

"THE ZULU UMAKWEYANA BOW: NDABISEHLELE
MYEZA AND HER SONGS."

BY ANGELA IMPEY

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REFERENCE
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A. PREFACE

The intention of this dissertation is to look at the Zulu Umakhweyana bow in a socio-historical context, and as it exists today. In order to gain deeper insight into the musical qualities of the bow, how it functions in Zulu society today, and how people perceive of it, I focussed my research on a well-known bow-player and Sangoma, Ndabisehlele Myeza, who lives in the Nongoma district of Northern Kwa-Zulu. With her help, I learned to play the bow, and my participation in music-making enabled me to perceive much within the music which is not apparent when merely observing musicians. By recording and transcribing Ndabisehlele's songs, I was able to make certain generalizations concerning structural and technical features of bow-music.

I would like to extend my deepest gratitude to Brother Clement of the Benedictine Mission, Nongoma, who acted as my interpreter. Being a bow-player himself, he was able to offer me valuable information on bow-music.

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CHAPTER I

I. SOCIO-HISTORICAL SURVEY OF THE UMAKHWHEYANA BOW

1. TRADITIONAL SOCIAL ROLE OF THE BOW

The Umakhweyana bow is said to have been adopted by the Zulu people from the Tsonga of Moçambique in the early nineteenth century. One informant suggested that the Umakhweyana was originally adopted by the Qwabe people (the bow was then called uQwabe¹). The Qwabe clan was defeated by Shaka in 1819² and thereafter incorporated into the Zulu nation. It is possible that the bow was thereafter adopted by the Zulu people throughout Northern Natal.

The 'classical' Zulu bow however, is the Ughubu. It is a large unbraced gourd-bow with a single undivided string³. The large gourd resonator is placed near the lower end of the stave. The Ughubu yields only two fundamental notes which are tuned a semi-tone apart; that which is sounded on the open string, and the note which is sounded when the string is stopped between the thumb nail and forfinger of the left hand. The Ughubu bow was played by both men and women and used for individual music-making; the songs were serious in nature and often included Amahubo ceremonial praise-songs. The Ughubu bow is almost extinct today, but it nevertheless remains highly respected by the Zulu people.

The Umakhweyana/

1. Krige, E.J. (1950; 337)
2. ibid (1950; 337)
3. Rycroft, D. (1975; 57)

The Umakhweyana, although still played today in certain areas of Natal, is not greatly respected by the older Zulu people, and is regarded as a child's instrument.

The Umakhweyana was ostensibly used to accompany love songs (Amaculo othando), which were composed and sung by young unmarried woman. It was used for self-accompanied music-making. Every player would make her own bow and compose her own songs. Occasionally young men would also play the Umakhweyana but it was not a usual practice as men had to attend military training during their years of puberty, and did not have the leisure-time to learn to play the bow. These young men who did play were normally exceptionally musical.

2. CATEGORIES OF BOW-SONGS

Bow songs can be categorized according to the mood or theme of the song. Often the songs would be sad, carrying themes of rejection or separation from a lover. These songs are called Amaculo osizi or Amaculo umungu - 'songs of deep sorrow'. They would be played in solitary places, often late at night, when a young woman could silently brood over her misfortune. Those songs that were full of joy, celebrating love and impending marriage, are referred to as Amaculo ukulabula - 'songs of great happiness'. These songs were often sung while walking long distances for self-accompaniment, and as a means of sharing a happy theme with neighbours and passersby.

Rosemary Joseph refers to the term Ukubalisa⁴ to

describe the/

4. Rosemary Joseph; (34)

describe the general character of bow songs: 'to brood'. "At the centre of a young woman's brooding are the joys and sorrows, the trials and tribulations of love. The songs constitute a very intimate form of expression, the vocal line being performed quietly by the singer to herself so as not to drown the melody produced by the harmonics on the bow."⁵

As soon as marriage had taken place, the Umakhweyana had no role to play in a woman's life. A married woman no longer had the need to sing of adolescent love, nor did she have the time to practise, for she had to fulfil her role as wife and mother in her husband's homestead.

3. INFLUENCES OF THE CHANGING SOCIAL ENVIRONMENT ON THE UMAKHWEYANA

At the turn of the century, western "trade-store" instruments became popular amongst urban Africans and migrant labourers. Their appeal spread to the rural areas where instruments such as the guitar, German concertina and jew's-harp were rapidly adopted in preference to traditional instruments. It was during this time that the Umakhweyana bow began to lose its popularity amongst the Zulu youth. These new instruments became a prestige symbol amongst African people; a symbol of modernization and of progress. It soon became considered culturally retrogressive to play the Umakhweyana bow. However, Western instruments were played with traditional Zulu timings and the styles and techniques of playing were peculiarly Zulu. The

guitar is/

guitar is, to a certain extent, the main replacement of the Umakhweyana; it is used for self-accompanied solo singing and played while walking. It is usually played polyphonically, with the upper melody-line sounding in unison with the voice, while a lower ostinato provides the continuously repeating chorus phrase. If the guitar is not played in unison with the voice it will act as an added antiphonal phrase, functioning as the second voice-part, by beginning where the solo phrase ends.⁶ While the guitar is often used to sing of love and to impress women, it is strictly a male instrument. A lot of women adopted the jew's-harp which, like the bow is based on the production of harmonics, but it is purely instrumental and could not replace the social function of the Umakhweyana.

While young women very seldom play the Umakhweyana bow today, there remains a last generation of older women who have maintained the tradition of playing, although their reasons for playing and the contexts in which they play, are quite changed. While many of the old well-known love songs are still remembered, new themes are emerging in the bow-songs. A composer will reminisce over past experiences, as well as recount recent relevant events in her life, (eg. a visit to the city, or a bad hail storm.). Izibongo praise poetry is used by exceptionally good bow players between verses of a song. It is not certain whether this recited praise-poetry was used in the traditional Umakhweyana songs or whether it has been introduced recently, along with other new elements. The words contained within the praise-poem are unrelated to the words of the song and often serve to bridge the time-span between a singer's experience of adolescent love, as contained in the

verse of her/

6. Rycroft, D; (1977;

verse of her song, and events in her life some twenty-five years later, which are recounted in Izibongo. Praise-poetry of this type has become a vehicle through which a singer may express her present experiences, and old bow-songs have in effect been personalized through the use of Izibongo. However, it is only the Uligagu ne cikho (the most talented singers and composers) who are skilled enough to recite Izibongo. (See translation of "Ubhememe unlilo kazokhlele." Page 73)

4. THE UMAKHWEYANA PLAYED IN THE INVERTED POSITION

While the old ceremonial war songs (Amahubo) were traditionally accompanied only by the Ughubu bow, the Umakhweyana is now being used in its inverted position for this purpose. In other words, the short wire segment is placed above and the longer segment below, so that the pitch and tuning changes slightly. Amahubo songs were originally based on a biradical tonal organization, taken from the two fundamentals of the Ughubu bow. Today the songs have been modified to suit the extended tonality of the Umakhweyana, which yields three fundamentals. The fundamentals of the inverted bow are tuned much closer together than those of a normally positioned Umakhweyana - the two open strings sounding a major second to minor third apart, and the stopped string approximately a semitone between the two open notes. The stopped string has a less resonant quality, and the two open fundamentals therefore appear to dominate the tonality so that the songs appear to be bitonally based. All the songs sung on the inverted bow are in the pentatonic mode, which is reminiscent of the scales used in the old Zulu dance-songs.

Bow-songs are often danced to nowadays, and it is not unusual to see a player elaborate her songs with ankle-rattles (made from insect-cocoons). The Umakhweyana bow is also used today to accompany Christian hymns, which are based on the antiphonal form and biradical tonal organization of the traditional bow-songs.

CHAPTER II

ORGANOLOGY OF THE UMAKHWEYANA BOW

1. GENERAL DESCRIPTION

The Umakhweyana bow is a braced gourd-bow. It consists of an arched stick (stave), and a string, which is attached to both ends of the stick and drawn in towards the centre of the stave by a wire loop. The loop is attached to a hollow gourd which is situated slightly off-centre on the stave. Placed between the gourd and the stave is a circular 'washer', which prevents the gourd from vibrating against the stave. The gourd-cavity acts as a resonating chamber. The bow is held vertically in front of the player so that the gourd opening faces the left breast on shoulder. The string, which is divided into two unequal segments by the wire loop, is struck by a grass stalk, while the gourd is moved against and away from the body.

2. METHOD OF CONSTRUCTION AND FOLK TERMINOLOGY

The stave of the bow is made from the wood of the Uthathawe tree (ACACIA ATAXACANTHA). A straight branch, measuring \pm 1 m in length and 4 - 5 cm in diameter, must be cut and burned rapidly in a dry-grass fire. The heat of the fire facilitates the removal of the bark and makes the wood pliable. The branch must then be secured between two surfaces (eg. a rough wall and the ground) into an arch shape, and left for a day or two to set in the sun. It must then be reduced in weight - this is done by shaving the inner side of the arched stick into a flat surface so that the branch, which was originally circular in diameter, is reduced to a semicircle. The stave is called

Uthi Lukamakhweyana/

Uthi Lukamakhweyana (wire/string of the Umakhweyana). From the two ends of the stave, (which are shaped into blunt points) the string is threaded. Originally the string was made from fibre or twisted hair, but nowadays, copper and brass wire is more accessible and preferred for its metallic sound-quality. There are numerous methods of securing the two ends of the wire, the most popular method used in the Nongoma area being as follows: a loop is made at each end of the wire and fitted into small notches, which are carved on the sides of the stave, some 1 - 2 cms from the tips. The join of the wire loop is positioned at the back of the stave and the wire is threaded through a notch on the extreme end, where the same method is used. (See Figure I). The wire, which is called Uthaka Lukamakhweyana (string of the Umakhweyana) must neither be too lightweight nor too heavy, as a deep resonating sound-quality is only achieved on a middleweight wire.

The Ingona is the wire loop which draws the string length towards the stave. The Zulu word Ingona means a stalk, and was explained by an informer as the stalk which "connects the pumpkin to the mother-pumpkin plant". The wire loop attaches the gourd to the stave, and at that point, draws the string length in towards the stave. The wire loop measures approximately 8 cms from one end to the other; the two ends are tied together and attached to a small stick. The loop is passed through a small opening in the calabash where the stick is secured on the inner side of the opening, and then through the circular 'washer'.

The gourd/

The gourd (Isigobongo sikamakhweyana) (calabash of the Umakhweyana) has a large opening (measuring 6 - 7 cms in diameter) and a small opening (\pm 1 cm) on the opposite side through which the Ingona is threaded. The 'washer' was originally made from twisted fibres and covered with grass or palm leaves (depending on the geographical situation in Zululand and the vegetation type of the area). Today a length of cloth is twisted into a circle, the two ends overlapping to form a closed ring. A piece of string is then wound over the cloth to secure it in such a way that there is no apparent join. The ring is called Inkatha and has special significance: it is the symbol after which the Zulu Nationalist Movement has been named. The word Inkatha comes from the sacred coil which symbolizes the unity of the Zulu people. Its circular form is believed to have the power of seeking out all traitors and reintegrating them into the Zulu nation.¹ The Inkatha on the Umakhweyana bow prevents the gourd from vibrating against the stave and enhances the resonating quality of the instrument.

The Ingona, plus the gourd and washer, are led over the stave and string, and positioned near the centre of the stave. Its exact position is determined by the tuning of the two unequal string segments (which the Ingona has divided).

The string is struck by a length of grass stalk called Uthi Lokushaya Umakhweyana (the stick used to strike the Umakhweyana). It is held in the right hand in the same manner as a drummer holds a drumstick. The stalk must be at least 30 cm in length. It is held

at one/

1. Krige; (1950; 243)

at one extreme end and strikes the string at the other end - the leverage caused by the length of the stalk enhances the resonance of the string and amplifies the sound.

The inner surface of the stave is often burned until black and decorations are then carved out of the surface. (See Figure II). It is not uncommon to see a gourd replaced by a paraffin-lamp tin, and the washer by a cotton-reel. The sound-quality is quite different but the construction of the instrument, and the principles of sound-production remain the same. (See Figures III and IV)

3. SOUND PRODUCTION

The bow is held in the left hand below the calabash. The string is struck by the stalk so as to yield three fundamental notes:

- (i) the upper segment, which is the larger of the two, (Ukushaya Ngaphezulu) (to strike the upper wire segment);
- (ii) the lower segment (Ukushaya Ngaphansi) (to strike the lower wire segment); and
- (iii) the lower segment stopped by the knuckle of the middle finger of the left hand, (Ukuvala Uthaka) (to stop the lower wire segment).

