

A COMPANION TO THE FILMS

“MGODO WA MBANGUZI”

and

“MGODO WA MKANDENI”

by

ANDREW TRACEY and GEI ZANTZINGER

with choreographic comments and notation by Nadia Nahumck

International Library of African Music

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## INTRODUCTION

These two films are real time documentations of performances of the *mgodo* dance in the villages of Mbanguzi and Mkandeni<sup>1</sup> during mid 1973. They are an attempt to give as complete as possible visual and aural dimension to the descriptive work "Chopi Musicians".<sup>2</sup> Hugh Tracey first experienced Chopi xylophone playing in 1940. His book subsequently appeared in 1948 and the International Library of African Music, which he founded twenty years ago, has published nearly twenty LP records of Chopi music with complete annotation.<sup>3</sup>

The continuity of more than thirty years of interest in the music of the Chopi has been further extended by Dr Tracey's son Andrew. His continuing work, dealing with the notation and analysis of this music, brought the Library to the point where the launching of a film project seemed a logical step. We believed that we had sufficient background to rely on, and were anxious to produce a film of the sort which would satisfy both aesthetic and scientific considerations. By deciding on a real time format, many levels of analysis would be possible. By not leaving anything out, the integrity of the performance would be preserved and the archival and historical value of the film as a document would be ensured. The word *mgodo* means "the whole performance or work" and our approach met with evident approval on the part of the Chopi both during filming and when they eventually viewed their films.

Our plan was to choose an *mgodo* being performed in a particular village, become thoroughly acquainted with it through many repeats, and then, working around the participants rather than directing them, film a record of that performance. The films thus reflect the organizational structure of the *mgodo*, and permit each composition to stand on its own as far as possible.

For technical reasons, it was necessary to do a small amount of direction. The filming, for example, was the occasion for the performance. Although this might have been a novel context, it is one of several which have been introduced along with European contact. In purely traditional life, moreover, the occasions for performance range from secular to religious. Other technical considerations relating to filming were the effects of the time of year and the fact that the Chopi perform

their *mgodo* in the shade. At Mbanguzi unfavourable lighting conditions prompted us to request the performers to move about 150 yards from their normal dancing ground. This move produced much better lighting and few undesirable side effects other than a small increase in the performers' exertion because of the heat and the softer sand underfoot. At Mkandeni, the performance was filmed in the shade, in their normal dancing ground, with high speed colour film (which is a less desirable medium for archival purposes).

Each day the entire *mgodo* would be performed, the performers preferring to do it this way for aesthetic and psychological reasons. We began filming the next day shortly before the point at which we had stopped the day before. This method was more satisfactory to all concerned and also eliminated many of the starts and stops which we have found over the years to do such violence to spontaneity. In order that the finished film should be of a reasonable length, we requested in some movements that the optional repeats of verses be omitted. We have never been able to detect that this procedure produces any changes in content.

The Mbanguzi film was the major effort. It was filmed over several days. When we were reasonably sure that the performance had been thoroughly covered, we spent several days at Chief Mkanda's village. After our experience of filming the *mgodo* at Mbanguzi, we succeeded here in photographing the entire action almost non-stop in two days. This film's strength is that it documents the setting and spirit of the event. By contrast, the Mbanguzi film has sharpness and visibility. Thus the pair of films present two complementary views of the activities.

We were enormously aided during the editing process by the presence of Mr Venancio Mbande, himself an experienced orchestra leader, who was also our constant companion throughout the recording and filming. He had the reputation among the younger men of being a stickler for strict adherence to style as he practised it and more than once he got us back on the right track when there was any question of a choice between uncompromised correctness and cinematographic exigency. Thus the hours he spent in a suburban Philadelphia editing room will, we hope, provide an assurance to later generations of Chopi who

might otherwise question the reliability of the document.

The process whereby we chose certain locales for filming rather than others should be noted. The field work of the film project began on June 10th 1973, with the recording of Mr Venancio Mbande's 1973 composition at the Marievale mine. Mr Mbande first entered employment on the gold mines in South Africa's Transvaal in 1948. Since then he has made a point of arranging for the most musical Chopi recruits from Mozambique to be employed at "his" mine. As a consequence, for a number of years, some of the very finest, if not the best, *Timbila* (=xylophones) orchestra playing in the Central Chopi style has been heard at Marievale Mine, where he has been for many years. Encouraged by the mine administration, in particular Mr Cousins, the Hostel Manager, Mr Mbande developed a disciplined and accurately pitched orchestra which performed his exciting and innovative compositions.

