo-phe imbanga- yi - ya ! He -
40
- le ! Se-be - fak' im'nyakany'enga - mi - nye ! He -
- le-le !Bafak' i- za - la zika-ma - kholwase, wee ! He -
45
- le-le!Bafake i - za-la nge-za-ma- fe-fe , wee ! He -
50
- le-le ! Yek' e- sangweni kwaNo - dwe - ngu ! He -
55
- le-le ! Yek' e - sangwe - ni kwaHi - di - za ! He -
60
- le-le ! Wa - si - shaya savuthwa, wee ! He -
etc.

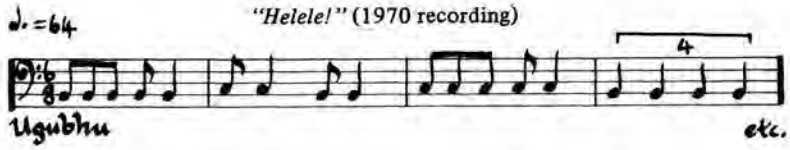

♩=96
"Helele!" (1962 recording)
Ugubhu
5 Voice
He -
Ugubhu


10
- le - le ! Yi-li - phi le-li - ya - na? He -
15
- le - le ! INhla - ba ka-y: - khu - hli !
etc.

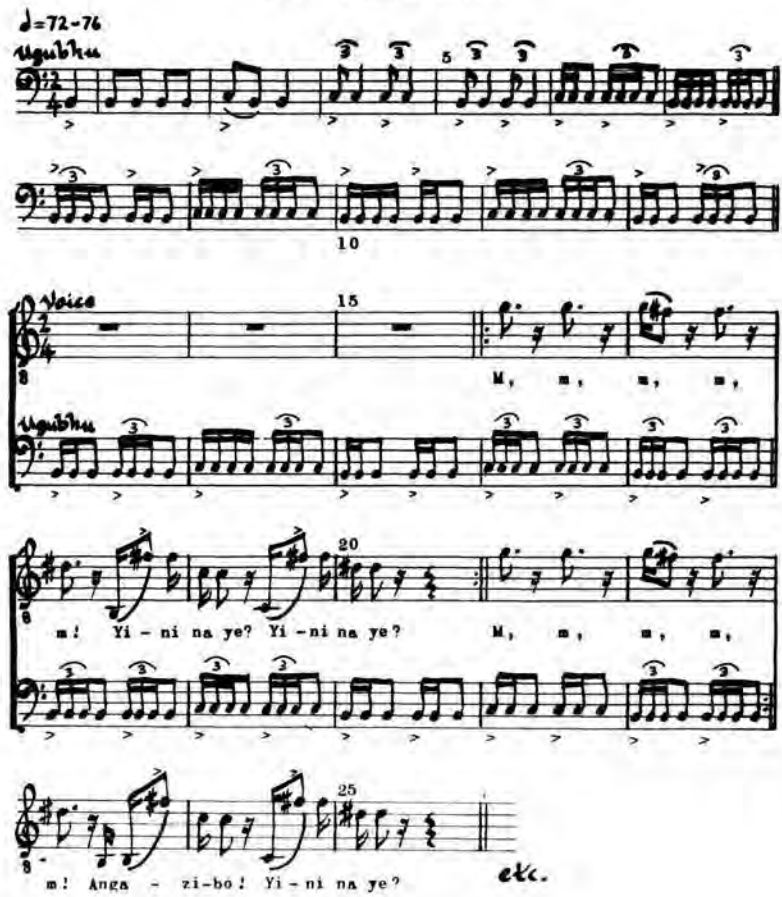

♩.=80
Resonated Harmonics
Ugubhu
"Helele!" (1964 recording)
5 Voice
He -
4
Ugubhu
10
- le - le ! Yi-li - phi le - li - ya - na? He -
15
le - le ! Naz' izindlov' ezi - kwa - De - nge ! He -
etc....
Vocal Chorus:
I -



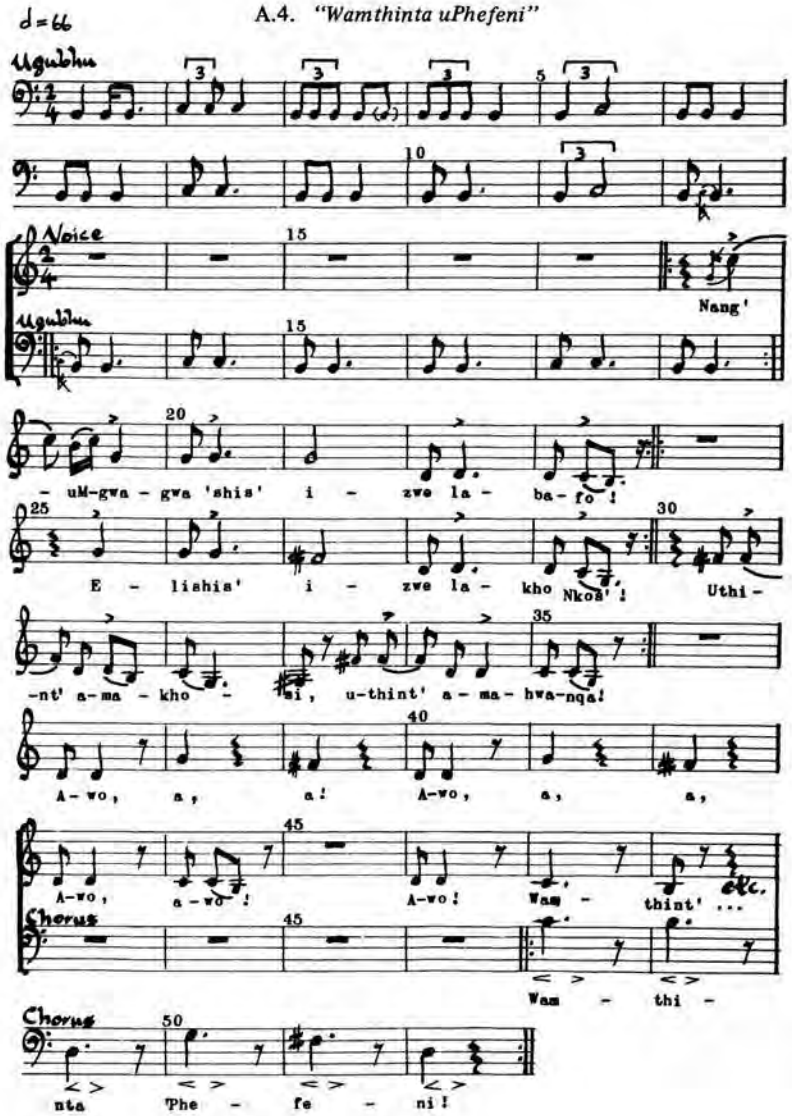
"*Helele!*" (1970 recording)



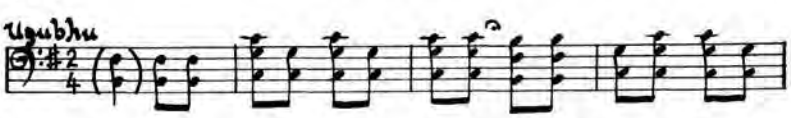
A.3. "*Umuntu ehlobile*"