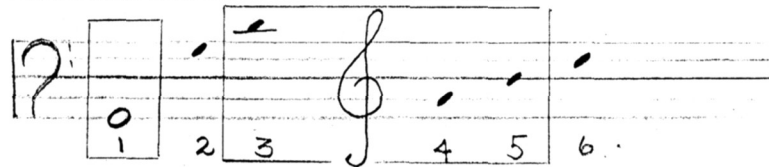
The notes produced on the two open strings are a whole-tone to a minor third apart, while the stopped string

is a semitone/

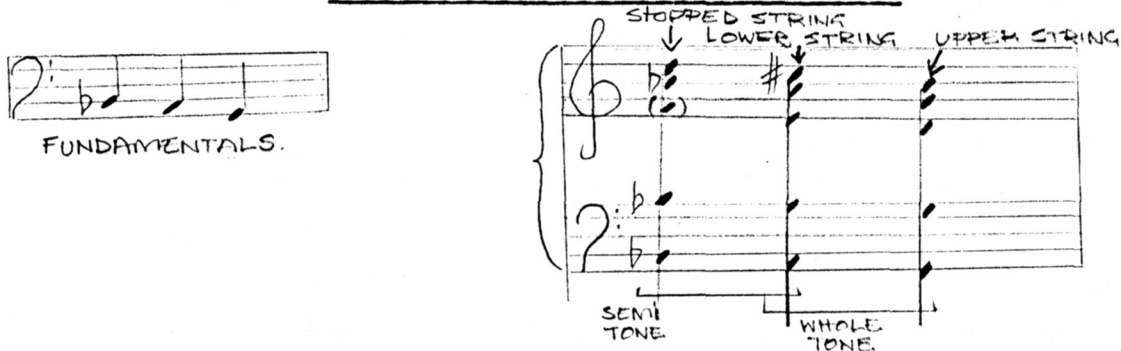
is a semitone above the higher of the two former notes. (See Figure V)

Each of the three fundamentals yield at least three harmonic partials, usually the third, fourth and fifth partials; these resonate from the gourd-cavity. The harmonics are selected and juxtaposed, in such a way that the bow melodies are based on a triradical tonal organization.²

FIGURE VI DIAGRAM OF HARMONIC SERIES



TRIRADICAL TONAL ORGANIZATION



Harmonic partials are carefully selected by the player by moving the gourd against and away from the body while striking a rapid ostinato motif on the string. If the gourd is placed against the body, only the first partial is heard, but if it is extended away from the body, thus opening the resonating cavity, the sound will be amplified, and the harmonic partials will

consequently be/

consequently be heard. By subtle manipulation of the gourd, a player is able to produce a separate melody based entirely upon the three fundamental notes and their partials.

There are three basic positions of the gourd:

- (i) closed against the body (only the first partials are heard);
- (ii) held 1 - 2 cms from the body (the third partial is normally heard); and
- (iii) held 4 - 5 cms from the body (the fourth and fifth partials are normally heard).

While it appears that accurate tuning of the string is not of utmost importance, it is necessary that the tension of the wire is such that it will allow the gourd to resonate the correct range of harmonics.³

Umakhweyana bow players take great delight in exploring the harmonic possibilities of their instruments, particularly during the interludes between sung verses. I have noticed that the gourd is restricted to closed positions during a verse, but will be extended to open positions once the verse is completed, so that the harmonics will resonate clearly. The main reason for this is that the voice is considered more important than the resonating motif and the harmonics are therefore minimized during a verse. The harmonics resonate very quietly however, and they would not be heard against the voice, if they were to be produced during the course of a verse.

3. POLYPHONY

3. Rycroft, D. (1971; 221)

3. POLYPHONY

According to David Rycroft⁴, the ostinato pattern produced on the Umakhweyana bow has replaced the chorus/response part in traditional Zulu vocal polyphony. Briefly, the dominant music form of the Zulu people is unaccompanied choral singing, in which there are always at least two voice-parts which normally carry non-identical texts and melodies. The music is characterized by staggered voice entry points ("non-simultaneous" entry) which form a call-and-response, or antiphonal structure. The basic scheme of this form is as follows: an initiatory, or "call", voice (which is generally a solo voice and high in pitch) is balanced some bars later by a chorus, or "response", voice part (which is lower in pitch range). In any antiphonal song, a sequence of phrase-pairs (these may range from two to seven pairs) will make up a single strophe which is repeated for as long as is wished.⁵ While the chorus voice-part normally remains constant throughout a piece, the leading solo voice will add variations to the "call" phrase, but will always remain within the temporal and tonal limits of the initial phrase.

The selected harmonics which resonate from the gourd of the Umakhweyana bow form the tonal basis on which the vocal melody is built. They do not, however, determine the sung melody itself. While the melody is tonally defined by the harmonics which resonate, the harmonics form an independent melodic motif which, more often than not, constitutes the chorus/"response" voice-part of the antiphonal structure.⁶ The rapid

struck motif/

4. Rycroft, D. (1967; 97)

5. *ibid* (1967; 88)

6. Rycroft is not always explicit as to which ostinato phrase constitutes the chorus part; ie. whether the resonating motif of the rapid struck ostinato.

struck motif functions as a tonal foundation (the harmonics obviously being determined by the struck motif) but is seldom the complimentary chorus voice-part. There are two explanations for this:

- (i) The "response" voice is not continuous in traditional vocal polyphony, but either follows on from the initiatory voice-part, or overlaps it slightly. In simple antiphony the two voice-parts act in dialogue with one another. This is generally the case with the resonating motif, which may resonate silently during a verse, but is given space to sound an independent motif between melodic phrases.
- (ii) The struck ostinato is usually extremely rapid and it therefore seems unlikely that it is derived from a vocal melody. It is played continuously throughout a piece and has a different function altogether: it merely lays the tonal and temporal foundation on which the vocal and resonating motifs are based.

"An ostinato played on the bow can to some extent fulfil the role of a fixed vocal choral part, above which a soloist is inspired to extemporize ..."⁷

Ultimately, bow-songs can be viewed as three-part, where vocal, resonating and struck motifs are dependent on one another and all operate within the same triradical tonal organization. Like the old Zulu dance-songs, where the fixed chorus part would initiate polyphonic performances, the bow initiates

a bow-song/

a bow-song with a few opening ostinato phrases and the resonating motif will proceed a little later. The vocal melody will then be introduced.

(See circular diagram, Figure VI)

The vocal style in bow songs is generally soft and relaxed, so as to blend in with the softly resonating harmonics, which are often only audible to the player.⁸ The voice is often pensive and the songs, hypnotic. I did, however, record songs which were played very loudly and the vocal style was likewise loud and celebrative. The use of ascending and descending glissandi is common, and vocal interjections such as "om om om" are used to accentuate important beats during a chorus phrase.

8. Rycroft, D. (1971; 221)

FIG. I

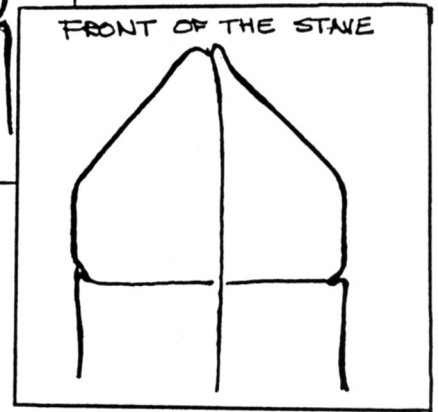
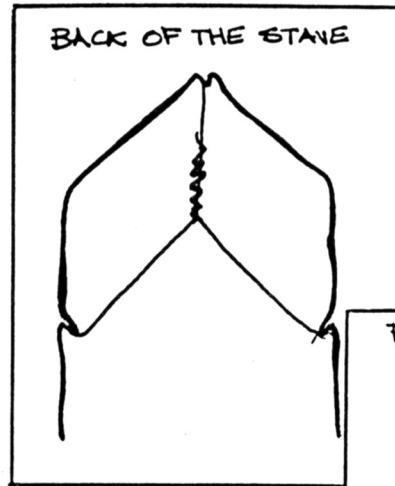


FIG. III

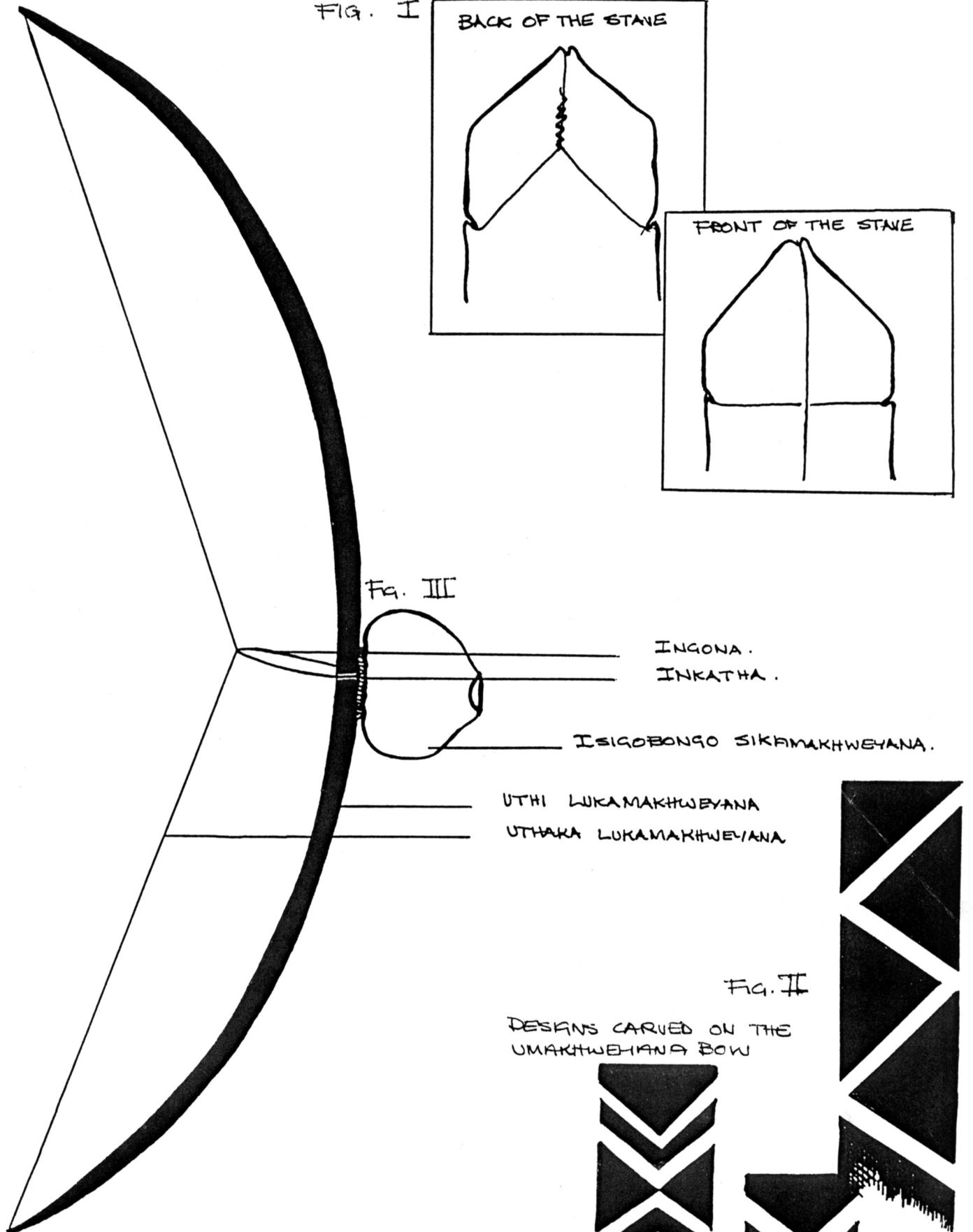
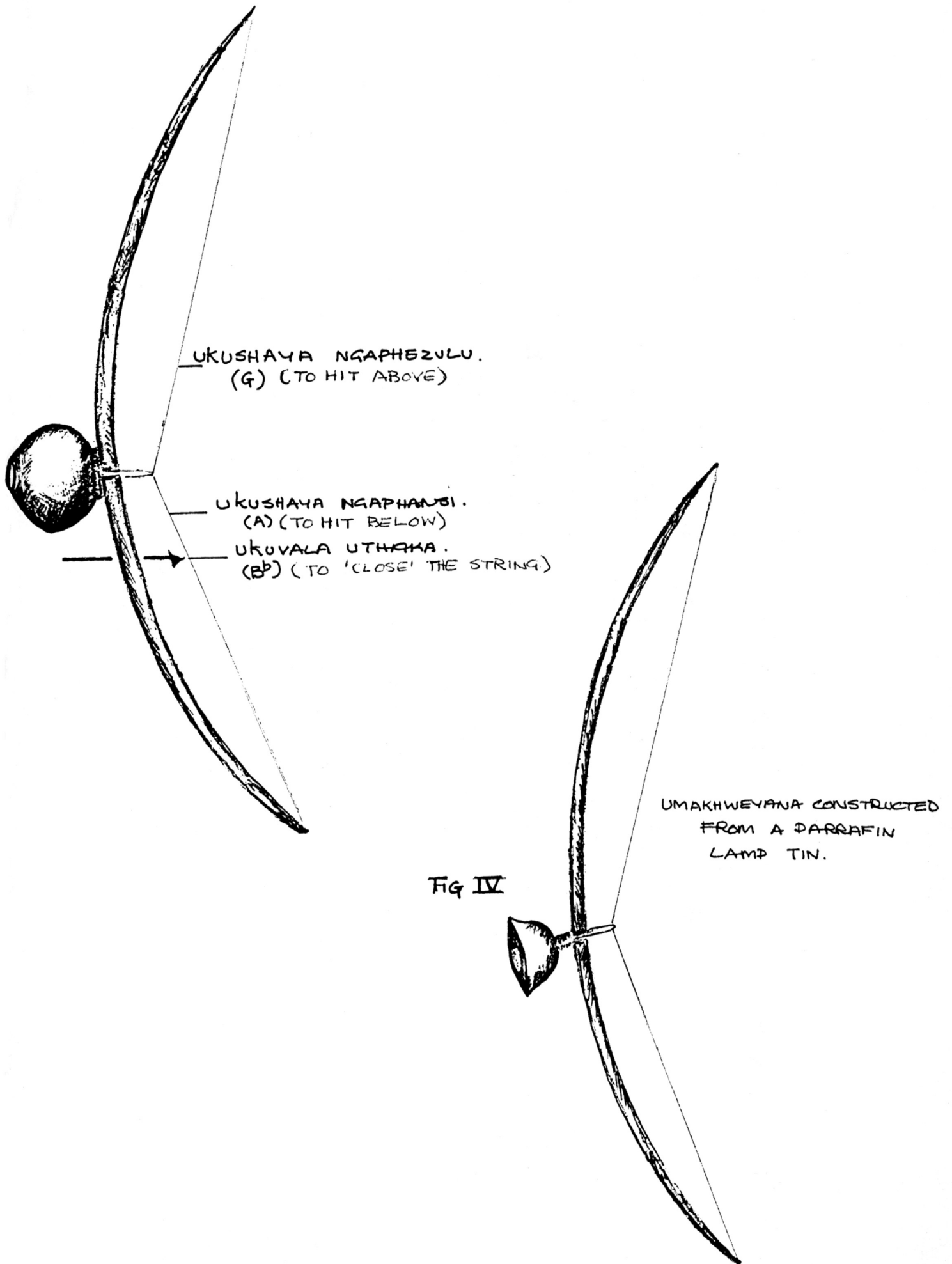