Mr Curt Wittig, of the Traditional Music Documentation Project, subsequently made professional quality stereo recordings<sup>4</sup> of seven additional complete *mgodo* performances at the main chieftaincies of the Central and Eastern Chopi from June 17th through June 23rd, 1973.<sup>5</sup>

Mr Mbande performs with Chief Kenge's orchestra when he is at home. While recording here, we noted the interesting differences between the Central or Zavala style, which is frequently mentioned as being a core Chopi style,<sup>6</sup> and that of Kenge, one of the furthest northern outposts of the Chopi before the linguistic and ethnic boundary is crossed into the country of the Tswa. There was evidence of Tswa cultural influence — the ensemble sound seemed more open, less structured; there seemed to be a heightened episodic emphasis, with more extra-musical dramatic events, such as the presence of a fool, or clown. This, together with other elements of the dance steps and costumes of the Tswa *Ndzumba* dance drama, which are foreign to the central Chopi style, made us decide regretfully not to film the vigorous Kenge *mgodo*.

Xylophone orchestras have their ups and downs. Although we were able to make a good quality recording at Chief Nyakutowo's (including the exceptionally beautiful and popular *Mzeno* movement by Melekwane) village morale was low; their chief was in hospital. At other villages, temporary conditions and problems detracted from their suitability.

Considerations of this sort influenced our thinging when it came to choosing which of that year's *mgodos* we should film.<sup>7</sup> It was not a

question of deciding on the basis of what was "typical" but rather of what seemed most excellent within the range of the style. We finally chose the villages of Mkandeni and Mbanguzi, Mkandeni because of the compelling sense of power projected by the performance and the feeling of strong support by the villagers, and Mbanguzi because in the opinion of Mr Mbande and other Chopi musicians, the music there was particularly good. Both these villages are considered to be "central Chopi" but each also has a recognisably individual style.<sup>8</sup>

Filipe Mbanguzi has been Chief of Mbanguzi since 1934, and has always been a patron of xylophone music. In addition to the high calibre of the orchestra and the music, the setting and the historical importance of the text were strong points. Thus it was the consistency of Mbanguzi village as a place to hear good music which brought us to film there first. (See also the words of Mbanguzi Movt.5.)<sup>9</sup>

### BASIC MOVEMENTS OF THE MGODO

MTSITSO (Nos. 1, 2, 3, 4 etc)	Introduction, orchestra only. Three or four <i>mtsitsos</i> are usually played. ( <i>-tsitsa</i> , introduce, play unaccompanied)
MNGENISO or MNGENO	Entry of dancers; brief song. ( <i>-ngena</i> , enter)
MWEMISO (also called <i>Chidanwana</i> . . .)	"Standing" movement; song. ( <i>-emisa</i> , make to stand) Little call)
MCHUYO (also called <i>Mdano wahombe</i> . . .)	<i>-chuya</i> , a dance action; song. Great call)
CHIBHUDHU	Vigorous dance; brief song. (probably from <i>bhu</i> , sound of shields on ground)

MZENO	Great song movement; initial fast tempo slows for song; entire village participates. (- <i>zena</i> , play slowly)
MTSUMETO	- <i>tsumeta</i> , retreat (not danced in the <i>mgodos</i> filmed)
MABANDLA	Councillors, "dividing-up" dance; song; solo steps.
MTSITSO	Finale, orchestra only, a repeat of one of the opening <i>mtsitsos</i> .

Other movement types also exist.

There is a certain amount of variation in the names given to the various movements of the *mgodo*. This is the result of alternative names which focus on different aspects of a movement, and dialect differences. In some villages, movements may be added or removed, and there is no telling which will be found, although the form is basically similar throughout Chopiland.

Mtsitso

The first movements are always orchestral introductions — *Mtsitso*. Venancio Mbande states that in former times there were usually more *mtsitsos* performed at the beginning of the *mgodo* than the three or four common today. The last *mtsitso* is generally known as *Mtsitso wakudana vasinyi*, the *mtsitso* to call the dancers, and the dancers may actually enter during this movement, although the next movement, *Mngeniso*, is strictly the "entry". The final movement of the whole *mgodo* performance is always one of the introductory *mtsitsos* repeated.

Mngeniso

The following movements are the dance movements proper. They vary in pace and exertion, dance, song and *timbila* style. The vigorous "entry" movement, *Mngeniso*, sometimes uses a drum. Two were used in the Mkandeni *mgodo*, in the style of the boys' dance *ngalanga*. This was considered unusual, however; there are many orchestras that never use a drum.

Mwemiso

There follows a movement generally called *Mwemiso*, from the verb

“to stand”, but called *Chidanwana* at Mbanguzi.

The next movement, *Mchuyo*, (also called *Mdano wahombe*). is usually present, although it was absent at Mkandeni in 1973. In the film, it is translated as “Dance in Two Sections”. This movement is somewhat similar to the *Mzeno* (the great song) in structure, usually having several verses, each repeated once. Like *Mzeno*, the musical cycle is longer and usually more lyrical than most of the other movements.

Mchuyo

*Mchuyo* is the noun from the verb *-chuya*, which is the characteristic dance action of this movement. This is the motion where the dancer, holding spear or axe in the right hand and shield in the left hand, moves them together rhythmically, alternately twisting to the left and the right. This movement is accompanied by stepping on the spot, or slightly forward with the left foot, on each left (anti-clockwise) movement, and also a slight lunge forward with the shoulders towards the half left when the spear points in that direction, as if miming a reduced stabbing action. The visual effect is that the shield is being twisted, or rotated as if in defence, while the spear stabs alternately to the left and right, aiming slightly downwards towards the ground. (See the Laba-notation for this action on p.