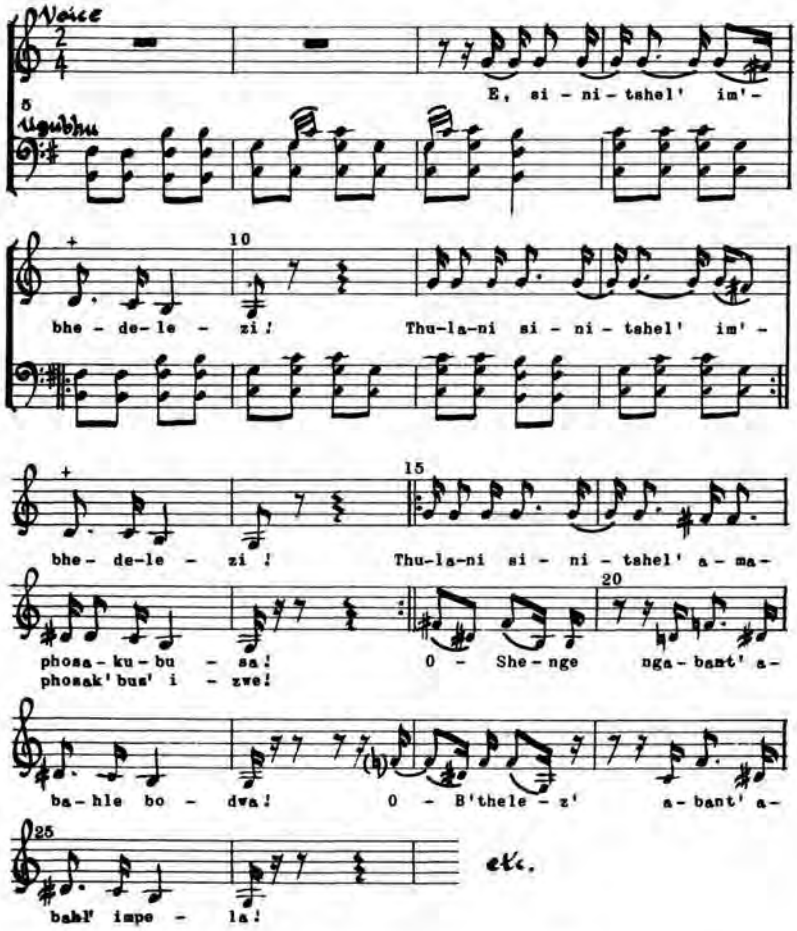


A.4. *"Wamthinta uPhefeni"*

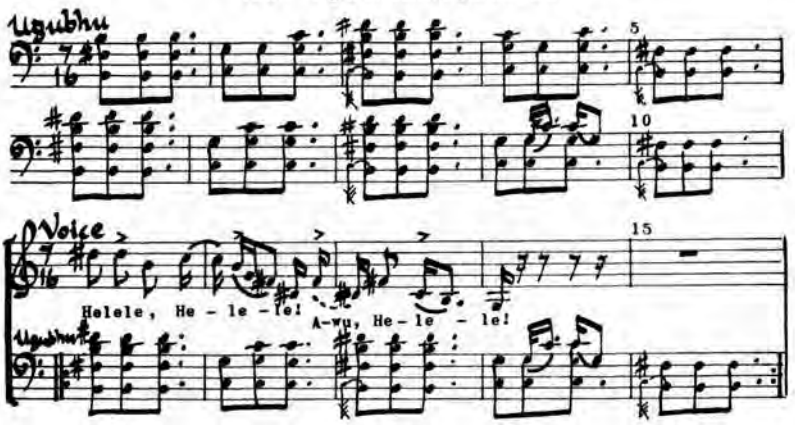


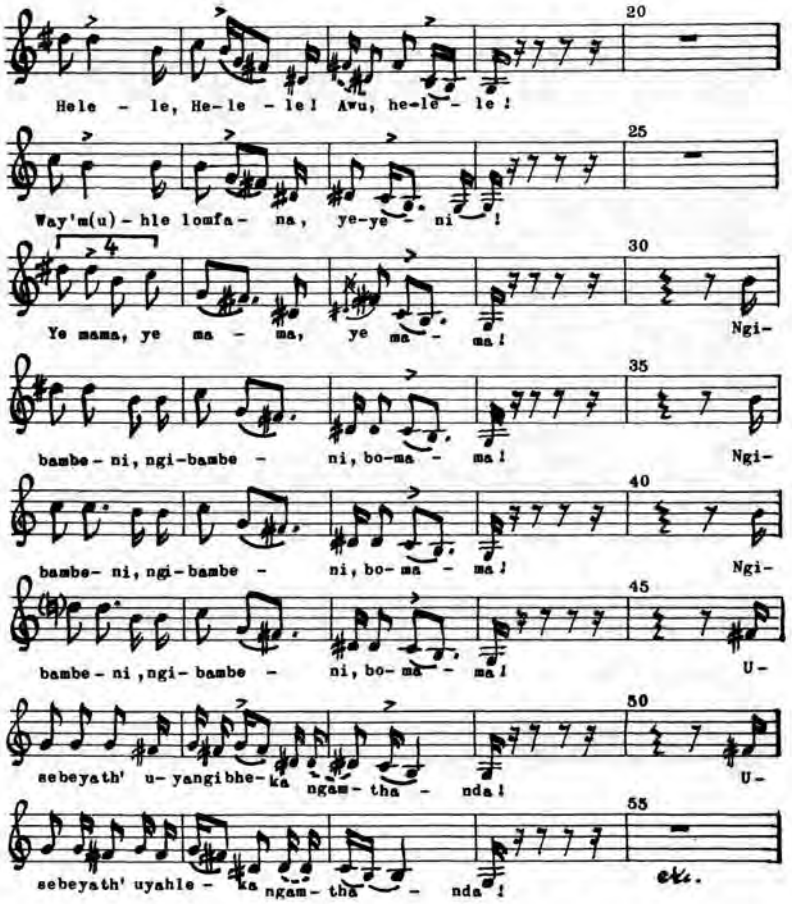
A.5. *"Thulani sinitshele"*



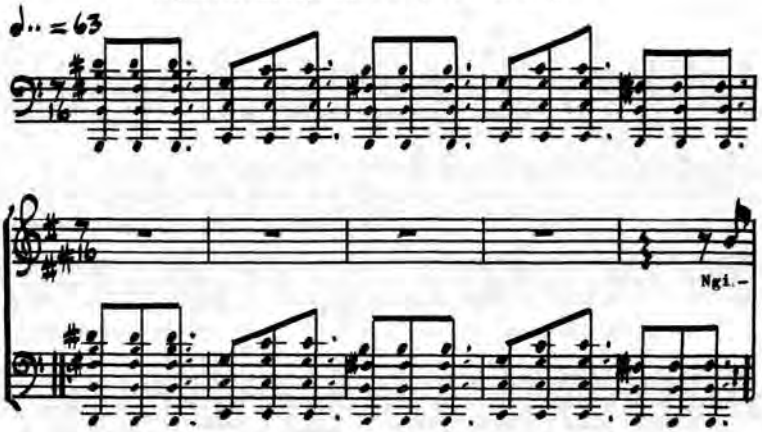


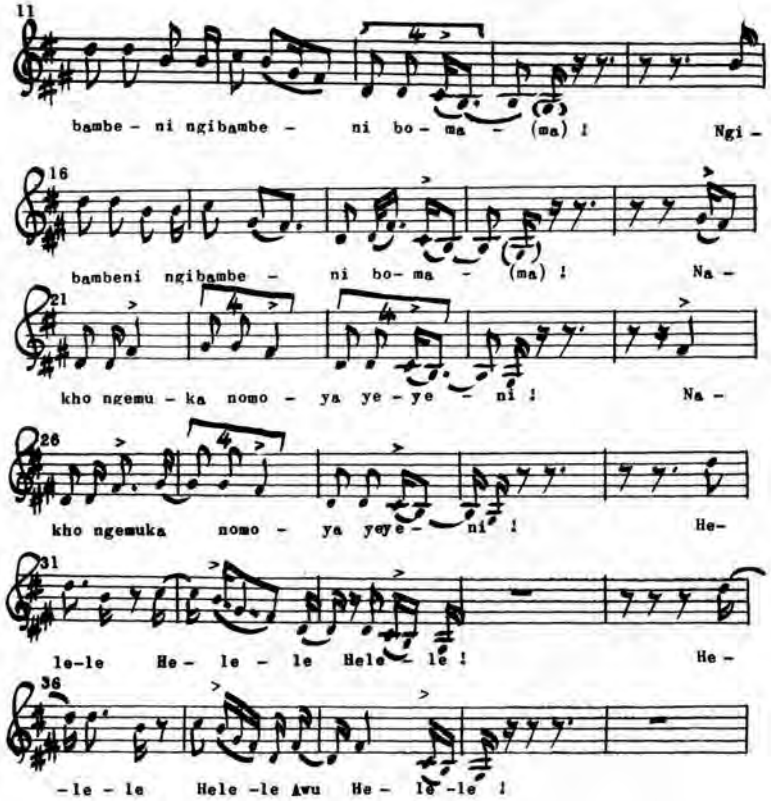
A.6. *"Ngibambeni, ngibambeni"*



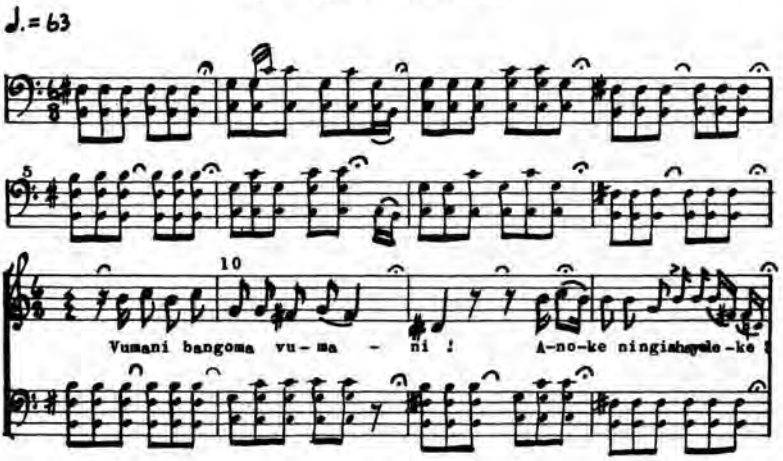


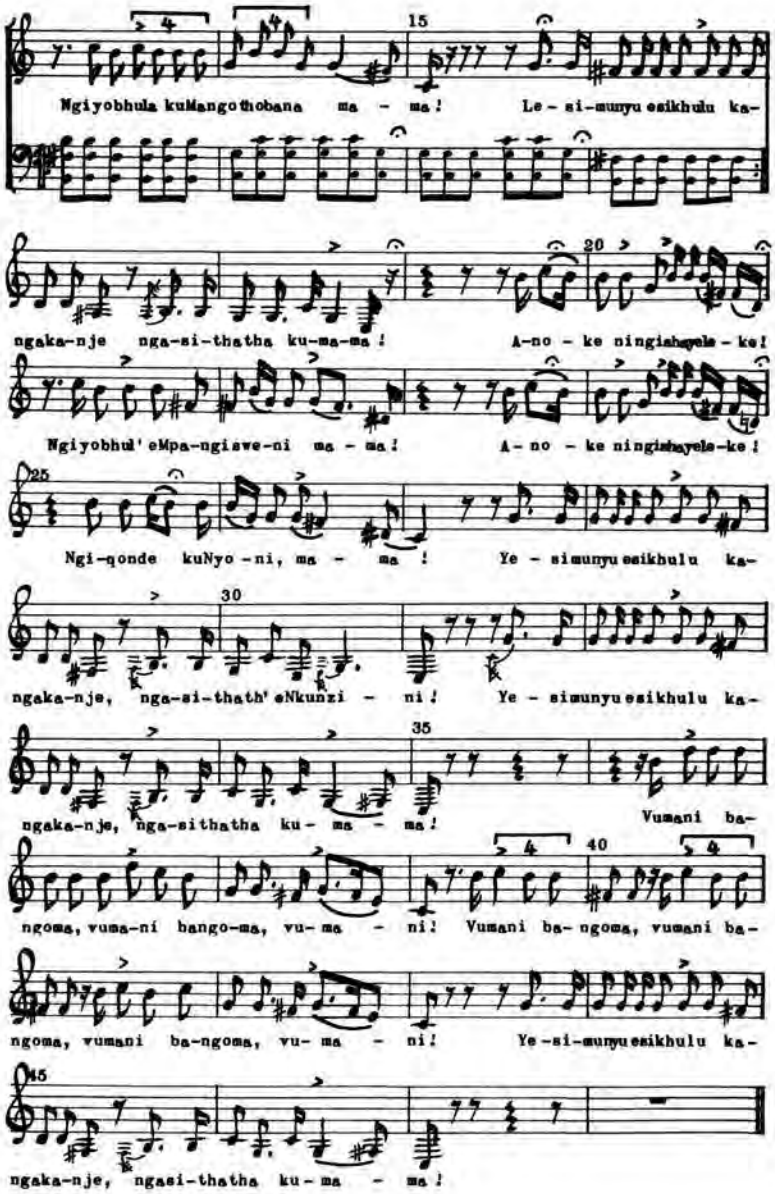
"Ngibambeni, ngibambeni" (1964 version)