FIG. II

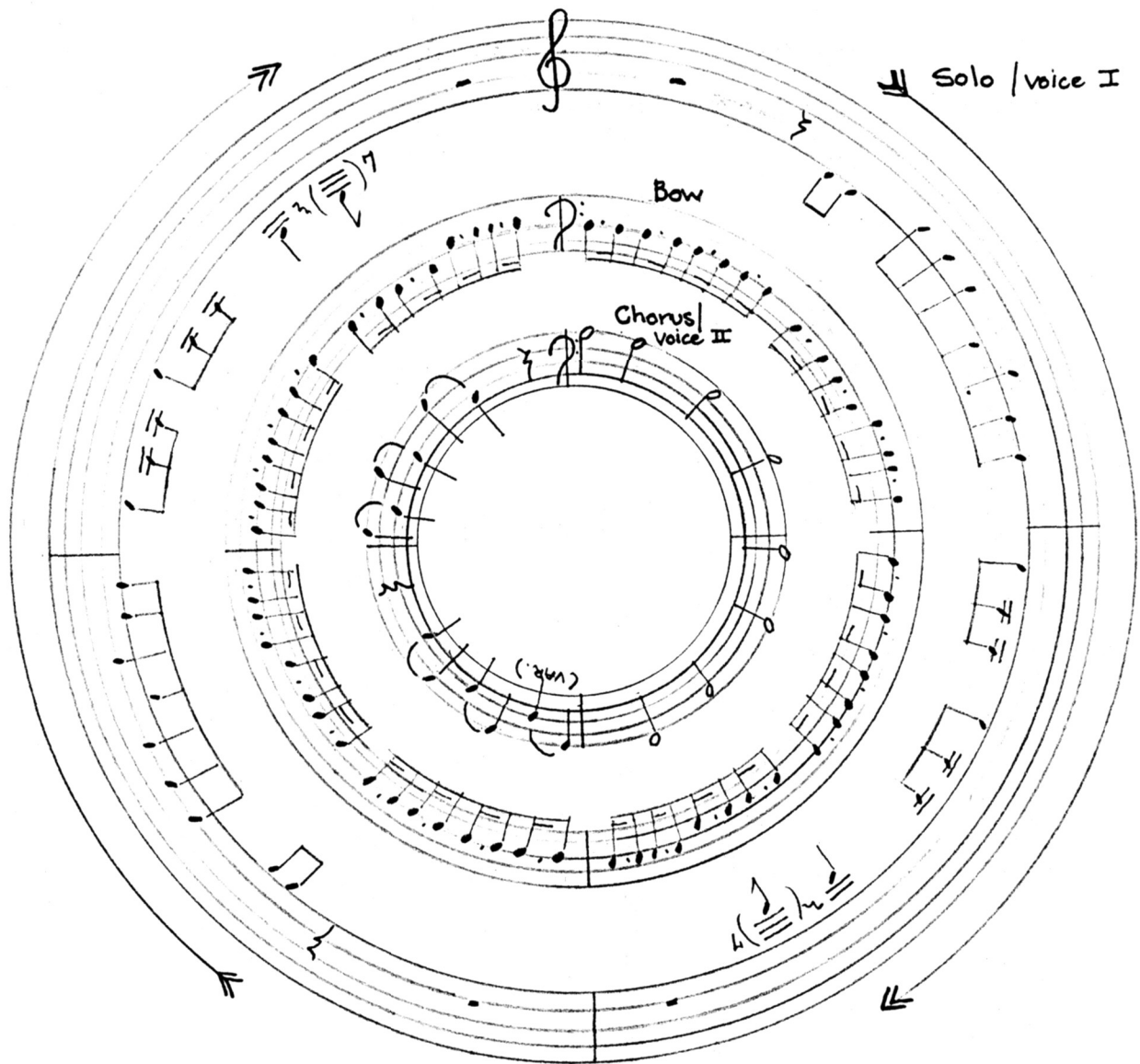
DESIGNS CARVED ON THE
UMAKHWEYANA BOW





"NDALUMANGELE UQOMELINGOMA." (SONG 7)

FIG. VI



CHAPTER III

NDABISEHLELE MYEZA

1. MUSICAL BACKGROUND

Ndabisehlele grew up in a small village east of Nongoma, in Northern Kwa Zulu. Like most African musicians, she acquired her interest in music by listening to experienced performers. Ndabisehlele had an older sister who was an accomplished Umakhweyana bow player. She would sit and listen to her playing for hours, and soon developed a deep desire to play the bow herself. But she had not yet reached puberty and was considered too young to begin playing. She would wait for her sister to go visiting her friends or relations, and would steal her bow from the rafters of the hut, where it was stored. She would then imitate the songs that she had heard her sister playing. This became a regular occurrence and she began to develop great skills as a bow player. On occasion she was caught by an older member of her family and severely punished. Her sister, too, realized that she was playing her bow, as it was seldom correctly replaced in the rafters, and the string would often be broken or conspicuously out of tune. Eventually her family accepted that she was a true musician and made special allowances for her to have her own Umakhweyana. Her skills became such that she soon became known throughout the area as "The Child Musician".

At about the age of 20, she met her husband, and, with great reservations, her father granted his permission for them to be married. It is unusual for a Zulu

woman to be/

woman to be married so young, as it is customary for women to marry as late as 30 - 35 years old. For the most part of her marriage, her husband has worked as a migrant labourer on a mine in Johannesburg and Ndabisehlele has had the responsibility of rearing her 13 children, virtually as a single parent. It is understandable that she has had little time to fulfil any of her musical needs. While it is not customary for a married woman to play Umakhweyana, she never lost interest in it, and confessed that she then frequently felt the need to play it again one day.

Her pregnancy with her sixth child was plagued with nightmares and illness. She understood this to be a calling from her ancestors to become a Sangoma (herbalist/ritual curer). Once Bheki was born, she spent many months under the instruction of superior Sangomas, learning the skills of healing. This involved learning a large repertoire of Izangoma songs ("Songs of the Sangoma")^I for, apart from being a healer, a Sangoma is always a musician. Today Ndabisehlele is not yet a fully-fledged Sangoma, and is known to her friends as 'Twasa' - the novice.

2. PRESENT SITUATION AS A BOW-PLAYER

Ndabisehlele had not played the Umakhweyana for some 25 years, when word came to her in 1982 that a white researcher was travelling around the area, recording Zulu music. He was particularly interested in finding good Umakhweyana players to take to a Symposium of African music in Durban. She decided to make herself a bow and practise for the occasion. She was selected,

as one of/

- I. Dance-songs through which she becomes possessed by her ancestral spirits.

as one of the most skilled players to perform in Durban, along with a small group of women from the surrounding area.

This brought Twasa renewed recognition of her skills as a bow-player and has since stimulated her to practise harder. She now arranges 'practise-days' at her home, when all the bow players in the area assemble to play old and new songs. Group-playing is a newly introduced practise in Umakhweyana playing, which is traditionally strictly a solo art. The bow has been redefined in the lives of Zulu women, and it is not surprising that the situations in which it is played have likewise changed.

Twasa practises almost daily, and the bow has assumed such importance in her life, that she has considered making a request to her ancestors to use it to accompany her Izangoma songs during the healing ritual. Although she is encouraging her daughters and daughters-in-law to play the bow, they are simply not interested. They are happy to hear bow music on a tape-recorder, but have no desire to play it themselves.

CHAPTER IV

1. Learning to play the Umakhweyana bow is an exciting and essential method of discovering the basic concepts and principles of Zulu music, revealing much that is not apparent when merely observing bow players. Furthermore, playing the bow can provide a medium with which to communicate with the women being studied.

For the purposes of this research "lessons" took place almost daily for a period of five weeks. Lessons however, proved to be informal gatherings where bow-players from neighbouring Umuzi (homesteads) would congregate with their instruments, and participation in the music-making was expected from the first day. The only instruction provided by Ndabisehlele was how to hold the bow in the left hand. Thereafter it was necessary to repeat, ad infinitum, the motifs that were being played, until they "come into the body". Music is learned by the Zulu people by imitation; rather like a process of 'osmosis'.

It is advisable, when first learning to play the Umakhweyana, to concentrate on striking the string and applying the correct knuckle action to stop the lower string segment. This forms a basic ostinato pattern on which the other constituents of a bow-song are built. Beginners frequently suffer from cramps in the left hand, but the hand muscles soon strengthen and experienced players are able to play for hours at a time. With incessant repetition the left hand movement will become automatic and one is then ready to begin experimenting with the calabash. The calabash is manipulated in a regular rhythmic pattern, which

is based/

is based on divisive rhythms of the struck motif. The most important criterion is to place the calabash in the correct position away from or against the body at the appropriate time, so that the required harmonic partials resonate from the gourd-cavity. The harmonics resonate slightly after the beat, and this can initially cause some confusion.

2. BEAT

The harmonics will establish a motif of their own and one has to learn to synchronize the struck and resonating motifs, and to see them as a musical whole. If one listens too carefully to the resonating motif, it is easy to lose the main beats of the struck ostinato pattern. The accented beats in Zulu bow-songs are always beats two and four, with particular stress on the fourth beat. Beat one is marked as the first beat of a motif, but it is not audibly accented. It is easy, therefore, to shift the consistently recurring beats two and four so that they are felt as beats one and three, and the music will lose its orientation and meaning. Once the principle of stressed second and fourth beat is understood, all other bow songs will immediately make sense.

3. OFFBEAT TIMING

The use of offbeat timing in bow-playing is common; it occurs frequently in the fingering technique (See Transcription of Ubhememe Umlilo) where the string is stopped shortly after it is struck. It will delay, momentarily, the sounding of the upper note, and will

similarly effect/

similarly effect the resonating harmonic motif. The same principal is applied in the sung melody, where the voice will enter slightly after the (main) beat, or alternatively, just before the beat. (See transcription of Sangenza Izangoma Safa). Words are drawn out, so that unimportant syllables are emphasized and important syllables deemphasized.¹

Clapping is a means of audibly accenting the main beats. Both clapping and dance-steps emphasize beats two and four. These are not necessarily offbeats, but when the music is exceptionally rapid they are treated as "inbetween" beats and reflected in dance acts or vocal interjections. Even the little children are able to dance the intricate offbeat rhythms with absolute ease. One such dance (as shown on the graph transcriptions) is as follows: place the right foot forward on beat one while both hands remain behind the back. With beat two the left foot steps backwards and the hands are extended forward, as if pushing on the beat. They may come together to clap and therefore audibly accent beat two. On beats three and four, the right and left foot step in the 'backward' position respectively. The hands swing behind the back on beat three, and forward again on the final beat. Occasionally dancers jump slightly on beat four, to give it extra emphasis. In the graph transcriptions the steps have been marked with an X, and the hand movements with a sweeping line - the high point, where the lines converge, is the point of emphasis:

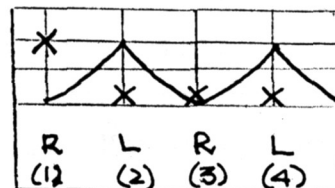
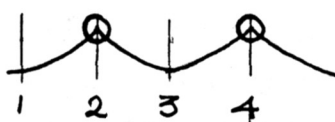


FIGURE VII/

1. Rycroft (1975/6; 69)

This procedure is maintained throughout a piece while the hips sway in motion with the feet, and the head moves in the opposite direction (left, right, left, right). When danced, one becomes aware of the all-encompassing "physicality" of African music.

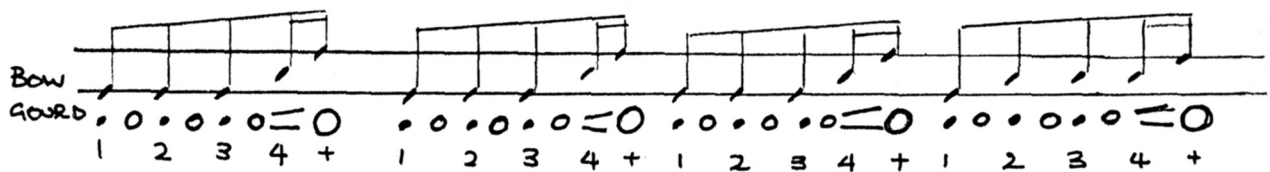
Song eight is accompanied by a different dance which is characterized by Inkondlo backward and forward movements and pointing with the symbolic weapon in the right hand. In the graphic transcription of this song, the downward arrows signify the right hand movement:- the first two phrases are repeated, while the last phrase, being longer than the first two, is accompanied by an embellished movement of the first two phrases. For instance: step right - left - draw back with the right arm - repeat - Right - left - right (stepping forward) - stoop downward pointing the 'weapon' downward - step back with the left foot. The procedure is repeated throughout the song.

The importance placed on the harmonics in Umakhweyana bow-playing makes one aware of "space" and the manipulation thereof. The sound produced by striking the string or by singing are both "tangible" in that they are created by particular movement or by deliberately activating one's vocal chords. Harmonics are produced

on the bow/

on the bow by controlling space; ie. that between the gourd-cavity and the body. This spatial sense is emphasized when one hears how a bow player 'pushes into' or 'pulls out' the harmonics, so as to anticipate or drive into a beat. This is achieved purely by the manipulation of space.

FIGURE VIII EG "UBHEMEME UMLILO KAZOHLELE"



In this example, greatest emphasis is placed on beat 'four and'; emphasis is created by the open positioning of the gourd which causes the harmonics to be amplified. The open position is immediately followed by the closed position on the first beat of each four-beat motif. While beat 'four and' is created by 'pulling out' the sound and gives the sensation of driving into beat one of the following motif, it is all felt simply as beat 'four and', which, with rapid repetition, creates a new offbeat sensation.

4. SENSUALITY AND MOVEMENT

While learning to play the Umakhweyana bow, it is necessary to "feel" the music in one's body, in order firstly, to be temporally accurate, and secondly, to experience the sensuality of music-making. This involves the co-ordination of several different movements into an artistic whole:

(i) striking the /

- (i) striking the string with the right hand;
- (ii) manipulating the gourd so as to obtain the correct harmonic partials;
- (iii) stopping the string with the knuckle of the left hand;
- (iv) singing the verse in 'dialogue' with the resonating motif, and in an overlapping relationship with the struck ostinato; and,
- (v) moving from side to side, or in the above mentioned steps. (Traditionally, the Umakhweyana was used as a walking-instrument, and the stepping movements are an integral part of bow-playing.)

The idea of internalizing the sensuality of the music, as is so often spoken of by writers on African Music,² is not to be underestimated in bow-playing. It is this "wholeness" of music-making that can be a most exciting experience when learning to play the bow. It demands a deep awareness of one's body and the music, and the involvement of what seems like every muscle. To a Westerner, a new physical dimension is revealed - one which surpasses the immediate movements of creating sound; it is the revelation of a dynamic tension, a power, which is inherent in the music and which is absorbed by the body. Initially, one might experience this "wholeness" only momentarily, but with persistent repetition of a song, one is eventually able to relax into an automatic, unconscious physical involvement. One is only then able to understand the implications

of playing the /

- 2. Chernoff, R. "African Rhythm and African Sensibility"
- Thompson, R. "African art in motion"

of playing the bow until the music "comes into the body". Once movement becomes an automatic response in music-making, one is then able to expand musically, but it is only when one is totally relaxed and rhythmically co-ordinated with the music, that one is truly making music.

"... [A]ctions are normally considered inseparable from the music: music and actions are blended in the production of a larger artistic whole ... Ideally it seems that musical sound ought to be regarded as only one among many other constituents whose interactions allow the embodiment of more complex higher forms of expression."³

3. Rycroft, D. "Nguni Vocal Polyphony" IFMJ (1967; 88)

CHAPTER V

TRANSCRIPTIONS AND ANALYSIS:

The following transcriptions of ten bow-songs by Ndabisehlele Myeza were recorded during my fieldwork in Northern Kwa — Zulu. I have represented them in two modes of transcriptions:

- (i) Western notation, representing vocal melody and bow phrase; and,
- (ii) graphic transcription, representing the bow phrase (B) and the resonating harmonics (H). Against the latter are marked the positions of the gourd (G), accented clapped beats, or the positions of the feet of a dance which often accompanies bow-songs (X).
(Details of this dance appear in chapter IV)

Western staff notation has been used in order to convey, as far as possible, the aesthetic meaning of the songs. Ideally, a comparative analysis of different recordings of the same songs would exhibit aesthetic and cognitive structures within the music, through variations and consistencies which may emerge in the overall analysis. In addition, the construction of a musical system should ultimately be based on the structures perceived by the musicians themselves. However, due to circumstances during this research, it has been necessary to analyse the ten songs individually, and to use a descriptive model in an objective as possible way, as opposed to a mathematical model, where overall parameters of the music are compared.

It has not been possible to include the lyrics of the songs in these transcriptions, as an intimate knowledge of spoken

Zulu would have/

Zulu would have been necessary. This has also meant that it has not been possible to trace the relationship between speech-tones and melody.¹ The lyrics of six songs, however, appear with their translations at the end of the chapter.

(i) GENERAL STRUCTURAL FEATURES OF BOW SONGS

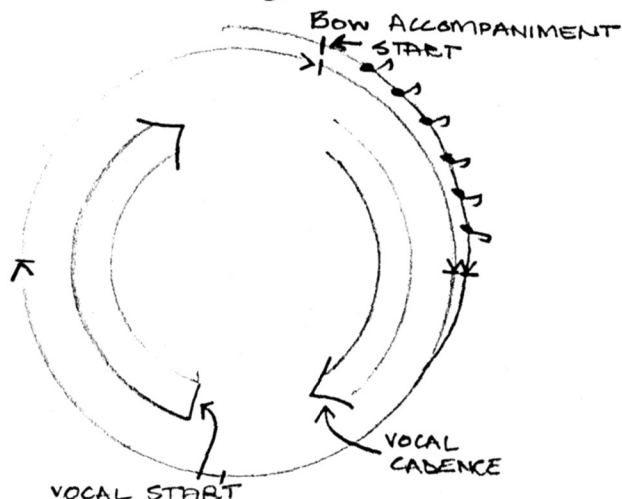
There is a basic cyclical structure which is shared by all bow-songs. Each song is introduced by a few entry phrases on the bow. There may be anything from two to eight of these phrases. Within each bow phrase, the three fundamental notes are represented in various sequences and rhythms, and the pattern which they form recurs consistently throughout the song. The initial bow phrases serve as the tonal basis on which the song is built; the three fundamental notes function like a 'harmonic progression' in Western harmony. The juxtaposing of the three notes and their harmonics forms the foundation of a triradical tonal organization. The bow phrases in the following ten songs vary considerably in length and metrical character.

The vocal phrase in a bow song never coincides exactly with the bow phrase; the two phrases neither begin nor end simultaneously. The voice enters within a certain point of the bow phrase and ends at another fixed point within the following bow phrase. The two parts therefore overlap one another at both ends and the nature of their interrelationship is best represented on a circular diagram:

FIGURE IX/

1. For further information, refer to D. Rycroft (1960; 1963)

FIGURE IX



While certain bow-songs maintain this overlapping relationship throughout (Figure Xa, eg Song three), it is not a consistent relationship throughout all the songs. Certain melodic phrases are doubled in length starting and ending therefore on the same points within the bow phrase, but extended over an extra bow phrase. (Figure Xb, eg. Song One).

FIGURE X a

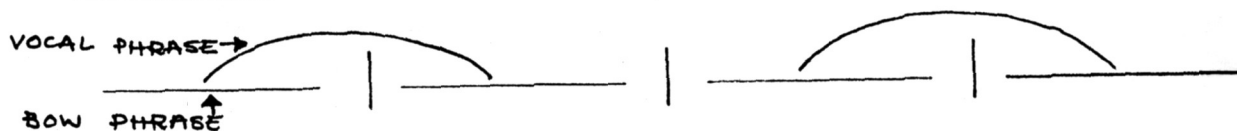
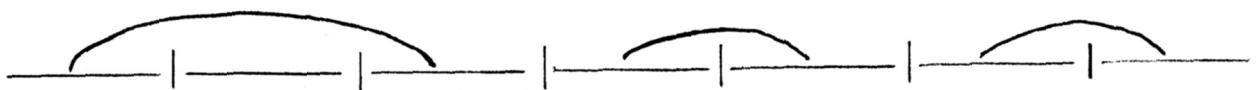


FIGURE X b



The tonal centre ("root") of each song is determined by the frequency of occurrence and the "functional load" of a fundamental note in the bow phrase.³ The note that occurs most frequently in the bow phrase is likely to be the tonal centre; if it occurs at

the beginning of/

2. Rycroft, D. (1975; 63)

3. ibid (1975; 64)

the beginning of the phrase or is the final note, it is likewise likely to be the tonal centre. The particular synchronization of bow and vocal phrases is unique to each song and the particular way in which the two parts are aligned is important in the formal composition of a song. The bow and vocal phrases may have different forms of cadential endings, (Rycroft refers to "non-synchronous alignment"⁴) as in Songs two and three, where the vocal phrase has a terminal cadence at a fixed point within the bow phrases.

"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 intension would seem to be that of maintaining an ever-changing balance between all the musical constituents through temporal, chordal and lost contrast, in addition to other features of their relationship."

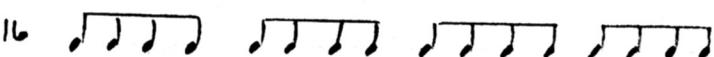
The overlapping bow and vocal phrases give rise to simple polyphony. The simultaneous occurrence of notes forms chords which are based on (the intervals) 3rds, 5^{ths}, 8^{ves}, and less frequently, 4^{ths} and 2^{nds}. The motif heard on the harmonics often fills in these intervals with the 3rd, 4th and 5th partials of the respective fundamental notes.

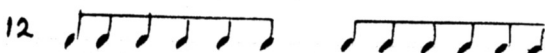
The rhythm of the bow phrases vary considerably throughout the ten songs:

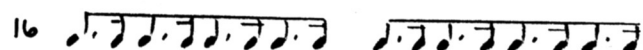
FIGURE XI/

4. *ibid* (1975; 68)
5. *ibid* (1975; 69)

FIGURE XI

SONG ONE: 16 

SONG TWO: 12 

SONG SEVEN: 16 

SONG EIGHT is more complex in that it is made up of the additive rhythms 2 + 2 + 1 grouped into five quavers. The entire phrase is three 'bars' long, the first two consisting of three groups of five quavers, while the last phrase has four groups of five quavers. (Page 63)

Vocal melodies are generally rhythmically simple as are the chorus parts. The vocal melody is influenced by natural speech rhythms in the text. While the lines are unmetrical, in that the syllables are not made up of regular long and short accents, the words in bow-songs are not distorted as often occurs with Zulu choral singing. "... Inherent rhythmic values of the texts are largely respected ... as a rule, in bow-songs the words are not forced to adopt an imposed meter. Instead, their 'metrical organization' 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/

point in the bow phrase. Since the lines of the 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 organization for the text, therefore, one finds instead a well-conceived and systematic metrical discipline ..."⁶

The vocal phrase is characterized by upward glissandi on initial high notes (eg. Song Three) and frequent descending glissandi at the end of phrases (marked ^h₁). The last note of the glissando is only just determinable; it marks a phrase-ending without being heard as an independent pitch. The vocal lines of all ten songs are descending in contour, their descent is characterized by undulating or 'saw-tooth' movement. (eg. Song 6). Vocal range in the ten songs is generally an octave, with the exceptions of Song Five (range is a 6th), Song Seven (range is a 5th) and Song Ten (range is an 11th).

Ndabisehlele often includes Izibongo in her bow songs (Songs One + Four). Izibongo is considered the highest form of poetic expression. It is executed in a parlando vocal style but is not considered to be 'singing', even though the voice remains on a fixed musical pitch. It is distinguished from music on the basis of its unmetrical character. The language is highly figurative and full of rich, metaphorical imagery. (For example, see the translation of "Ubhememe Umlilo Kazohlele", Page 73) When she breaks into Izibongo, her bow playing often

slows down/

slows down slightly. It is extremely difficult to coordinate both playing and reciting praise-poetry, and I have only heard one other bow player attempt Izibongo.

TONALITY

The ten songs are based on the HEXA and PENTA modes. Songs Four to Seven are played with an inverted bow which alters the timing: the lowest fundamental is a semi-tone apart from the middle fundamental, which, in turn, is tuned a whole-tone below the highest fundamental. All four songs are in the pentatonic mode. Songs Four to Six contain exactly the same notes, there being two semi-tones within their pentatonic mode. Song Seven differs slightly in that it contains no semi-tones. (See Figure XII)

Songs One to Three and Eight to Ten are all in the hexatonic mode; Songs Three and Ten contain two semi-tones while the remainder contain only one.