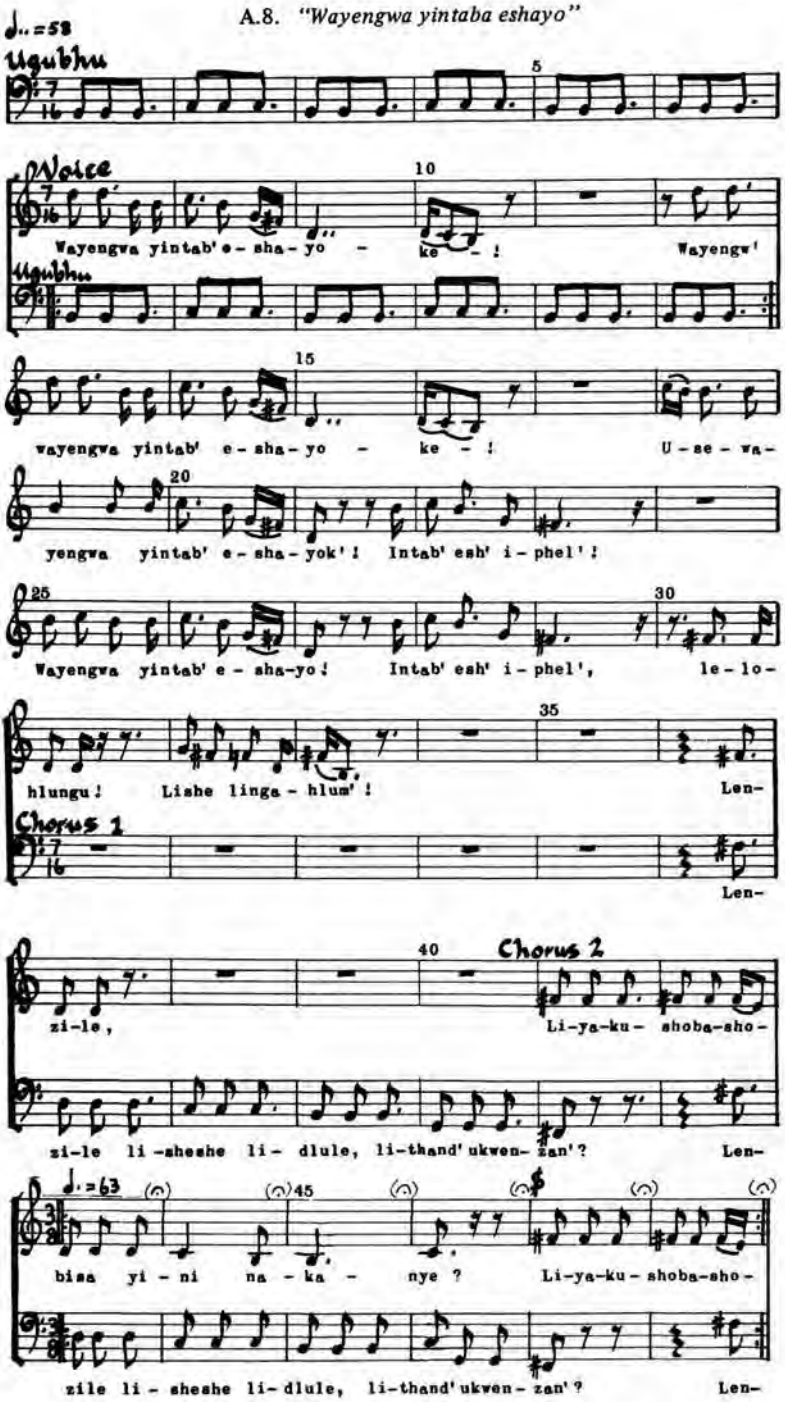


A.7. *"Isihlahla samakhosi"*

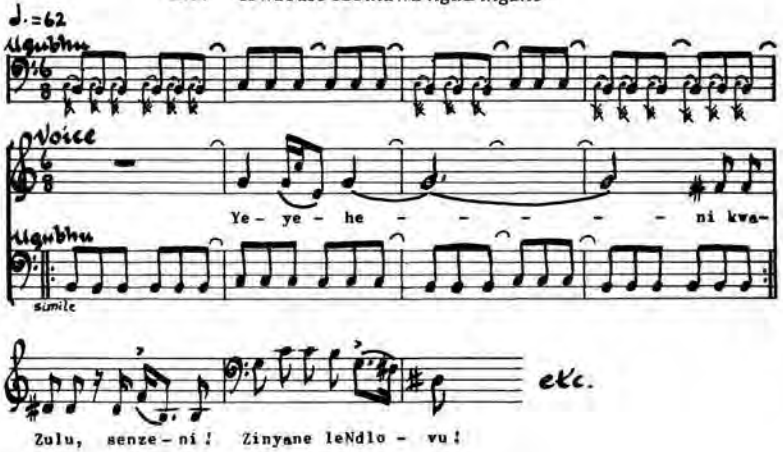



Ngiyobhula kuMangothobana ma - ma!
Le - si-munyu esikhulu ka-
ngaka-nje nga-si-thatha ku-ma-ma!
A-no - ke ningishayele - ke!
Ngiyobhul' eMpa-ngiswe-ni ma - ma!
A - no - ke ningishayele-ke!
Ngi-qonde kuNyo-ni, ma - ma!
Ye - simunyu esikhulu ka-
ngaka-nje, nga-si-thath' eNkunzi - ni!
Ye - simunyu esikhulu ka-
ngaka-nje, nga-sithatha ku - ma - ma!
Vumani ba-
ngoma, vuma-ni bango-ma, vu - ma - ni!
Vumani ba- ngoma, vumani ba-
ngoma, vumani ba-ngoma, vu - ma - ni!
Ye-si-munyu esikhulu ka-
ngaka-nje, ngasi-thatha ku - ma - ma!

A.8. *"Wayengwa yintaba eshayo"*

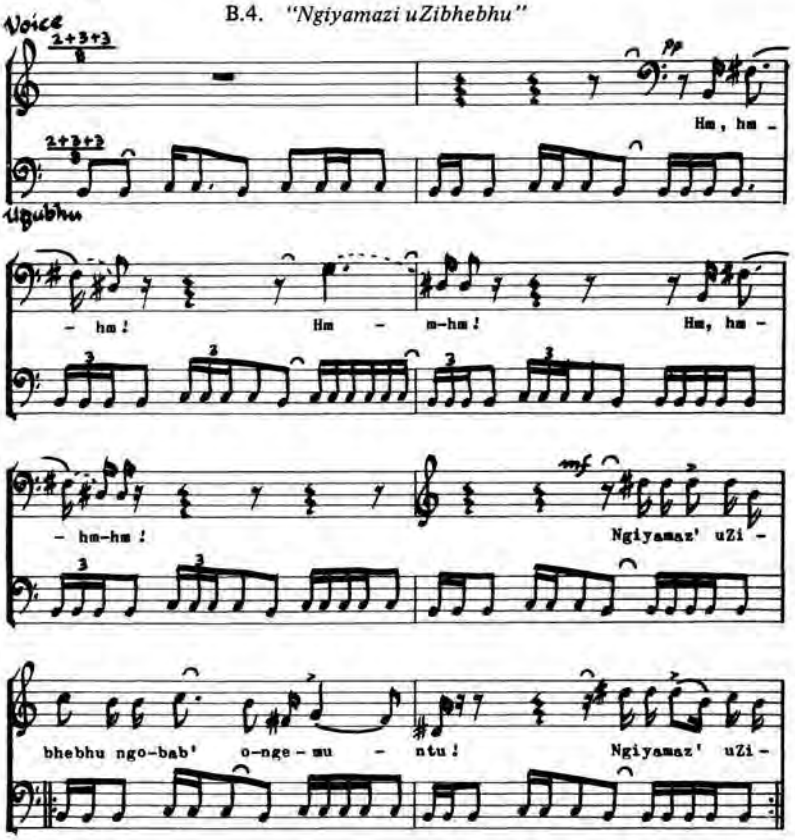


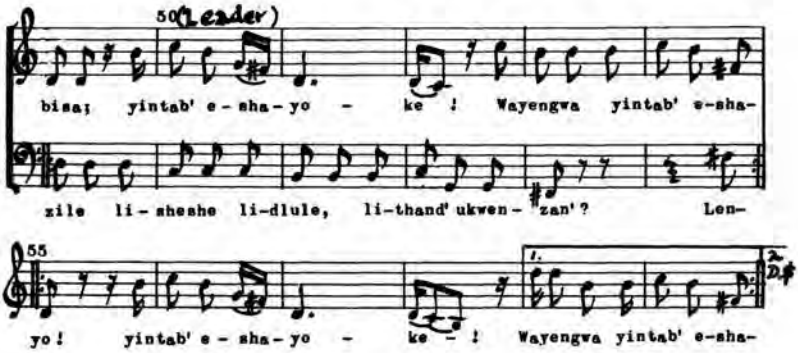
B.3. *"Kwabase sabulawa nguDingane"*



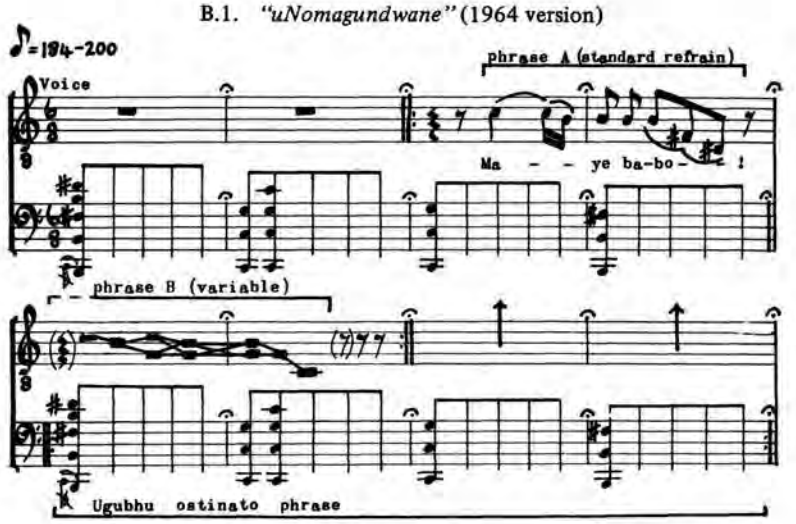
♪=138

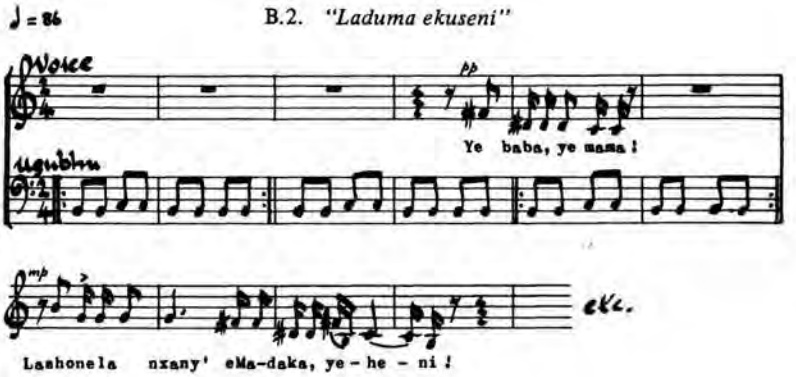
B.4. *"Ngiyamazi uZibhebhu"*



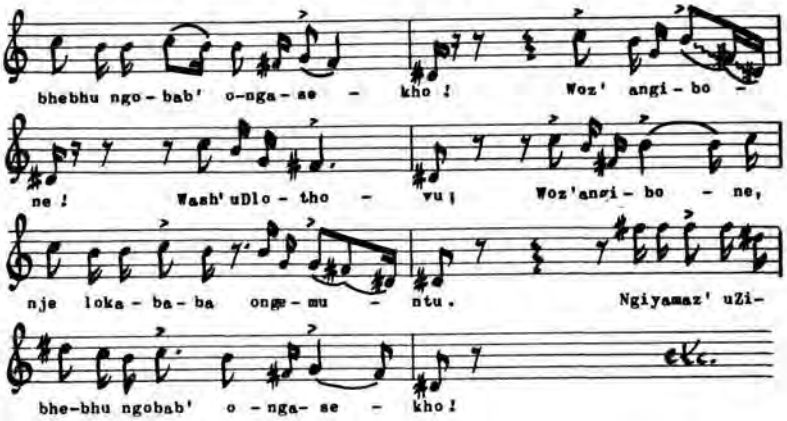


B.1. *"uNomagundwane"* (1964 version)

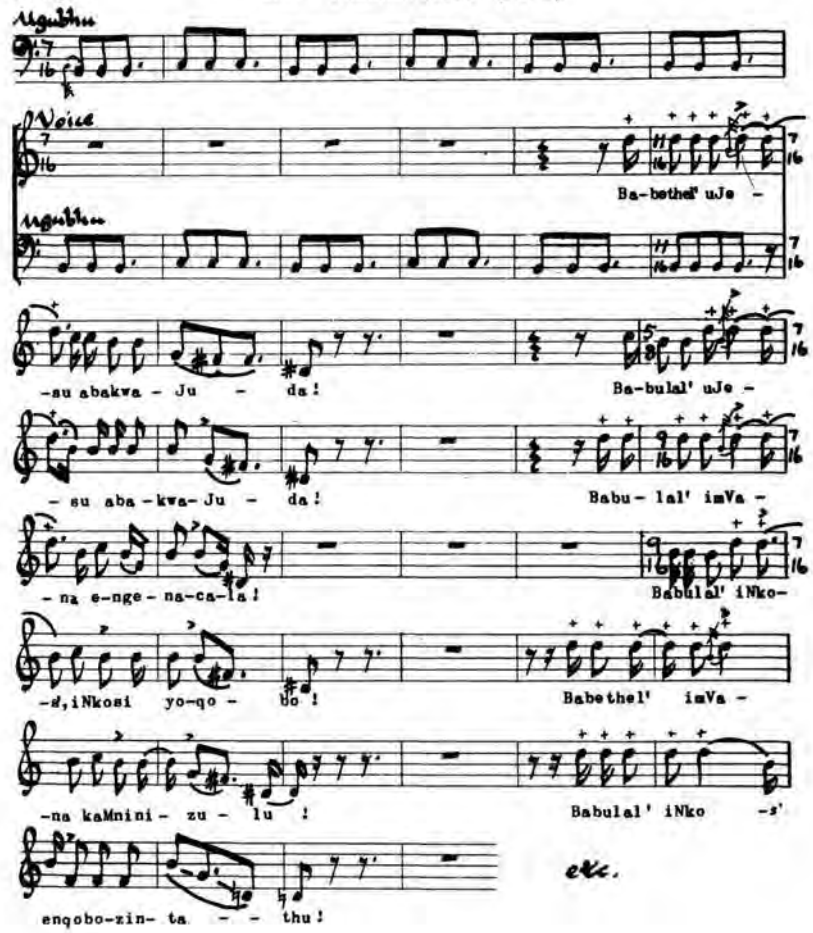


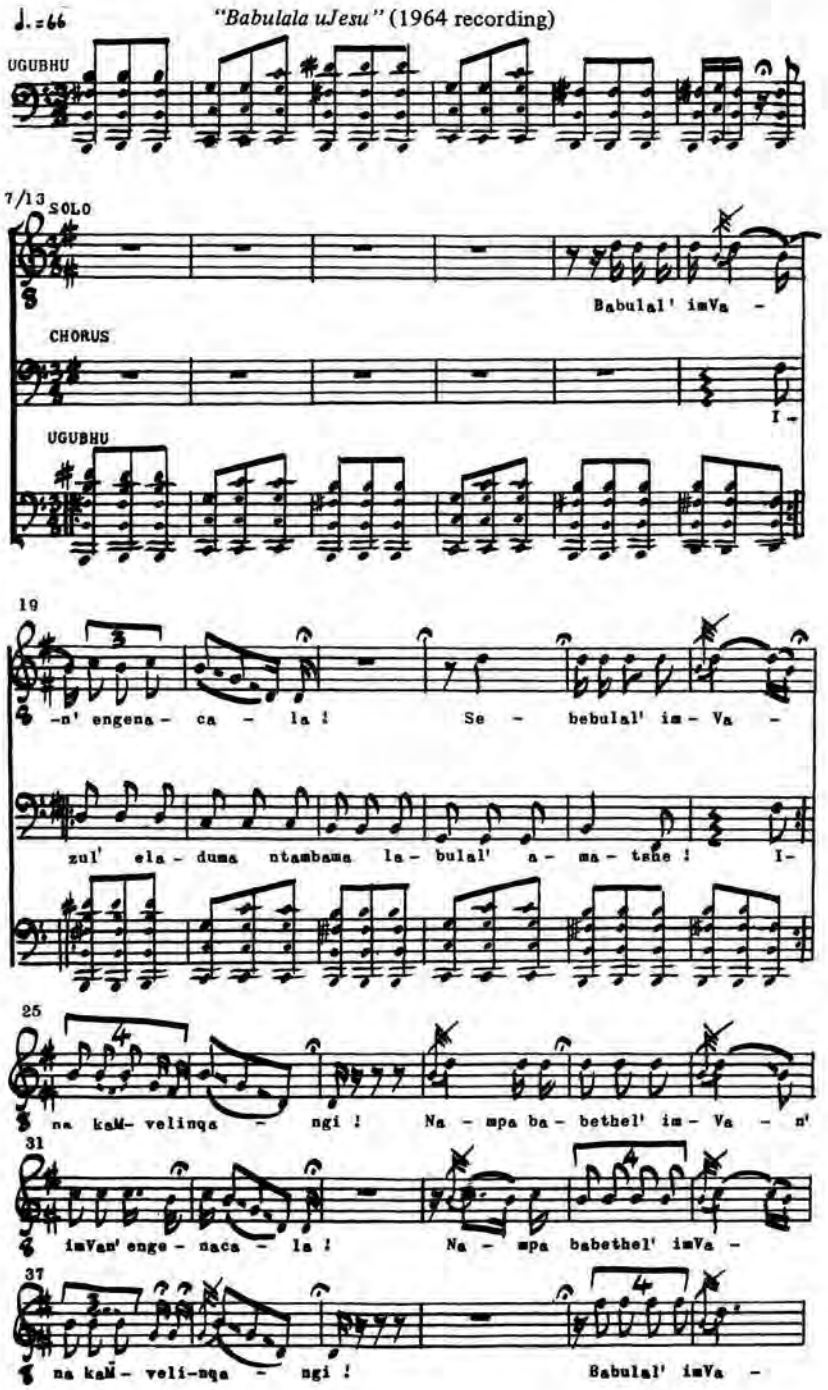


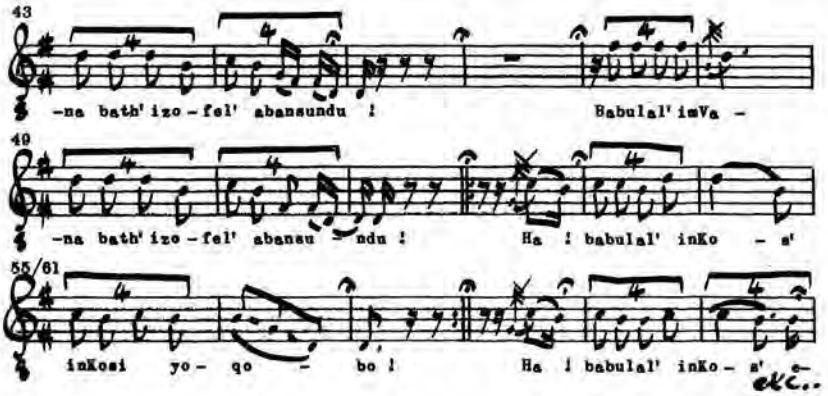
B.2. *"Laduma ekuseni"*



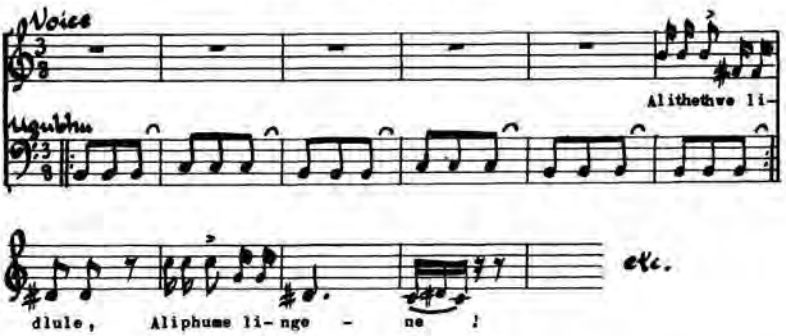
B.5. *"Babulala uJesu"* (1972)