(ii) FORMAL ANALYSIS OF TEN BOW SONGS

The following ten songs have been only partially transcribed for purposes of analysis. Notations are only relative ones and they do not intend to convey absolute pitch.

FIG. XII

TRANPOSED TO 'B'

RECORDED ORIGINAL PITCH.

1. FUNDAMENTALS.

2. FUNDAMENTALS.

3. FUNDAMENTALS.

4. INVERTED BOW SONGS.

5. INVERTED BOW SONGS.

6. INVERTED BOW SONGS.

7. INVERTED BOW SONGS.

8. INVERTED BOW SONGS.

9. INVERTED BOW SONGS.

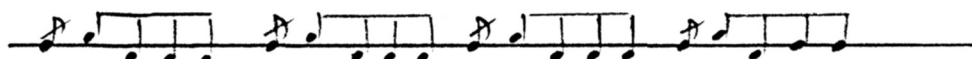
10. INVERTED BOW SONGS.

* ARROWS INDICATE SLIGHT MODIFICATION OF PITCH.

1. UBHEMEME UMLILO KAZOHLELE

(The fire that is blown away)

This is a very well-known song in Northern Kwa-Zulu. It is a love-song that describes how love, seen as fire, is being swept away by a strong wind. A different permutation of the bow phrase is as follows:



The bow phrase consists of 16 pulses divided into four groups of four pulses. It is characterized by the accented acciacatura onto the final C of each group, which gives the aural impression that C is of less value than the acciacatura (B). The vocal melody consistently begins on the second crotchet of the second group of bow phrases, and ends on the second crotchet of the first group in the following bow phrase. The introductory vocal phrase is in fact double the length of the following vocal phrases, and consists of 15 pulses in all; the four following vocal phrases are only seven pulses in duration. The five phrases can be seen as one strophe, and the same combination of phrases is repeated throughout the song.

The overlapping relationship between the two parts gives rise to polyphony - this is characterized by intervals such as 3^{rds}, 5^{ths} and 8^{ves}/unisons. The chorus (ie. harmonic motif) is consistently a 5th above the bow phrase and one can thus see how the vocal melody has been influenced by the harmonics. The tonal centre is the lowest fundamental, A. It is the most frequently played fundamental and A tonality is strongly emphasized by the vocal phrases:

this can be/

this can be seen in the frequent E and C in the vocal phrase against the A and C in the bow phrase.

There is a strong cadential ending in the vocal phrase with the repeat A - E final glissando, affirming the chord A as the tonal centre. The prefinal interval strengthens the final chord as $\frac{F}{B}$ falling to $\frac{E}{A}$.

The vocal line ranges an 8^{ve}; it descends in a saw-tooth fashion from E above middle C to the E below it. The end of each phrase is characterized by glissando pitch-fade (A - E): falling 4^{ths} are a strong feature of the melody (B - F ; A - E). The vocal rhythm is fairly free within the confines of the structured beginning and end of the phrase, and is based on divisive rhythms of the bow phrase. In the third vocal phrase the syllables fall into a triplet figure, but the remaining melodic phrases basically consist of crotchet and quaver note values.

Izibongo is used extensively (See translation, Page 73)

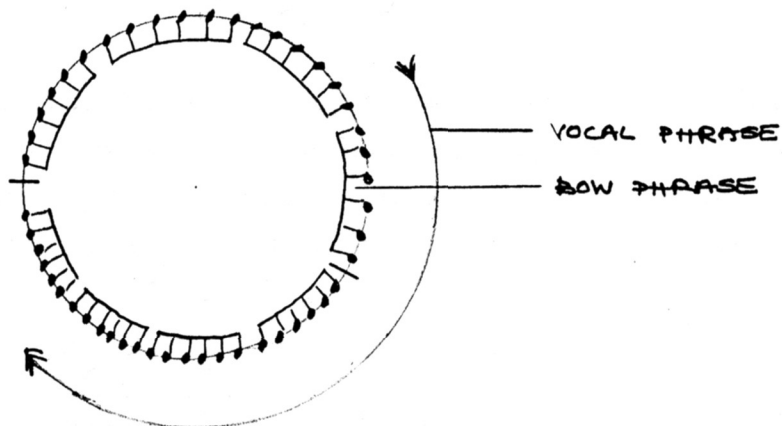
2. AKUQALINGAMI KUCHLALA KWENZEKA

(It is not the first time that it has happened)

This song is based on the hexatonic mode BG F(E)D C (B) with the fundamental notes being D C B. The tuning is slightly extended in this instance with the three fundamentals tuned a whole-tone apart. The bow phrase is structured out of four groups of six pulses. The final pulse of the last three groups anticipates the changing tonality of the following group as if an anacrusis.

The vocal phrase is also characterized by an "anticipatory" quaver; it starts therefore on the last pulse of the third bow group and ends on the fifth pulse of the following third group. It therefore extends over four bow groups, but overlaps two bow phrases in so doing. This relationship remains consistent throughout the song.

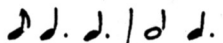
FIGURE XIII

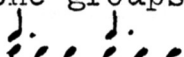


The polyphony which results from the overlapping of phrases is based predominantly on intervals of 5th,

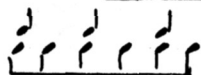
8^{ve} and unisons/

8^{ve} and unisons. B is the dominant fundamental and leans towards a tonal centre - it is the most frequently recurring fundamental and the nature of the bow pattern implies that the upper two fundamentals resolve onto B in a descending movement. The vocal melody strengthens the B tonality in a strong falling B 'chord' (B(G)F D). However, the vocal melody starts on a strong C tonality on a combination of D and C tonality. The final D (C) A in the melody emphasize a D tonality on the other hand. However, the B tonality seems to dominate the bow song and the ambiguity of the vocal tonality makes harmonic sense when the overlapping phrases are seen as a whole.

The vocal phrase is characterized by a descending contour - its descent is broken by a strong upward leap of a 4th (F - B) but thereafter continues uninterrupted so that the vocal range extends from G above middle C to A below. The vocal rhythm is composed of juxtaposed triple and duple elements in a horizontal hemiola style, which is so characteristic of African music (eg. ).

The general meter of the song is ambiguous - the four groups of six quavers in the bow phrase are treated as four beats in the phrase. In combination with the vocal melody, the groups are divided into compound duple meter 

as well as



simple triple meter. This results in vertical hemiola.

EVELA LAPHA NGOMLANDELA

(If he appears, I will follow him)

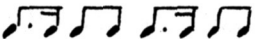
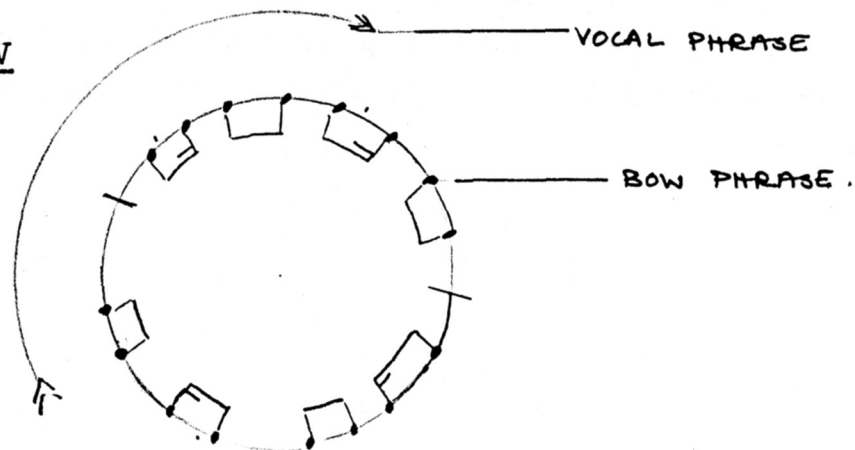
The bow song is based on the penta-mode BG F D C (B) with the fundamentals DC B: this is the normal timing of the Umakhweyana bow. The bow phrase consists of the pattern  which recurs throughout the song. This could fall into a $\frac{4}{4}$ time signature, with the main emphasis being on the fourth crotchet beat. The vocal melody is consistent throughout - it starts on the last beat of the phrase and follows the rhythm of the bow motif and ends on the third beat of the following motif:

FIGURE XIV



The bow pattern has two variations:

- (a) 
- (b) 


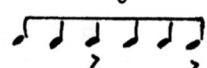
The vocal/

The vocal melody descends from D above middle C to the 8^{ve} below: it is made up of a strong downward fourth leap which is balanced by a leap up a fourth and a final descent down a sixth. The phrase is initiated with an upward glissando (F - D). The vocal phrases fluctuate between starting on D and G - C seems to be the more functional note than D , however, as it fits into the C tonality and D acts as an accented passing note. G is therefore an auxiliary of C in the tonality of C . The entrance of the vocal phrase on C however acts as a II(or V)-1 anacrusis as B is the tonal centre of the song. This is affirmed by the following vocal line which descends in a strong B tonality, and by the bow phrase, which definitely functions as I at the beginning of each phrase. The harmonics emphasize the strong II (C) - I (B) movement

G F
C - B .

4. INTABEZIKUDE

(My lover lives far away)

This song is played on an inverted bow so that the fundamentals are tuned DCB. It is constructed on the penta-mode which is characteristic of the songs played on the inverted bow. The bow phrase consists of four groups of six quavers, the accent falling strongly onto the 3rd and 6th quaver of every group so that the rhythm is easily misheard as  instead of .

The song is initiated with an Izibongo praise-poem. The melodic phrase is fairly free rhythmically although it remains constantly within the defined beginning and ending points of the bow phrase. It is a rapid melody with very short pauses between phrases; it begins on the second or third quavers of the third bow group and ends on the first quaver of the same group in the following bow phrase. The pause between vocal phrase is therefore only a quaver in duration. The entire strophe is structured over six bars before the original melody is reintroduced. The melodic form is roughly AA^bCC^b. The vocal melody ranges a tenth. It has a descending contour and is initially characterized by rising and falling 3^{rds} and by rapidly repeated notes.

The modal centre is B; it is the most frequently repeated fundamental and functions as the root at the beginning of each bow phrase. B is emphasized as the root tonality by the strong F in the melodic phrase - F being the fifth of the B chord. The melodic phrase also ends on either B or F throughout the song. The melodic phrase ends again on D in the bow phrase, so

that D/

that D appears to be an inversion of B (ie. 1st inversion) instead of a separate tonal entity.

B, as the root tonality, is emphasized by the prefinal chord which is based on $\begin{pmatrix} G \\ C \end{pmatrix}$ with a frequently occurring F 'anticipation' on the last quaver of the bow phrase; it creates the feeling of resolution.

The general meter is both compound duple and simple triple so that both vertical and horizontal hemiola are present.

5. NGAZILAYA NGAQOMA NGIYINGANE

(I made the mistake of loving someone when I was very young)

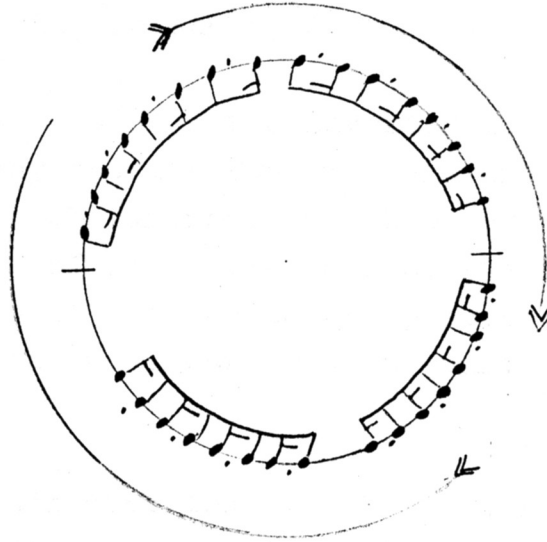
This bow-song was composed by Ndabisehlele, telling of her own experience of having to leave home to marry when still a young girl. It is played on an inverted bow so that the timing of the fundamentals are DCB, therefore reversing the intervals of the normal bow timing. The song is in the penta-mode BGF DC(B) - with two semi-tones GF ;CB. The bow phrase consists of two groups of eight quavers in the rhythm
It is played very rapidly and is repeated throughout the song.

The vocal phrase is influenced by the rhythm of the bow phrase. The vocal melody enters on the third semi-quaver of the first group in the bow phrase, and ends on the first semiquaver of the first group in the following bow phrase. It therefore extends over two groups of the bow phrase, but overlaps over two bow phrases. This overlapping relationship remains more or less consistent throughout the song. The vocal melody has a descending contour which is characterized mainly by falling 2^{nds}, 3^{rds} and 4^{ths} and one rising 4th. The total vocal range is a 6th (D - F). The melody is repetitive and is altered every now and then by a variation phrase where it descends from the initial B to a G (and is initiated by an upward F B glissando), instead of rising from B to D, as in the normal melody line. The duration of notes in this variation are extended slightly but the length of the melody remains the same, in terms of where it begins and ends in

relation to the/

relation to the bow phrase.