♩.=66
"Babulala uJesu" (1964 recording)
UGUBHU
7/13
SOLO
Babulal' imVa -
CHORUS
I -
UGUBHU
19
-n' engena - ca - la ! Se - bebulal' im - Va -
zul' ela - duma ntambama la - bulal' a - ma - tshe ! I-
25
na kaM- velinqa - ngi ! Na - mpa ba - bethel' im - Va - n'
31
imVan' enge - naca - la ! Na - mpa babethel' imVa -
37
na kaM - veli-nqa - ngi ! Babulal' imVa -



B.6. *"Akube licala kanye"*



APPENDIX: OTHER BOW-SONGS PERFORMED BY PRINCESS MAGOGO

The following list of bow-songs, identified by their first lines and followed by numbers denoting their sources (given below) is not necessarily comprehensive. It represents additional items known to the author, which have not been dealt with in the present paper. Sources include two discs (which contain unrelated material also) and a number of unpublished tapes (in some cases not of the highest quality, but having some value as research material).

(a) With *ugubhu* musical bow:
Anoke ningishayele-ke (7) (resembles item A7); *Awo okaNdaba bayizizwe* (7); *Hamba mchwayo* (7) (resembles *Thambo lenyoka*); *Heheheyi* (7) (resembles A4); *Helele, ngiyamthanda* (4,5); *Kwash' uDlothovu* (7) (resembles B4); *Kwasuka kwajomba* (3,7) (resembles *Ngimthanda-nje*); *Ngahlupheka baba* (5); *Ngangikutshela* (3); *Ngaphel' umoya* (2,3,7); *Ngathi wen' ezoNongqayi* (5); *Ngibambeni ngiyemuka* (7); *Ngimthanda-nje* (1,3); *Nibongibika kuMfanawendlela* (7); *Singamahemu* (7); *Senzeni na Zinyane lendlovu* (2) (resembles B3); *Siqom' abant' abahle* (6,7); *Thambo lenyoka* (1,5); *Umqhubansuku* (2,3) (resembles *Ngimthanda-nje*); *UNdaba uyawuzwa ngathi* (5); *Uye wathint' amaNgwe* (7); *Uyingwe* (7); *Wafika ntambama* (7); *Washona ngangcolo* (5); *Wathula Ndaba* (3); *Wo, iji, uyamemez' okaNdaba ekuseni* (7); *Wo, kashongo njalo* (5); *Wo, ye, sesiphelele sonke thina* (7); *Yeheni kwaZulu* (3) (resembles B3); *Ye mama ngiyemuka* (7); *Ye mama, ye mama* (3) (resembles B4); *Yiliphi leliyana* (7) (resembles A2).

(b) With *umakhweyana* musical bow:
Gugu lam' gugu sil' (6); *Indod' iyaphekelwa* (5); *Ubani na 'thand' ukugana?* (5).

Sources:
1. Disc, 1955, by Hugh Tracey. ILAM AMA TR 10.
2. Tape, 1956, by Dr. Henry Weman, Götavägen 1, Uppsala, Sweden.
3. Tape, 1962-3, by Professor A.T. Cope, University of Natal, Durban.
4. Tape, 1962-3, Radio Bantu, Durban.
5. Tape, 1964, by D.K. Rycroft, S.O.A.S., University of London.
6. Disc (from 1964 tape) cf. Rycroft, 1969.
7. Tape, 1970, by Dr. Jeff Guy, University of B.L.S., Roma, Lesotho.

In dealing with Princess Magogo's songs it should be noted that different performances of the same item frequently have different first lines, and the order and content of the stanzas often varies also. It is not always a simple matter to distinguish between what constitutes 'the same song' and what does not.

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Izibongo zamakhosi, Pietermaritzburg, Shuter and Shooter, 1958.
Rycroft, D.K.: 'Linguistic and Melodic interaction in Zulu Song', *Akten des XXIV Internationalen Orientalisten-Kongresses,* München, 1957, pp. 726-9.
'Melodic features in Zulu eulogistic recitation', *African Language Studies,* I, 1960, pp. 60-78.
'Zulu and Xhosa praise-poetry and song', *African Music,* III, 1, 1962, pp. 79-85.
'Tone in Zulu nouns', *African Language Studies,* IV, 1963, pp. 43-68.
'Nguni vocal polyphony', *Journal of the International Folk Music Council,* XIX, 1967, pp. 88-103.
Swazi vocal music, (monograph with LP disc) Tervuren, Musée Royal de l'Afrique Centrale and Belgische Radio en Televisie, 1968.
Zulu, Swazi and Xhosa Instrumental and Vocal Music, (Monograph with LP disc) Tervuren, Musée Royal de l'Afrique Centrale and Belgische Radio en Televisie, 1969.
'The National Anthem of Swaziland', *African Language Studies,* XI, 1970, pp. 298-318.
'Stylistic evidence in Nguni song', in K.P. Wachsmann (ed.): *Essays on Music and History in Africa,* Evanston, Northwestern Univ. Press, 1971, pp. 213-241.
'The Zulu ballad of Nomagundwane', *African Language Studies,* XVI, 1975, pp. 61-92.
'A royal account of music in Zulu life', *Bulletin of the School of Oriental and African Studies,* XXXVIII, No. 2, 1975, pp. 351-402.
'Speech-tone/Melody Relationships in Southern African Music', *The South African Music Encyclopedia,* ed. Malan, Pretoria (in the press).
'Zulu and Swazi Music', *The South African Music Encyclopedia.*
Samuelson, R.C.: *Long, long ago,* Durban, Knox Publishing Co., 1929 (reprinted Griggs, 1974).
Stuart, James: *uTulasizwe,* London, Longmans, 1923.
uHlangakula, London, Longmans, 1924.
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NOTES AND REFERENCES

1 Gallo SGALP 1678, Music of Africa Series No. 37: 'The Zulu songs of Princess Constance Magogo kaDinuzulu'.
2 International Library of African Music, 'The Sound of Africa' Series, issues nos. TR 9 and TR 10.
3 Directed by Stanley Baker and Cy Enfield, Diamond Films, released by Paramount Studios, ? 1963.
4 Uppsala, Svenska Institutet för Missionsforskning, 1960, pp. 94-101. There are a few inaccuracies in this book, concerning Zulu instruments and music. The musical bow shown in the plate on p. 97, entitled 'Zulu woman playing *Ugubu (Makhweyana)*' is neither the *ugubhu* nor the *umakhweyana* and it is unlikely that the woman is a Zulu. The instrument does somewhat resemble the *umakhweyana* but the stave is more flattened, in section, and the calabash resonator appears to have a very much larger opening. It is in fact typical of instruments from further north.
5 For a list of song titles, see Appendix to this paper. For seven items, on disc, cf. Rycroft, 1969.
6 This shield was recently borrowed from me by a Zulu friend in London, for ceremonial use at the marriage of his niece.
7 See bibliography at the end of the present article.
8 For assistance with transcription and translation, grateful acknowledgement is due to Chief Gatsha Buthelezi, Mr. A.B. Ngcobo, and also to Mr. J.E. Msomi and Professor E.T. Sithole.
9 *Macebecebana* (here linked with *indoda* (man) by the Relative Concord e-) is not a dictionary entry. Chief Gatsha Buthelezi suggests the English translation given here, probably on the assumption that it is coined from the verb *-ceba*, 'inform against, report about'. (The final *-ana* is a 'diminutive' suffix). There is a regular noun, *u(lu)cecevana*, however, for which one meaning is 'a gadabout (especially a woman who is never at home)'. Possibly *Macebecebana* might have resulted from a corruption of this (but this has not been discussed with Princess Magogo).
10 Literally, the verb *-phothula* means 'grind up boiled maize'. The overall implication of this line is that 'he only thinks of his stomach'.
11 In a later performance of this song, this line was sung three times and the next line was omitted.
12 Though 'courting' is the nearest short English term, the verb stem *-qonywa* (passive form of *-qoma*) implies a recognised premarital relationship between a young man and a girl, as lovers.
13 In another performance, Princess Magogo substituted the phrase *'Engaseshel(i)'* for *'Engaqonywa'*, giving roughly the same meaning.
14 This refers to differences of personal status. To sit near the doorway implies seniority. It appears as if the question expressed in the previous line is being addressed both to someone junior and to someone senior.
15 In this performance, the chorus part, sung by Chief Gatsha Buthelezi, commenced during line 10 of the leading part and was repeated throughout the song.
16 This line recurs, like a refrain, before each of the lines printed below, serving as initial phrase and thereby creating a series of couplets throughout the song. Since it is identical each time, it was deemed unnecessary to reprint it throughout the text. The entry for this word in the Zulu-English Dictionary (Doke and Vilakazi, 1948) is as follows: *'hélele* (phon. *hélele::* 2.5.3-6) interj.: 1. of encouragement or incitement to compete: Go it! 2. of approbation as on seeing a victor or a bride.' Under another spelling, the word *'yelele'*: 'interj. of pleasurable excitement' is probably a variant: 'What a fine sight! What a lovely mess!' R.C. Samuelson's Dictionary has 'surprise or admiration'. Despite these common usages, Princess Magogo claims that she feels the implication of *'helele'* in this song to be more like that of *'wo-wo-wo'*, expressing 'pining, longing, despairing' – 'O alas, woe is me!' She uses it initially in her song *'Ngibambeni, ngibambeni'*.
17 Literally: 'It is which one, that one yonder?', the noun *i(li)butho* (regiment, or age-grade) being implied through the use of the concord *li-*.
18 KwaDenge was the residence of Prince Ziwedu kaMpande, on the plains below Sigwegwe hill, near Nongoma.
19 Presumably *u(lu)zalo*: 'descendants from a common ancestor'.
20 Nodwengu was King Mpande's capital, near Mahlabathini.
21 *Imbangayiya* were broad ostrich plumes worn as a special gift from the King. R.C. Samuelson (in *Long, Long ago*, p. 238) notes that "white or grey ostrich plumes fixed onto a base made of basket work or leather, which in its turn is placed on the head and secured under the back of the head by a string which was fixed so as to hang in a graceful manner". Regiments he cites as wearing them were the Mbonambi, Ndlondlo and Ngobamakhosi (with plumes upright) and the Thulwane and Ndluyengwe (with two one each side, pointing backwards). (These were regiments of Mpande.)
22 *Iminyakanya* (singular: *umnyakanya*) were bunches of feathers from the *isakabuli* (black-tailed finch, Chera procline) 'fixed to a leather or basket-work base, and made to stand erect on the head, near to the front part of the base'. (Samuelson, loc. cit.). They were worn by the unmarried regiments.
23 *Izala* is a bunch of feathers, worn at the back of the head (according to Doke and Vilakazi). *Wee* is an interjective, usually implying surprise.
24 Samuelson (loc. cit.) notes that feathers of the blue jay *(ifefe)* were usually used for the *amagubela* headdress, fixed to each side of the head: 'each *igubela* consisted of three wing feathers . . . tied together at the quill end after the hard part of the quill had been shaved thin, so that the feathers could wave up and down gracefully – they were tied together in such a manner as to leave each feather the opportunity to wave freely'.
25 KwaHidiza is another name for Nodwengu, King Mpande's capital. Princess Magogo states that the name suggests a form of zigzag maze.
26 *Wasishaya* has initial rising tone in this rendering, implying 'you' (second person singular) as subject, rather than 'he' (requiring level high tone).
27 'Blank cartridges' (normally *amalwaphu*) has been presumed as the meaning here.
28 A.T. Bryant (1929, p. 646) lists the *uNobhongo-wezulu* regiment as another name for the *inGobamakhosi*, of Cetshwayo, comprising men born 1850-3, and called up in 1873.
29 The 'Leopard's lair' regiment, of Mpande, formed in 1866 (A.T. Bryant, loc. cit.).
30 The principal homestead of Senzangakhona, situated on an eminence overlooking the right bank of the middle Mkhumbane stream and presided over by his 'great wife' Mkabi (Bryant, op. cit., p. 642).
31 Princess Magogo says this was one of Shaka's regiments, a branch of the amaPhela. It is uncertain whether it was the same as the iHlaba regiment which is listed by Samuelson (1929, pp. 236 and 241) as one of Shaka's. Bryant (1929, p. 645) lists an 'iHlaba regiment' as one of Dingane's, formed in 1837.
32 This choral ostinato is repeated, in a low register, throughout the song.
33 The consonant shown here as 'zh' (to represent 'French j', as in 'measure') is not used in spoken Zulu but is very common in songs and battle-cries, often used syllabically without a vowel. In their Dictionary, Doke and Vilakazi list *'jii'* as an ideophone 'of killing' or 'flinging', and as an interjective 'of triumph in killing' or 'of joy, satisfaction'. In the present song, however, Chief Buthelezi states that the sound refers to the movement of the feet of the soldiers.

34 See, however, Angus McBride: *The Zulu war*, London, Osprey, 1976.
35 R.C. Samuelson, 1929, pp. 237-9.
36 cf. James Stuart: *History of the Zulu rebellion 1906*, London, 1913, p. 70.
37 The initial refrain-word *'helele'* occurs with each line.
38 The 'y' in Princess Magogo's rendering is characteristic of the *ukuthefula* dialect, where it represents standard Zulu *'l'*. This regiment was formed by Mpande, in 1869 (Bryant, op. cit., p. 646).
39 Ulundi was Cetshwayo's principal village, at Mahlabathini, situated on the opposite side of the Ntukwini stream to Nodwengu. It was here that the decisive battle with the British troops was fought in 1879, in which the Zulu were finally defeated.
40 Feathers of this bird were worn only by those of royal blood, as presumably in the royal uThulwana regiment, of which King Cetshwayo was himself a member; but Samuelson (loc. cit.) notes that the uMbonambi regiment, of Mpande, were also permitted to wear them, by special dispensation.
41 For further details of Zulu courting procedure cf., *inter alia*, D.K. Rycroft, 1975 (a).
42 The main feature of the *ukuthefula* dialect of Zulu is the practice of substituting the sound *'y'* for *'l'*.
43 This line recurs, as an initial refrain phrase, before each of the lines printed below except numbers 6 and 7, thus creating a series of couplets. Since it is identical each time, it was deemed unnecessary to reprint it throughout the text.
44 This couplet (commencing with the previous refrain line) is sung twice. The word *'ye'* is the *ukuthefula* dialectal form for the standard Zulu demonstrative, *'le'*, meaning 'this'.
45 The word *zomkheye* appears to be the *ukuthefula* dialectal form for *ezomkhele*.
46 The word *ehlobiye* is a dialectal form of *ehlobile*. This line represents a complete couplet in itself, and is not preceded by the initial refrain phrase.
47 The initial phrase here serves as a substitute refrain.
48 This couplet (commencing with the normal refrain phrase) is sung twice.
49 The word *elamabutho* is a contracted expression from *ihubo lamabutho*. Regarding the name uPhefeni, we can find no mention of it in historical works consulted so far, but Princess Magogo claims that it was an alternative name for Dinuzulu's crack regiment, the *iMbokod'ebomvu*. Bryant (1929, p. 646) reports that this regiment was formed in 1886. In their Dictionary, Doke and Vilakazi list *'uphefeni'* as '1. a beard; 2. a bearded man; 3. name of a Zulu regiment.' In this song there may possibly be some play-on-words over the 'beard' analogy.
50 For historical details, cf., *inter alia*, D.R. Morris, 1966, pp. 603-9.
51 This is a praise-name of Dinuzulu, occurring in full as *'UMgwagwa weZulu'*, 'Mgwagwa of the heavens', in his official *izibongo* praise-poem (cf. Nyembezi, 1958, p. 106). Nyembezi notes that the name Mgwagwa indicates something which is faded and whitish, and he suggests that Dinuzulu's skin colour was lighter than his father's.
52 Presumably this refers to Zibhebhu and his followers.
53 'Hairy ones' here refers to the Phefeni regiment, since *uphefeni* means 'beard', and this 'provocation' is echoed in the chorus line. The verb *-thinta* means 'touch' or 'provoke'.
54 Chief Buthelezi quotes a saying: 'Touch a snake and you ask for trouble', attributed to Dinuzulu when 'warning against interference with his regiment'.
55 Or: 'You have touched the beard'.
56 For a brief summary of Buthelezi history, and their genealogy, cf. Bryant, 1929, pp. 134-5.
57 The word *imibhedelezi* (singular *umbhedelezi*) does not occur as a dictionary entry. Princess Magogo equates it, in meaning, with *imiceko* or *amageza*, 'handsome people'.
58 The verb stem *-tshena* is used interchangeably with *-tshela* (of which it is a less common variant form) in this song.
59 Shenge was the name of an early Buthelezi ancestor, born c. 1640 according to Bryant (1929, p. 135). The name is used as an *isithakazelo* or praise-name for the Buthelezi clan, and they may be referred to, collectively, by the plural form, as here.
60 This was one of the residences of Chief Mnyamana.
61 This was a residence of Chief Mnyamana at which Princess Magogo's marriage to Chief Mathole Buthelezi took place.
62 This was a residence of Chief Tshanibezwe of the Buthelezi.
63 cf. footnote 16 (to song A2).
* Presumably a variant of the normal *isitimela*, 'train'.
64 Issued on D.K. Rycroft, 1969, Side B, band 1.
65 Recorded on ILAM disc, AMA TR 10, B2.
66 Regarding the practice of planting trees on royal graves, cf. C.T. Binns: *The Warrior People*, Cape Town, 1974, p. 86.
67 Rhythmical hand-clapping is required from the audience at a divining session.
68 Nyoni was the name of a famous diviner.
69 The initial *'y'* here is a dialectal variant of *'l'* (cp. line 4).
70 Presumably this refers to Princess Magogo's father, King Dinuzulu.
71 Unpublished field recording, on cassette, made available to me by Dr. Jeff Guy, of the University of Botswana, Lesotho and Swaziland.
72 Regarding young people's premarital relationships, cf. Rycroft, 1975, (b).
73 The Subject Concord *'li-'* here probably refers to *izulu*, 'weather' as understood subject; but the noun *ihlungu*, 'newly-burnt veld', in line 7 might possibly be the subject.
74 For a detailed analytical article devoted entirely to this song, cf. D.K. Rycroft, 1975 (b).
75 H. Callaway, *Nursery tales, traditions and histories of the amaZulu*, London, 1868, p. 164. He goes on to state that 'Those of the same house *only* eat each other's milk, that is, brothers and sisters and cousins. But the chief's milk can be eaten by any of his people, for he is as it were the father of them all'. R.C. Samuelson writes similarly, in *Long, long ago*, p. 370: 'Before a Zulu maid is married, when she calls at, or visits, a stranger's kraal, she will eat all food offered her except *masi* (thick milk), or any milk, which she must eschew at all costs'. For a summary of further milk abstentions, see E.J. Krige, 1936, p. 383.
76 A relatively complete version was recorded by the author in 1964, of which a shortened extract was published on disc, with brief commentary: Rycroft, 1964, Side A, band 4. Another version consulted was recorded by Professor A.T. Cope, about 1962.
77 When I demonstrated this recently to Professor J.H. Nketia, of the University of Ghana, he expressed surprise and said he did not recollect having met with this elsewhere in Africa.
78 This interjective, *maye-babo*, is repeated at the beginning of every line (except where otherwise indicated), as a short initial refrain.