FIGURE XV



B is the modal centre of the bow song. The frequently recurring C in the bow phrase functions as 'V' which resolves onto B. This cadential resolution is affirmed by the vocal phrase which ends on F, a fifth higher than B in the bow phrase. The B tonality is preceded by a strong C tonality in both parts, with C and G in the vocal phrase descending onto $\frac{F}{B}$ of the final chord. D functions rather like an inversion of B tonality with BD (or F B in the variation phrase) of the melody, emphasizing the tonality; it appears to be more of an anacrusis onto C than a separate tonal entity in the tritonal scheme of the song.

The intervals between the bow and melody phrases are mainly based on 8^{ve} and 5^{ths}, and the contour of the melody is clearly influenced by the pitch movement in the bow phrase.

6. LEZONYONI EZISOKHALWENI

(A flock of birds sitting in the veld)

This bow-song is also played on the inverted bow; it has a pentatonic melody and its fundamentals are based on the characteristic DCB tunings. The bow phrase consists of two groups of six semi-quavers, the fourth and fifth semi-quavers of the second group being tied. The bow phrase is rapid and recurs without variation throughout the song.

The vocal phrase extends over two bow phrases; it begins on the second semi-quaver of the first group and ends on the third semi-quaver of the second group of the following bow phrase. The melody descends in a 'saw-tooth' fashion - the ascending fourth (F - B) breaks the descending movement. The melody is initiated by an upward glissando (B-D), and downward glissandi occur at the end of each phrase (F -D). The melody is made up largely of intervals of 4^{ths} and 3^{rds} and ranges from D above middle C to its 8^{ve} below.

B is the tonal centre of the song; it is played most frequently in the bow phrase and its constituents are contained most conspicuously in the vocal line (eg. D BF B). The vocal melody begins and ends within the B tonality of the bow phrase.

The harmonics which occur between the two phrases are based on 5^{ths}, 8^{ve} and 4^{ths}. The resonating harmonics are based on parallel octaves of the fundamentals (4th partial) apart from the first harmonic of the phrase which is the 3rd partial (5th apart).


Ndabisehlele makes/

Ndabisehlele makes use of offbeat placement by introducing the vocal line slightly after the introduction of the bow phrase. In the 6th melodic phrase the rhythm 'holds back' slightly to accommodate the syllables so that a set of three triplets occurs across two bow phrases. Each vocal phrase ending is made with a pitch-fade descending glissando (F - D).

7. NDALUMANGELE UQOMELINQOMA

(I love someone who is a dancer)

This song is played on the inverted bow - it is in the common pentatonic scale (AGEDC(A)) with the fundamentals tuned EDC. The tuning is slightly extended in that the fundamentals are all a wholetone apart, instead of being tuned to a semitone plus a wholetone.

The bow phrase consists of two groups of eight pulses in the rhythm  (This is the same rhythm as Song Five, but the tuning and rhythmic emphasis of the phrase differs). The bow phrase may be divided into four minums with audible (clap) accents placed on the second and fourth crotchet beats.

The vocal phrase is fairly free and stretches across two bow phrases. Of the five melodic phrases transcribed, the third is extended over double the length of the remaining four phrases, but begins and ends on the same points within the bow phrase nevertheless. The vocal phrase displays fairly free rhythms - these are determined by the syllables of the words but do not fit into the bow rhythms. The vocal rhythm is restricted only by its overall phrase length within the bow phrase, and individual notes fit 'casually' into the changing tonality of the bow phrase. The melody has a basic descending contour, but it is characterized by frequently rising and falling intervals within the general contour. The interval of a fourth is most frequent (G - D; D - A) which is reminiscent of the old Zulu songs which were structured on conjunct 4^{ths} (eg. G - D - A). The vocal range is an 8^{ve} and a

4th. The/

4th. The intervals which occur between vocal and phrase melodies are generally 5^{ths}, 8^{ve} and 3^{rds}. Ndabisehlele makes frequent use of descending glissandi at the end of phrases, and uses a short Izibongo interlude between verses.

The chorus (the motif from resonating harmonics) emphasizes the four minum beats of each phrase - they resonate in two motifs:

- (i) AAGB; a fifth above the fundamentals; and
- (ii) in crotchet note-values, resonating the fifth and root of each fundamental except for the last (E).

The chorus is also sung and this supports the view that the resonating motif is taken from the original second voice-part in Zulu vocal polyphony. (See Transcription of Song Seven, Page 62)

The modal centre is D, the middle fundamental. As well as being the most frequent fundamental, it is the first in the motif and is complimented by the strong use of its fifth, A, in the vocal phrase. The final note in the entire song is D, which affirms its position as the root.

8. SANGENZA ISANGOMA SAFA

(The Sangoma has let me down)

This is an old Zulu wedding song which is accompanied with Ukukhomba pointing and stooping movements. It is an Isigekle wedding dance-song which has been converted into a bow-song. It is apparent in this song that the harmonics have replaced the original vocal chorus which was sung with the solo voice-part.

The bow phrase is structured across three bars which occur throughout the song. The first bar consists of four groups of five pulses, while the following two bars contain three groups of five pulses. Each group of quavers is divided into additive rhythms 2 + 2 + 1 which are accented in the bow phrase. The song can begin on any one of these bars, but their sequence remains consistent.

The opening vocal phrase begins on the second group of the bow phrase (of the bar which contains four groups) and ends on the second group in the following bow phrase. The vocal melody thereafter fluctuates between phrases half this length and a final phrase which is double in length. The vocal range is an 8^{ve} and a 3rd (B -G). It is characterized by a gently descending contour with frequent downward glissandi which normally fall a fourth.

It is in a hexamode BAGEDC(B) with fundamentals EDC (two wholetones). D is the modal centre - it is played most frequently in the bow phrase and the melodic phrase emphasizes the D tonality by beginning and

ending on A/

ending on A (fifth of D) with frequent D - A pitch-fades at the end of phrases.

There is a strong parallel movement between the two parts based on fifth intervals. This is particularly apparent in the last two bars. One can also clearly see the occurrence of offbeat placement where the voice descends a whole-tone a quaver after the bow has descended (in the parallel fifth movement). This occurs throughout the song, particularly at the beginnings of vocal phrases.

While the vocal phrases occur strictly within certain points of the bow phrase, the rhythm is not as strict as the bow rhythm. The vocal meter is made up of additive rhythms (eg. ♩ ♩ ♩. ♩ or ♩. ♩ ♩ ♩♩) displaying the juxtaposing of duple and triple elements. Both horizontal and vertical hemiola is therefore present.

The graph transcription gives a description of the dance-steps which always accompany this song. They were always known by those present and were always danced with a stick or some other symbolic weapon in the right hand. The dance contained strong elements of offbeat timing expressed in movement in the shoulders and an 'echoed' step by the foot which does not carry the main beat.

9. UTHANDO LUPHELILE

(Our love has finished)

This bow-song is in the pentatonic mode (AGEDC(A)) with the fundamentals EDC. The bow motif consists of two groups of six pulses which recur rapidly throughout the song. The vocal phrase extends over two bow phrases by starting on the second pulse of the phrase and ending on the third pulse of the next bow phrase. The melody is introduced by a long melodic phrase however, which extends over four bow phrases and begins and ends on the same points within the bow phrase as the other melodic phrases. The vocal phrase is made up of divisive rhythms of the bow phrase. The vocal range is an octave (A - A) and the melody is characterized by a descending contour which ends with a D - A glissando. Ascending glissandi (D - A) are present at the beginning of the first two melodic phrases, and the D - A interval is present in the following two phrases. This strongly emphasizes D as the tonal centre of the song; D is repeated most frequently in the bow phrase and is the final note of the song. A is strongly emphasized in the vocal melody against D in the bow phrase (fifth); the melodic phrase both begins and ends within the D tonality of the bow phrase. If D is the tonal centre and functions as the root chord (I), then the prefinal chord is E(G) which may function as II. It is a 'weak' chord and movement to D creates a strong feeling of cadential resolution - ie. weak to strong.

Harmonics which occur between the two phrases are based on 5^{ths}, 4^{ths} and 8^{ves}. In the initial phrase,


the melody and/

the melody and bow move in parallel 5^{ths} $\begin{pmatrix} A & G & B \\ D & C & E \end{pmatrix}$
and it is clear that the melody has been influenced
by the resonating harmonics.

There are two variations in harmonics where Ndabisehlele
selects two sets of partials;

- (i) fourth partials sounding an. 8^{ve} above the funda-
mentals and
- (ii) the third partials sounding a 5th above the
fundamental.

10. YINI NALENA

This bow-song is based on the hexatonic mode with the fundamentals tuned $E^b D^b C$. The bow phrase consists of the rhythm  for the duration of eight crotchets. Each crotchet beat is accented by the bow player. The vocal phrase (A) is introduced against the last crotchet of the bow phrase and ends on the sixth crotchet beat two bow phrases later. The melody therefore extends over three bow phrases. Vocal melody (b) is a third of the duration of the first vocal phrase although it begins and ends on more or less the same points within the bow phrase. The basic form of the vocal melody is $AAbbb(A)Abbb$. ((A) is only half the duration of the original A melody.)

The vocal range of this song is from C to G, an octave and a fourth below. 'A' descends gradually to an upward $A - E^b$ slur, and ends in a $C - G$ pitch-fade glissando. Every melodic line ends on G. The tonal centre of the song is C; it is the dominant fundamental onto which the frequently recurring D^b notes resolve. C is emphasized as the tonal centre by the vocal phrases which end on G (usually a pitch-fade of $C - G$). Its 'root' quality is affirmed by the prefinal harmonics, which are based on $\frac{A}{D^b}$ and fall a semitone to $\frac{G}{C}$ therefore functioning as II.

Harmonics are based on 8^{ves}, 5^{ths} and 3^{rds} and close parallel movement occurs between parts.

Handwritten musical score for a piece titled "UBHEMEME UMLILO KAZOKLELE". The score is written on six systems, each containing a voice part and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 132.

The score is divided into two main sections, each marked with a double bar line and a repeat sign. The first section consists of the first three systems, and the second section consists of the last three systems.

The voice part is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The piano part features a prominent bass line with many eighth and sixteenth notes, often beamed together. The treble part contains chords and melodic lines, including some triplets and slurs.

Handwritten annotations include:

- Tempo: $\text{♩} = 132$
- Section marker: $: 16$
- Performance markings: slurs, ties, triplets, and various accidentals.

VOICE $d. = 132$

24

Bow

CLAP x x x x

The musical score is written on six systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is D major (two sharps). The tempo is marked 'd. = 132'. The first system includes a 'CLAP' part with four 'x' marks. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal line has a melodic line with some rests. The score ends with 'etc' in both the vocal and piano parts.

Handwritten musical score for Voice and Bow, featuring a tempo marking of $\text{♩} = 144$.

The score is organized into six systems, each containing a Voice staff and a Bow staff. The key signature is one sharp (F#).

System 1: The Voice staff begins with a melodic phrase marked with a slur and a fermata, followed by a rest. The Bow staff provides a continuous accompaniment of eighth notes.

System 2: The Voice staff continues with a melodic phrase marked with a slur and a fermata. The Bow staff continues with eighth notes.

System 3: The Voice staff features a melodic phrase marked with a slur and a fermata. The Bow staff continues with eighth notes.

System 4: The Voice staff has a melodic phrase marked with a slur and a fermata. The Bow staff continues with eighth notes.

System 5: The Voice staff has a melodic phrase marked with a slur and a fermata. The Bow staff continues with eighth notes.

System 6: The Voice staff has a melodic phrase marked with a slur and a fermata. The Bow staff continues with eighth notes.

The notation includes various musical symbols such as slurs, fermatas, and rests, indicating phrasing and timing. The Bow staff consistently plays a steady eighth-note accompaniment throughout the piece.

4. INTABEZIKUDE (INVERTED)

-59-

VOICE $\text{♩} = 120$

(izibongo) 24

BOW

1

2

3

4

5

b

(A)

b

etc (7) etc

5. NGAZILAYA NGAQOMA NGISEYINGANE (INVERTED)

$\text{♩} = 168$

voice

bow

: 16

6. LEZONYONI EZISOKHALWENI (INVERTED)

♩. = 132

voice

bow

: 12

This is a handwritten musical score for a piece titled "Lezonyoni Ezisokhalweni (Inverted)". The score is written on ten systems of staves, each system containing a "voice" staff and a "bow" staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked as ♩. = 132. The score begins with a repeat sign and the number 12. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets, indicated by a "3" over the notes. The notation includes slurs, ties, and dynamic markings such as "f" (forte) and "p" (piano). The piece concludes with a double bar line and repeat dots.

7. NDALUMANGELE UQOMELINQOMA (INVERTED)

Handwritten musical score for the piece "NDALUMANGELE UQOMELINQOMA (INVERTED)". The score is written on six systems of staves, each containing a vocal line and a piano accompaniment.

System 1:

- Voice:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.
- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.
- CLAP:** X X X X X X X X

System 2:

- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.

System 3:

- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.

System 4:

- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.

System 5:

- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.

System 6:

- CHORUS:** Bass clef, 16 measures. Includes a melodic line with a slur and a fermata.
- bow:** Treble clef, 176 measures. Includes a melodic line with a slur and a fermata.