79 The name *uNomagundwane* (used here in the Vocative, without initial vowel) means 'woman of the rats'. The enclitic *'bo'* is an optional adjunct, used also in everyday speech, with no particular translatable meaning here.
80 This is an additional line occurring in some renderings, but omitted from the present version.
81 This visit appears to be what Bryant refers to as an *'ukuvimbezela* visit' (A.T. Bryant, *The Zulu People*, pp. 550-1; cf. also pp. 536-541).
82 A variant of this line, in other versions, is: *Lathi kimi "Sakubona mntanethu!":* He said to me "Good day, 'child of ours' (a term used to a marriageable girl, by a male admirer)".
83 After this line, in the present version, Princess Magogo actually sang the line shown below in square brackets as no. 24. This was a slip, however, since, if the mother were to go out, here, she would not be present to speak the following two lines.
84 This line belongs here, judging from other versions; but in the present performance it was misplaced (see previous note).
85 The word *untandose* (or *intandose* in some versions) is coined from *intando* (love charm) as is also the word *intandokazi* (favourite wife).
86 Another version has: *'Basebekuhoshel' isicephu, wahlala Ntandose'*; "Then they drew out a sitting-mat for you, and you sat down, O Miss Favourite"; and the next few lines are similarly addressed to the 'favourite girl' directly, in the Second Person.
87 The *ukuthefula* dialectal form, *usokeya = usokela* in standard Zulu.
88 These two lines imply that she was wearing this blanket as a shawl, having adorned herself lavishly to greet the 'favourite girl', whereas the other had not even been kissed by her.
89 After this line in the present recorded version, the next refrain phrase is followed by vocal silence, without a second phrase, while the instrumental ostinato continues. Then the next couplet (i.e. refrain plus line of text) follows as usual.
90 Literally: "I no longer know her".
91 There is no initial refrain phrase preceding this line; the line commences where the refrain would normally begin, and its three sections are spread so that the ending finally comes exactly at its normal point. In this recording, the song finishes at this point (possibly on account of hoarseness in the singer's throat, of which there seems to be acoustic evidence during the previous few stanzas).
92 Mainly that of Rycroft, recorded in 1964, supplemented by A.T. Cope's recording, of ? 1962.
93 No refrain precedes this line.
94 Literally 'little girl', but his young sister is implied here. 'That girl' is of course the one who is relating the tale.
95 This is the climax of the whole song. See earlier discussion about Zulu milk taboos (in footnote 75).
96 'Child' here means a child of that homestead, who has been 'given' to the girl by her lover, to see to her needs, and be called her 'child'.
97 There is no refrain preceding this or any subsequent stanzas, all of which are rendered in a rather free, impassioned style.
98 Transcription of the text was done mainly by Mr. J.E. Msómi.
99 We are not quite certain of this date. Another source gives 1926.
100 Cf. Rycroft, 1975 (a). Mention has already been made of such songs when discussing item A1, above.
101 Cf. Krige, 1936, pp. 285-6.
102 The name *eMadaka* is a shortened form of *kwaMadak'adunuse*, one of the former residences of Chief Mnyamana of the Buthelezi, where Princess Magogo's marriage took place. The metaphor of the sun setting in the wrong direction is commonly used to signify personal misfortune.
103 This line was sung twice.
104 This version of Senzangakhona's praises differs in some respects from the known published versions and is especially interesting on this account. (cf. *inter alia*, A.T. Cope, 1968, p. 74).
105 Cf. D.K. Rycroft, 1960, pp. 60-78.
106 On Zulu history, cf. *inter alia*, A.T. Bryant, 1929.
107 Mr. A.B. Ngcobo suggests that the *insizwa* ('son') of lines 16 to 21 might be Dinuzulu, or his son Solomon. Certainly Dinuzulu was called *'iNkosi yensizwa'* ('youth-king') among other epithets in his eulogies, on account of his assuming power when only 17.
108 A praise-name of Dingane.
109 A praise-name of Senzangakhona (also applied to Shaka).
110 This line is sung twice.
111 A praise-name of Solomon kaDinuzulu, but it could be applied to anyone from the Royal house.
112 The name of Mlaba occurs in one stanza of Cetshwayo's praises, in connection with spears: *Uye wadabula kuMlaba, obezalwa nguKhwani, wafike wamnik' inyanda yemikhonto, wathi "mntakaNdaba 'uz' ubahlabe nasemehlweni!"* (He passed Mlaba's (place), born of Khwani, and (Mlaba) gave him a bundle of spears and said 'Son of Ndaba, stab them even in the eyes!'). It has been suggested that this implies that Mlaba was a maker of spears for Cetshwayo (C.L.S. Nyembezi, 1948, p. 169).
113 This line is sung three times. There may be a possible historical allusion here to some incident in the time of Jama (1727-81). There is mention of 'barbed spears' as against 'broad-bladed spears' in Jama's *izibongo* eulogies (A.T. Cope, 1968, p. 72), repeated also in those of his son, Senzangakhona (loc. cit., p. 78): 'He who was solid like a rock of Zihlalo (near Mahlabathini), which could be commanded by those who carry barbed spears, while we of the broad-bladed spears could save ourselves by using a sandstone.'
114 This line was sung twice.
115 Lines 26 to 41 are from the *izibongo* eulogies of Senzangakhona, founder of the Zulu royal dynasty. (For one version, cf. A.T. Cope, 1968, p. 74). Line 26 also occurs in Cetshwayo's *izibongo* (loc. cit., p. 226). The rate of utterance is extremely rapid here, and our transcription may be occasionally imperfect.
116 Mjokwane is a praise-name meaning 'persecuted one'. The word *'amanxasa'* is obscure. We have presumed an affinity with *amanxusa*, 'emissaries'. Most other versions have *'(ng)amancasakazi'* or *'(ng)amanxasakazi'*. Cope (op. cit., p. 75) translates this as 'womenfolk' but no grounds for this are evident. Samuelson *(Long, long ago*, p. 256) gives 'nobility'. E.W. Grant gives 'virgins' (*Bantu Studies*, III, 3, 1929, p. 209).
117 The verb *-dla* (normally 'eat') is frequently used in *izibongo* praises, to mean 'capture', 'conquer' or 'kill'.
118 Samuelson (op. cit., p. 257) has *'uMabhebhetha kaNokokela'* (i.e. son of Nokokela) whom he identifies as 'a leading man of the Buthelezi clan'.
119 This line reads as *'Lapha kuphel' im'hlambi yabantu neyezinyamazane?'* (in J. Stuart, *UKulumetule*, p. 48), translatable as 'Where there come to an end herds of people and of wild animals?' (This stanza is missing from Cope's version). The present rendering is identical with Samuelson's version (op. cit., p. 258).

120 In J. Stuart, *uBaxoxele*, p. 58, and most other versions, this line is preceded by another: *'Oshwabadel' izindlubu zomfowabo'* ('who gobbled up the ground-nuts of his brother'). Mudli was in fact his first cousin, who acted as regent during Senzangakhona's minority.
121 Samuelson (loc. cit.) has *'UMsuthu wakwaMashwabada noNsele* (Msuthu of the Mashwabada and Nsele people)'.
122 These two lines are absent from most versions of Senzangakhona's praises but occur in Bryant's version (*Olden Times*, p. 69) and Nyembezi's (*Izibongo zamakhosi*, p. 11), as: *'Udle izimfe zambili kwaSondombana, Ikhambi kodwa laphuma lilinye.'* Their reference remains obscure, however.
123 This line was sung twice.
124 An outstanding warrior under Shaka, who became Dingane's army commander and was involved in the massacre of Piet Retief's contingent. He was executed by Dingane for losing a battle against Mpande and the Boers.
125 Chief Buthelezi paraphrases this as 'I can never forget Zibhebhu, because it is through him that my father is no more'. Zibhebhu, son of Maphitha, son of Sojiyisa, was the leader of the Mandlakazi faction of the Zulu royal clan, who constantly challenged Cetshwayo's leadership. They clashed in battle on June 21st, 1883, at oNdini. King Cetshwayo died in 1884, in mysterious circumstances (poisoning at the hand of Zibhebhu being suspected, by some). cf. *inter alia*, D.R. Morris, pp. 603-9.
126 Literally: 'He will see me some day!', implying a threat of violence (such as 'I shall have it out with him!'). It has been noted by Nyembezi that this threat, with plural reference, *'boze basibone!'* ('They will see us some day!') was used, probably as a battle-cry, against Cetshwayo's regiments by those of his rival, Mbuyazwe (who was defeated by Cetshwayo at eNdondakusuka in 1856). (C.L.S. Nyembezi, 1948, p. 169).
127 A praise-name of Dinuzulu. This line is sung twice.
128 This line is sung three times.
129 The translation of this line and the next one is uncertain. Despite our having questioned Princess Magogo for some time, neither Mr. Douglas Mzolo nor I were able to grasp clearly her explanation of the 'bird' imagery. An alternative interpretation is that there are two praise-names used here: *uGobamadolo* ('Bend-knees'), and *uHambis'okomngqithi* ('Walk-like-a-bustard'), so that the lines would be: 'It calls Bend-knees, does my bird'; 'It calls Walk-like-a-bustard'. Another alternative, that these are not praise-names, but reported speech, is less likely, since in that case *ithi* ('it says') would normally have preceded them.
130 This line is sung twice.
131 An earlier recording, made in 1964, has been issued on disc previously. Cf. Rycroft, 1969, Side A, Band 3.
132 This line was sung twice.
133 This line was sung four times.
134 An earlier interpretation, which was printed on the cover of the record (SGALP 1678), was that it was the Paramount Chief himself who was constantly falling in love with commoners, but Chief Buthelezi has subsequently denied this.
135 This line was sung twice.
136 A name meaning 'place-of-quick-decay' (or 'rot'). In lines 6, 7 and 8 there is a play-on-words with the verb *-bola* ('decay') from this name; and in line 9 the name is transformed, through substituting the verb *-bhubha* (die).
137 Literally: 'at-the-barbed-spears'.
138 Gqikazi was a homestead on the Ivuna river, near Nongoma, where Cetshwayo's mother Ngqumbazi lived.
139 Princess Magogo explains that this implies 'thinness'.
140 A.F. Gardiner: *Narrative of a journey to the Zoolu country*, London, 1836, p. 104 and Plate 1.
141 H. Balfour: *The Natural history of the musical bow*, Oxford, 1899, p. 19.
142 P.R. Kirby: 1934, pp. 196-204 and Plate 55.
143 Dr. Gerhard Kubik has recently made available to me some of his photographs and recordings made in Malawi in 1967. Regarding Zambian evidence, cf. Marjory Davidson: 'Some patterns of rhythm and harmony in *kalumbu* music', *African Music*, V, 3, 1973/4, pp. 72-3.
144 Kirby, op. cit., p. 205.
145 G.F. Angas: *The Kaffirs illustrated*, London, 1849, Plate 17.
146 Filippo Bonanni: *Gabinetto Armonica*, Rome, 1723, p. 175.
147 Cf. G.F. Hartwig: 'The historical and social role of Kerebe music', *Tanzania Notes and Records*, 70, 1969, pp. 50 and 53; M. Davidson: 'Some music for the *kalumbu*', *African Music*, III, 4, 1965, pp. 18-25; G. Hyslop; 'More Kenya musical instruments', *African Music*, II, 2, 1959, pp. 27-8 and Fig. 4; J.S. Laurenty: *Les Cordophones du Congo Belge*, Tervuren, 1960, Plates 1 and 2 (items 5 to 7); R. Günther: *Musik in Rwanda*, Tervuren, 1964, Plates 3-5; M. Trowell and K.P. Wachsmann: *Tribal crafts in Uganda*, Oxford, 1953, pp. 382-3 and plates 89 (C1) and 109. For references to ILAM recordings of such instruments, cf. Hugh Tracey: 1973, Vol. I, p. 61.
148 Balfour, op. cit., p. 39.
149 op. cit.
150 op. cit.
151 ibid., p. 26.
152 loc. cit.
153 op. cit., p. 209.
154 The relatively low position of the resonator is one of the distinctive features of the *ugubhu* (as also of the Xhosa *uhadi* and the Swazi *ligubhu*), compared with the *umakhweyana*, which has the calabash slightly below the centre of the stave.
155 The size of this opening appears to be rather small compared with those observed among gourd-bows used by non-Nguni peoples (in southern, central and eastern Africa, generally).
156 Kirby (op. cit., p. 201) notes 'twisted sinew or horse-hair', on specimens he encountered. I have never known Princess Magogo to use these materials.
157 A specimen of a *lesiba* mouth-bow (sounded by blowing) obtained a few years ago in Lesotho, which is in my possession, has a string made from six strands of what seems to be precisely the same material. I have not been able to ascertain its source or its composition but it must be widely distributed in South Africa.
158 Kirby (loc. cit.) noted that 'thin brass wire, generally taken from an old bracelet' was used on the Xhosa *uhadi* (which resembles the *ugubhu*). For the Swazi *ligubhu* he noted 'twisted horse-hair', in 1934; but a metal string was used by the player recorded by Hugh Tracey in 1958 (on AMA TR 72) and two Swazi players I encountered in 1973 also used metal.
159 op. cit., p. 201.
160 op. cit. pp. 201 and 198.

161 For the line drawings, grateful acknowledgement is owed to Angus McBride. The Swazi male player shown in Plate 54B in Kirby's book gives the impression of touching the string with his forefinger only. I have never witnessed such a technique, and neither does it bear out Kirby's description of 'pinching the string', on p. 198. Possibly the player may just have been holding the instrument steady for the purpose of the photograph.

162 In the present article, the octave in which notes occur is specified in *italics* as follows: From Middle C to the B above: *c′ – b′*; octave below Middle C: *c – b*; two octaves below: *C – B*; three octaves below: *C′ – B′*. When it is unnecessary to specify the exact octave, notes are given in roman capitals (C, G, etc.).

163 Several past investigators have, I think, mistaken the second partials for the fundamentals. cf. Kirby's transcriptions, op. cit., pp. 199 and 200; and also Marjory Davidson's, op. cit. (1973/4), pp. 72 and 73. Hugh Tracey's frequency measurements for the open string, on Zulu, Xhosa and Swazi instruments (op. cit., p. 96), ranging from 228 to 276 v.p.s., must apply to the 4th partials.

164 Tracey gives a measurement of 173 cents for this interval for the item recorded on AMA TR 10, B2 (Catalogue, Vol. I, p. 97). This is slightly larger than was found in the samples I have examined.

165 Kirby, op. cit., pp. 199-200.

166 op. cit., Vol. I, p. 96.

167 ibid.

168 Davidson, loc. cit. (1973/4). Regarding Tracey's bow recordings among the Ngoni, on AMA TR 99 B3-4, it should be noted that, despite the name *gubu*, a 'stressed' (or divided-string) bow of the *umakhweyana* type was in fact used. This is stated on the index card (reproduced in the Catalogue, Vol. 2, p. 220) but in the paragraph there, stating that 'The *gubu* bow in Natal is a large unstressed bow . . .', the further statement that 'the string is stopped with the backs of the first and second fingers' could be misleading, since it is of course the *umakhweyana* that is played in that way, not the *ugubhu*.

169 Kirby, op. cit., p. 198. As mentioned previously (in footnote 30), it seems from his transcriptions that Kirby's assumed 'fundamental' was actually the 2nd partial. Stroboconn tests of more recent performances show the latter with strong amplitude, while the real fundamental, an octave lower, registers extremely faintly.

170 Among players of the *umakhweyana* and the Swazi *makhweyane* (which are more common today than the *ugubhu*) I have met one or two who seem not to bother about varying the upper partials melodically.

171 For an attempted 'close-up' recording of the instrument alone, illustrating the upper partials as clearly as possible, cf. D.K. Rycroft, 1969, Side A, band 1. Fig. 3d shows a transcription of the performance. It should be mentioned, however, that *solo* performance on the *ugubhu*, without singing, is unusual, since the instrument is regarded essentially as an accessory to the voice. In monophonic recordings of bow-accompanied songs, the voice usually comes over strongly and over-rides the instrumental harmonics, but in stereo recordings this can be overcome by placing one microphone close to the opening in the resonator (or in fact almost in 'player's ear' position).

172 op. cit., pp. 198-9.

173 In this connection it is perhaps significant to note that upper harmonics of piano strings have been shown to be 'out of tune', to the extent of a semitone sharp for the 16th partial of bottom A, and greater discrepancies for higher partials. Cf. E.D. Blackham: 'The physics of the piano', *Scientific American*, Vol. 213, no. 6, Dec. 1965, pp. 88-99.

174 The fact that Princess Magogo directs the mouth of the calabash resonator against her clothing, rather than her bare skin, probably also reduces the carrying power of her selected harmonics. The best recordings I have obtained have been from Swazi players who deliberately bared their chests when playing the *ligubhu* (unpublished field tapes, 1972, held at the School of Oriental and African Studies, London WC1).

175 M. Davidson, op. cit., p. 72.

176 N.M. England: (Bushman counterpoint', *Journal of the International Folk Music Council*, XIX, 1967, pp. 58-9.

177 Cf. Rycroft, 1975 (b).

178 For a detailed study of form and structure in dance-songs, cf. Rycroft, 1967.

179 Recorded on Rycroft, 1969, side A, band 2; analysed in Rycroft, 1967 (97).

180 Cf. Rycroft, 1957 (727); 1962 (82-4); 1970 (306-9); 1971 (237-41).

181 Nketia, 1974 (159).

182 Cf. Rycroft, 1967 (103).

183 Cf. Rycroft, 1971 (226-35); and 1975 (b).

184 This matter has been discussed in some detail in Rycroft: 'Speech-tone/melody relationships in Southern African music'; and also in Rycroft, 1970 (305-6).

185 Consonants also affect pitch in this way in other languages of the Nguni group (principally Xhosa, Swati and Ndebele) but it is not a widespread phenomenon among Bantu languages in general. It does occur, however, in Chinese and in German. For fuller details, cf. Rycroft, 1960, (68 ff.); and 1963 (45 ff.).

186 Rycroft, 1975 (b).

187 Rycroft, 1975 (a).

188 A 1964 version has previously been issued on Rycroft, 1969, side B, band 2. In addition, a copy of a recording made about 1962 by Radio Bantu, Durban, and also a 1970 cassette made by Dr. Jeff Guy, were kindly made available to me. The performer was Princess Magogo, in all cases.

189 Cf. ILAM disc, AMA TR 69; and also Rycroft, 1968, side 1, bands 1 and 2.

190 Tape in the possession of Professor A.T. Cope, University of Natal, Durban.

191 The 1964 version of this song has been issued on LP disc. Cf. Rycroft, 1969, side B, track 1.

192 Cf. Rycroft, 1969, side A, band 2. For transcription, cf. Rycroft, 1967, p. 97.

193 Cf. Rycroft, 1975 (b).

194 Recorded on Rycroft, 1969, side A, band 4.

195 Cf. Rycroft, 1960.

196 Tape in possession of A.T. Cope; first line: *Yeheni kwaZulu, soneni na, Zinyane lesilwane?*

197 See footnote 192.

198 Tape in possession of A.T. Cope.

199 Issued on disc: Rycroft, 1969, side A, band 3.