8. SANGENZA ISANGOMA SAFA

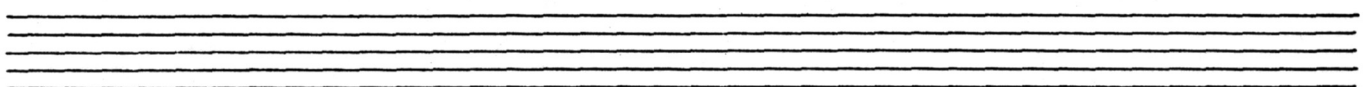
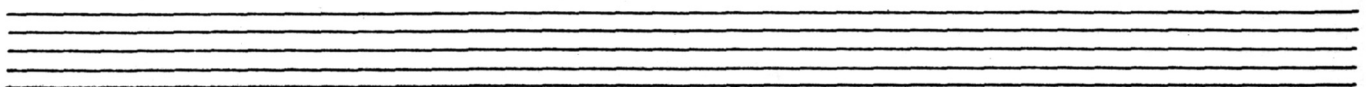
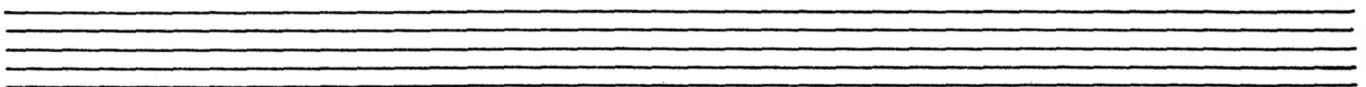
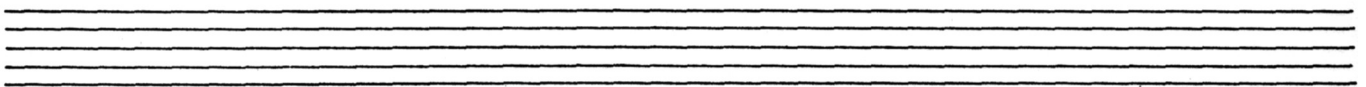
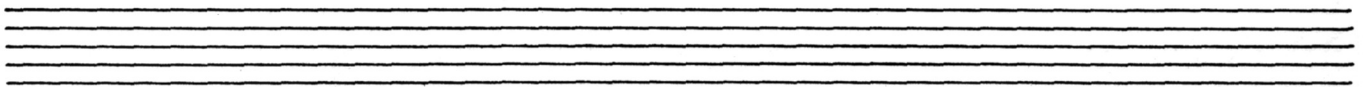
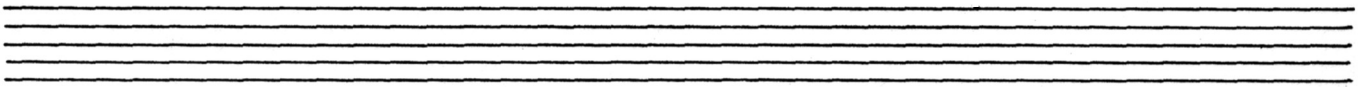
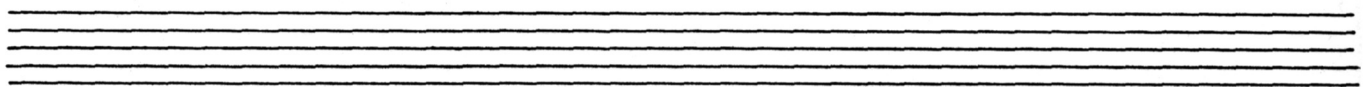
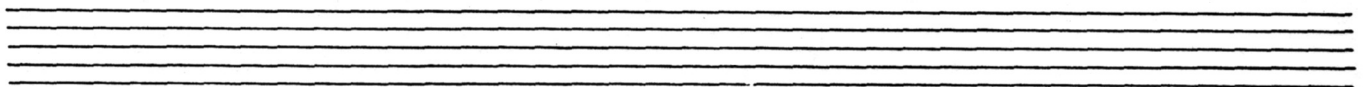
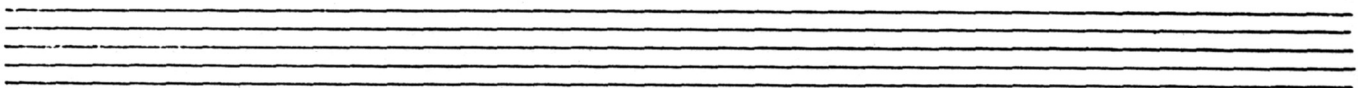
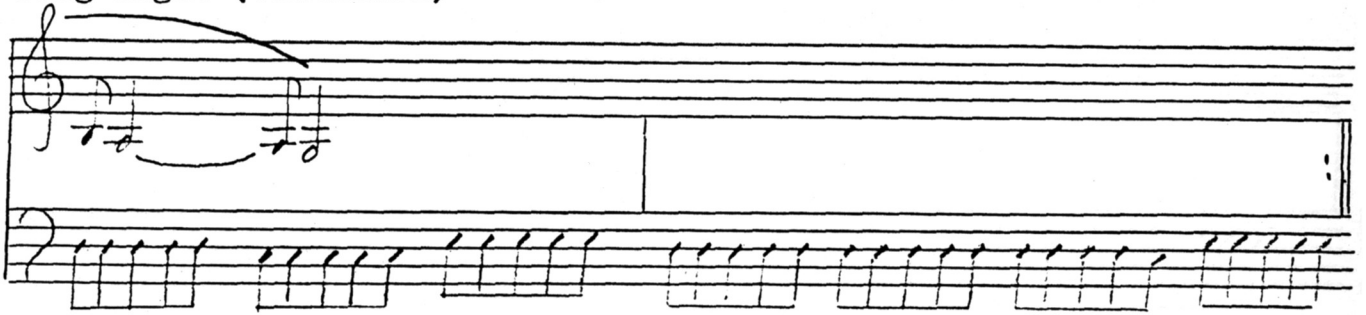
Handwritten musical score for "SANGENZA ISANGOMA SAFA". The score is written on six systems, each with a vocal line (voice) and a piano accompaniment line (bow). The key signature is one flat (Bb). The time signature is not explicitly written but appears to be 4/4.

The first system includes a tempo/meter marking: $15 + 15 + 20$.

The score features various musical notations including eighth notes, quarter notes, and rests, often grouped with slurs. The piano accompaniment consists of continuous eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Handwritten annotations include (\neq) and (\neq) in the vocal line of the fourth system.

Song Eight (Continued)



9. UTHANDO LUPHELILE

-65-

$\text{♩} = 138$

voice

bow

CLAP: X X X X X X X X

[IZIBONGO]

The musical score is written on six systems of staves. Each system consists of a voice staff (treble clef), a bow staff (bass clef), and a clap staff (bass clef). The tempo is marked as 138 beats per minute. The score includes various musical notations such as notes, rests, and accidentals. The bow part features a continuous rhythmic pattern of eighth notes. The clap part is represented by a series of 'X' marks. The voice part contains melodic lines with some handwritten corrections. The score concludes with a double bar line and the word '[IZIBONGO]' written in a box.

10. YINI NALENA

$\text{♩} = 176$

voice

bow

A

A

b

b

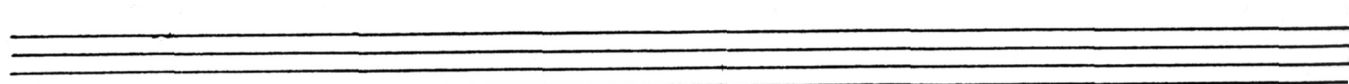
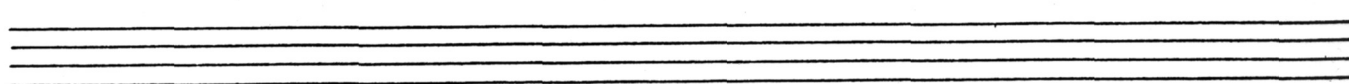
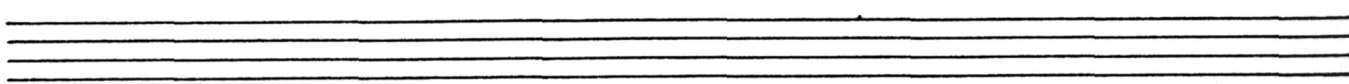
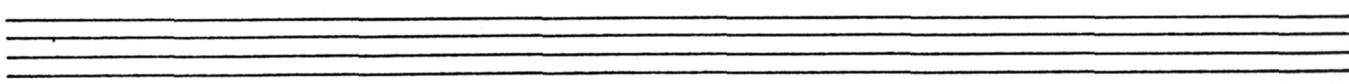
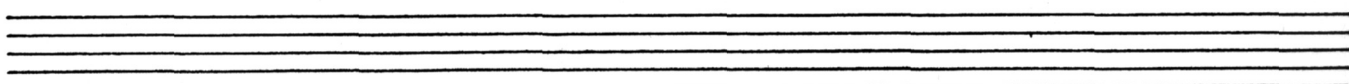
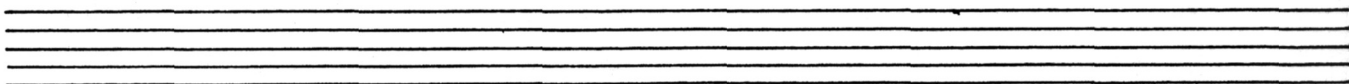
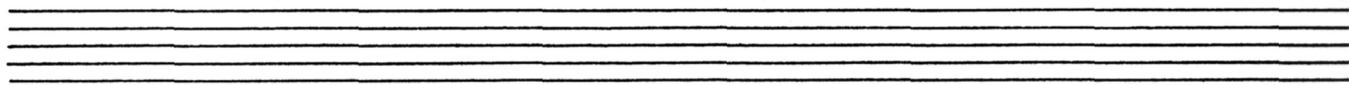
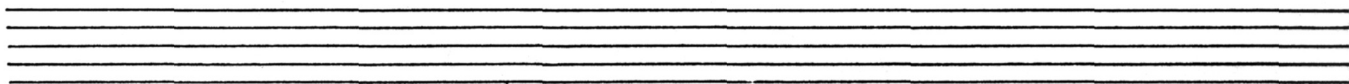
(A)

A


b

This is a handwritten musical score for a piece titled "YINI NALENA". The score is written on six systems of staves. Each system consists of two staves: the top staff is for "voice" and the bottom staff is for "bow". The key signature is B-flat major (two flats) and the time signature is 2/4. A tempo marking at the top left indicates a quarter note equals 176 beats per minute. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like "A" and "b" (likely for accents or breath marks) placed above the voice staff. The notation is somewhat sketchy, characteristic of a working draft or a composer's sketch.

Handwritten musical score for Song Ten (Continued). The score is written on two systems of grand staves (treble and bass clef). The first system includes a melodic line in the treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The melody features a series of eighth and sixteenth notes, with a fermata over the final note. The bass clef part consists of a continuous eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat dots. Above the first system, there are two 'b.' markings with horizontal lines, indicating a first ending or a specific measure. The score is written in ink on a white background.



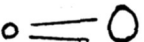
The following may serve as a key to the graphic notations:

- Ⓜ - harmonics
- ⓑ - struck bow-melody
- Ⓖ - gourd action/movement
- ⓓ - dance steps: X - foot movement
-  - position of the arms

The gourd movement is notated thus:

- closed position
- slightly open position
- wide open position

Where slur lines occur between these positions the harmonics are deliberately 'pulled out' so as to anticipate a beat.

(eg. )

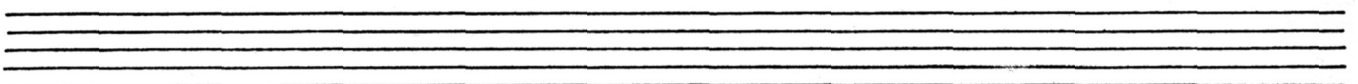
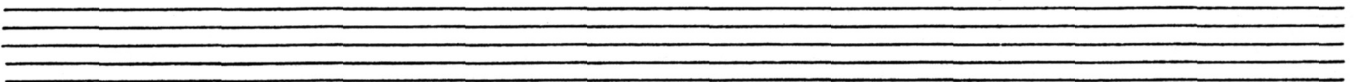
The encircled number at the beginning of each song signifies the number of pulses per bow cycle. Certain songs contain variations within the harmonic melody (chorus-part) and this is marked by (i) and (ii) in both the harmonic Ⓜ and bow parts ⓑ. (eg. Song Two and Nine).

1. UBHEMEME UMLILO KAZOKHELE.

Handwritten musical score for the first exercise. The score is written on a grand staff with five systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 16-measure rest. The second system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The third system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The fourth system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The fifth system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The score is marked with measures 1 through 24. The first system is marked with a circled 16. The second system is marked with a circled 16. The third system is marked with a circled 16. The fourth system is marked with a circled 16. The fifth system is marked with a circled 16. The score is marked with measures 1 through 24. The first system is marked with a circled 16. The second system is marked with a circled 16. The third system is marked with a circled 16. The fourth system is marked with a circled 16. The fifth system is marked with a circled 16.

2. AKULINGANI KUKHLALA KWENZEKA.

Handwritten musical score for the second exercise. The score is written on a grand staff with five systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 16-measure rest. The second system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The third system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The fourth system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The fifth system includes a bass clef, a key signature of one sharp (F#), and a 16-measure rest. The score is marked with measures 1 through 24. The first system is marked with a circled 16. The second system is marked with a circled 16. The third system is marked with a circled 16. The fourth system is marked with a circled 16. The fifth system is marked with a circled 16.



3. EVELA LAPHA NGOMLANDELA

Handwritten musical score for 'EVELA LAPHA NGOMLANDELA'. The score is written on four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into measures by vertical lines, with measure numbers 1 through 24 written above the staves. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line is present at measure 17.

4. INTABEZIKUDE (inverted.)

Handwritten musical score for 'INTABEZIKUDE (inverted.)'. The score is written on four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into measures by vertical lines, with measure numbers 1 through 24 written above the staves. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line is present at measure 17.

5. NGAZILAYA NGAQOMA NGISEYINGANE. (inverted.)

Handwritten musical score for 'NGAZILAYA NGAQOMA NGISEYINGANE. (inverted.)'. The score is written on four staves. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The score is divided into measures by vertical lines, with measure numbers 1 through 24 written above the staves. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line is present at measure 17.

6. LEZONYONI EZISOKHALWENI (INVERTED).

Handwritten musical score for 'LEZONYONI EZISOKHALWENI (INVERTED)'. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter notes, with some notes beamed together. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The score is numbered 1 through 24 at the top. There are handwritten annotations: a circled '12' and a circled 'B' in the first measure, and a circled '13' in the 13th measure. The bottom of the score features a series of 'x' marks and a wavy line, possibly indicating a specific performance technique or a visual representation of a sound effect.

7. NDALUMANGELE UQOMELINGOMA (INVERTED).

Handwritten musical score for 'NDALUMANGELE UQOMELINGOMA (INVERTED)'. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter notes, with some notes beamed together. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The score is numbered 1 through 24 at the top. There are handwritten annotations: a circled '16' and a circled 'B' in the first measure, and a circled '13' in the 13th measure. The bottom of the score features a series of 'x' marks and a wavy line, possibly indicating a specific performance technique or a visual representation of a sound effect.

8. SANKENZA ISANGOMA SAFA.

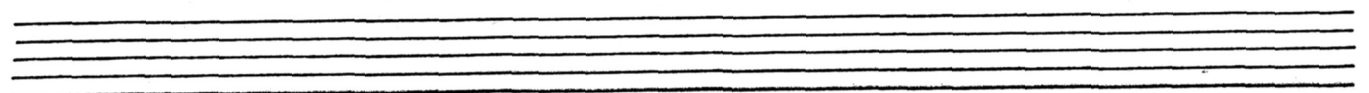
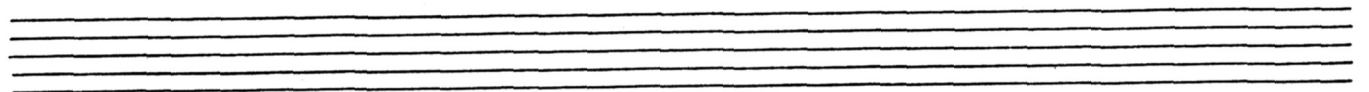
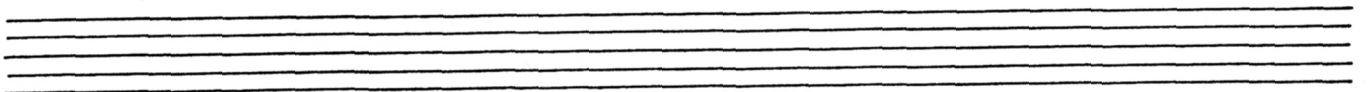
Handwritten musical score for 'SANKENZA ISANGOMA SAFA'. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter notes, with some notes beamed together. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one sharp. The score is numbered 1 through 24 at the top. There are handwritten annotations: a circled '15' and a circled '20' in the first measure, and a circled '13' in the 13th measure. The bottom of the score features a series of 'x' marks and a wavy line, possibly indicating a specific performance technique or a visual representation of a sound effect. The score is divided into three sections labeled 1, 2, and 3.

9 UTHANDO LUPHELILE.

Handwritten musical score for 'UTHANDO LUPHELILE.' The score is written on four staves. The first staff is a single line with 24 measures, numbered 1 to 24. Measures 9, 13, and 17 are boxed. The second staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 11, 12, and 13. The third staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 11, 12, and 13. The fourth staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 11, 12, and 13. The score includes various musical notations such as notes, rests, and accidentals.

10 YINI NALENA.

Handwritten musical score for 'YINI NALENA.' The score is written on four staves. The first staff is a single line with 24 measures, numbered 1 to 24. Measures 9, 13, and 17 are boxed. The second staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 16 and 17. The third staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 16 and 17. The fourth staff has a treble clef and a key signature of one sharp (F#). It contains circled numbers 16 and 17. The score includes various musical notations such as notes, rests, and accidentals. A vertical line is drawn after measure 17.



UBHEMEME UMLILO KAZOKHLELE

Remember me to him
And send him my kind regards
I can't sleep as he is always on my mind.
Here is the fire (of joy)
The fire has come
Here is a fire that burns continuously
I have borne a child,
Halala, I have borne his child
Halala, me dear.

IZIBONGO

I am somebody whom others fear
When people see me they begin to shiver.
I am like the green water snake, who,
When people see it, they try to kill it.
I am the spear that pierces the one who lays the curse.
I am the eagle that flies above the kraal of ESIBUKWENI.
I am the road on which the cattle of MAJOMELA pass.

Now I am entering Durban.
There are large red-brick buildings,
It is full of people and cars.
My child was married in this place.
It is not safe for her here.

I am going to Durban by the Red Cow
And those who are my enemies will say:
"Stop her - there she goes on the Red Cow to Durban."
I took a return ticket which says that I will be back.

There is a/

There is a big field full of tall mealies.
They have large cobs.
The women will not think of cutting their stalks to make
sweet water.

Greetings to you my child!
Greetings to Durban!
Kind regards to the waves of the sea!

I am proud in the company of Christian people,
I am the wives of KwaMathe,
Who sit in a crutching position as if discussing politics.
I am KwaMahlakanipha.
I have the pride of an old woman.

When will my daughter's lover dance,
So that I and my friends can see him?

I am the thread that makes a line.
I am Mqchomfoza, the spear of Sekwane.

SONG

I could not help myself, my dear,
It was due to the influence of love.
This love has made me leave my parents
I am going to marry.
Oh, he paid my lebola.

INTABEZIKUDE

Yasho ekantambende kalayini
Mjulela njengolwembu ubabomncane
Loyo u Thomas.
Lala ngingalele yebuya baba
Ngane kababa
Ngithalaza ngayiboni yebuyababa
Ithathwe ijoinini yebuyababa
Joiyini lophelanini
Joyini yebuyababa
Lophelanini
Hawu nanti ijoyini yebuyababa
Joyinini lophelanini
Ngihamba kwelika Cyprian
Kwelika Solomon
Kububula inyoni lena endizayo
Kujabulinyoni yonendizayo
Kujabulinyoni yebuyababa yonebonu singani.

I DID NOT SLEEP WELL

I did not sleep well,
Child of my mother.
When I look around me
He is not to be found
He has been taken away by the mine recruiters
When will his contract be finished?
In whose country am I walking?
I am walking in the country of Cyprian
I am walking in the country of King Solomon
Happy is the bird that flies
Happy is the bird, Oh, my father
Happy is the bird who flies over there.

NGAZILAYA NGAQOMA NGISEYINGANE

Hawu ubongibonela ngane
Hawu yeyeni belumngami
Hawu yeyeni ubozungibonele belumngami
UBaba noMama ngeke asidle esami
Hawu Sengihamba belumngami
Hawu yeyeni belumngami
Hawu kwama Qanda belumngami
Hawu kwaMa-Qanda belungani
Hawu ngisokubona belu ingane yabantu
Ngalamba ngazibohpa

Kind regards child,
Oh hey, my friend.
My father and my mother will never receive my cattle
Oh I am going away my friend
I am going away, MaQande
Oh, MaQande
I come from my uncle's home
I come to see you child of other people
I feel so hungry.

AKULINGANI KUHLALA KWENZeka

Akulingani kuhlala kwenzeka
Intombi ingalile ngaliwe nguDumazile
Ngabengikutshelile Dumazile
Ngathi ungabaleli labobangani
Ubuhle kwakungQbakho wena Dumazile
Bengenisamasoka
Nganqikuthanda Dumazile
Sengicelu xolo belu Dumazile.

I AM NOT THE FIRST ONE

I am not the first one that it has happened to
My lover no longer loves me Dumazile,
I told you so
When we began to love one another
I said, "Never listen to other people"
I told you so, Dumazile
You should not have listened to your friends.
It was your beauty
That frightened your suitors.
I loved you Dumazile,
Now I am sorry.

UBOSALA NJALO

Ubosala njalo
Ngane kaMama
Ubosala njalo
Ubosala njalo
Sekuthimangikhale
NganekaMama
Ubosala njalo
Kuphelile njalo
NganekaMama
Kuphelile njalo
Sabangani luphelile
Ubosalo njalo Dlulenkani
Ubosalo njalo
Awu Sekuthi nangikhale nqogekanelwami
Dlulenkani ubosalo njalo
Luphelile njalo Sonkambase luphelile njalo
Ubosalo njalo ntabasikithi ubosalo njalo.

STAY ALWAYS

Stay always
Child of my mother
Child of my mother
I want to cry for you
Child of my mother
Stay always
It is finished now
Child of my mother
It is finished
It is finished
My dear friend

Stay as you/

Stay as you are, Dlulenkanini
Stay always
Child of my mother
Stay always
I feel like crying,
My dearest love
Stay as you are
My love is now finished Sonkambase
Goodby to the mountains of my home.

NGIYABONGANJALO

Sengiyabonga belu nkosazane
Ungibonele yebuyababa
Ngalamba ngasibopha yebuyababa
Mfazi owangizala yebuyababa
Hawu yeyeni okwami bantu
Duduzinhliziyi yebuyababa
Baphi oNodelisa yebuyababa
Lisegoli lobuyanini
Hawu yeyeni lokungaligaxana ngejesa
Yebuyababa
Uphuza inguDusa lomfana
Hawu loluthando luyangigqilaza
Yebuyababa
Hawu lunjengomfula awuphuzayo.
Hawu ubongibonela yebuyababa
Hawu ngiyabonga belu nakuso Mnguni
Hawu ngiyabonga bakithi mina
Hawu ngiyabonga bakithi nakubo Mfanela.
Ngiyabonga njalo nahwa Mgcobo
Hawu ngiyabonga nkubo oMgilida mina.

I THANK YOU

I thank you, young lady,
Kind regards, Oh, my father.
I felt so hungry,
Oh, the woman who gave birth to me
Oh yeyeni, dear me.
The happiness which enters my heart.
Where is Nodelisa and her companions?
And my lover is in Johannesburg.

When will he/

When will he return?

I made him wear my Jesa

As a symbol of my love.

He drinks the water of the inguDusa river

And love works inside him.

His love looks like the river

Oh, my father!

I thank the Nguni family.

I thank you all.

I thank you Fanela and your companions.

I thank the Ngcobos.

I thank the uMgilidas.

SAKUBONA NTSHANGASE

Sakubona Nsthangase
Sakubona mnganiwami
Lishaye laqoba kuwe mnganami
Ngiyakhala Sengikhala ngemvunulo yak o
Lishaye laqoba laqobelq phansi Mnaqanami
Lishaye labhuqa kuwemngani wami
Lishaye laqoba laqobela phansi
Yini Ntshangase yini kangaka ngabekwenzenjani
Kuwe mngani wami
Ngiyakhala Ntshangase ngikhala ngezinjobo zakho
Ngabeyini weNtshangase yini mnganiwami
Aphelile amabheshu akho mnganiwami
Kuphilile kuphelr ngisho namabheshu akho.

I GREET YOU NTSHANGASE

I greet you Ntshangase
I greet you my friend
The hailstorm has destroyed your home
I cry for your traditional dress (which has been destroyed)
I am sorry about your skins
The hail has flattened everything.
What is the matter, Ntshangase, my friend?
Your BESHU has been destroyed.
All is finished.

CONCLUSION

The Umakhweyana bow is a braced gourd-bow. It was adopted by the Zulu people in the early 19th century and played by young unmarried women to accompany love songs. With the introduction of modern Western instruments, the Umakhweyana began to loose its popularity and today there remain only a few women who still play. These women are of an older generation and the function of the bow has therefore changed - new, contemporary themes are being incorporated into the old love songs in the form of Izibongo praise-poetry. Dances are being performed to bow music and new materials, such as tins and brass wire, are replacing the traditional calabash and twisted sinew strings.

The Umakhweyana is based on the principal of harmonics - the string yields three fundamentals, and, by manipulating the gourd cavity against and away from the body, the harmonic partials of the three fundamental notes will resonate. The harmonics produce an independent melody which is sounded in antiphony with the voice-part. It is said that the harmonic melody has replaced the chorus or second voice-part of traditional unaccompanied vocal polyphony. Bow songs are cyclical; the bow, voice and harmonic parts moving in parallel harmonics in an overall triradical tonal organization. Vocal melodies are normally descending in character and the range is never greater than a fifteenth. Vocal effects such as ascending and descending glissandi and offbeat interjections are common.

The Umakhweyana bow is slowly disappearing to such instruments as the guitar and jew's-harp. However, similar principals of tuning and playing are being used on these replacement instruments which mark the musical styles as peculiarly Zulu.

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