The next movement, *Chibhudhu*, is always present. The word, which is simply translated as “The dance” in the film, probably comes from the sound BHU of the shields hitting the ground, a frequent action in this movement. This is one of the most vigorous dance movements, and the song line is appropriately short, as the dancers do not have breath for more.

Chibhudhu

The next movement, *Mzeno*, may be considered the climax of the performance. A composer is often known by the *mzenos* that he has composed, and many *mzenos* of past years are remembered by *timbila* players. The movement can be divided into three parts, the first and last being at full tempo, with rattles and dancing, and the second at slow speed, with *timbila* and singing only. The word *mzeno* comes from the verb *-zena*, meaning play slowly, expansively, evenly. This refers to the centre section of the movement, when the song is sung. The on-lookers, men, women and children, usually move in around the performers, as can be seen in both films, to assist in the singing. The slowing down of the speed, the deliberate manner of performance, the sudden lack of rattles, the singing by the entire assembly, all contribute to a unique experience which can be most moving both to the Chopi and to visitors. After the tempo has picked up again for a final dance, the movement ends, as in fact do most other movements of the *mgodo*,

Mzeno

with a repeat of the first verse of the song.

Mabandla

The *Mabandla* (councillors) movement starts with *Kuhauzela* shouts, which are somewhat similar to the *ukigiya* shouts and praises of the Nguni peoples (predominantly of South Africa). The words are often self-praising or historical, and at least partly in the Nguni language. The Chopi were the only people in southern Mozambique to resist the Nguni invaders under Soshangane and others in the nineteenth century, and here they take the chance for a morale-boosting display of self-aggrandisement. The dancing for *Mabandla* may take several forms, but frequently it starts with concerted dancing and then, while the others rest, pairs of dancers get up in turn to show their skill. It ends with a concerted dance again.

Last mtsitso

The final movement is a repeat of one of the first *mtsitsos*, with no dancing or singing.

Father André Fernandes, writing about 1560,<sup>10</sup> mentions that "Their dance represents all the actions of warfare, as surrounding the enemy, being surrounded, open warfare, conquering, being conquered, taking wood and water by force, and everything else which can occur in war, all very appropriately expressed."

Their dancing now is not overtly military, but could easily be interpreted as having been so. At Chief Mavila's, a movement called *Matlari* (spears) is often performed as an extra movement after the rest of the *mgodo*. In this, to the accompaniment of a very fast, short, and relatively non-varying cycle on the *timbila*, the dancers divide into two, turn inwards to face each other, and, kneeling on one knee, mime stabbing actions at the other half, each half in turn, the one stabbing, the other ducking. Other elements present in the *mgodo*, such as the *kuhauzela* shouts, are reminiscent of the Nguni *ukigiya* display dancing or boasting, distinctly military, or at least physically aggressive, in which the performer, also holding shield and spear or other weapon, mimes fighting actions while onlookers encourage him by shouting his praises.

The fact that weapons of war are held in the *mgodo* might be taken to show that it is a military display, but they can as well be seen as symbols of manhood, or of identification with the forefathers, who also used these weapons. Whether or not it is conceived in terms of military preparedness, one of the actual functions performed by the concerted dancing of the *mgodo* is to instil discipline. The fact that this is achieved through dance and music is something typically African. The Chopi express this in describing the progress of a boy's musical



6

training from children's games through the *Chimveka* reed pipe dance and the *Ngalanga* boy's xylophone dance with drums to the pinnacle of Chopi artistic expression, the *mgodo*. The Swazi regimental "drills", or military exercises, which take the form of bodily movement to the accompaniment of rhythmic chanting of short phrases, are also more akin to dancing than the straightforward walking up and down which we call "drill".

Today any military significance the *mgodo* may have had is at a minimum, and its function should be seen in similar terms to other organised social dancing in Africa, i.e. as reinforcing tribal, village and kin groups, and, in particular, political allegiance to the chiefs. Historical and current references to chiefship form the most frequent single element in the lyrics. *Mgodo* is considered to be "chief's music", and may only be performed with his permission, particularly if it is to be anywhere else but at his residence. Such occasions could be a *chidilo* (=mourning) ceremony for the ancestors held by a member of the *mgodo* orchestra or dancers, the opening of a new store, or any political occasion to which the *mgodo* might be summoned by the administrator. By contrast, most of the many other forms of music (except for example the *ukwera* boys' initiation) are common property and may be performed at will.

At the village level the relationships between chiefs and between villages may be expressed in the rivalry of their orchestras; at the national level the Chopi are increasingly aware of their uniqueness among Africans and in the world, and that this is demonstrated primarily by their *timbila* orchestras.

On the personal and aesthetic level the *mgodo* elicits the same dedicated, all-engrossing artistic involvement as many other well-organised and rehearsed African music/dance forms. A case might even be made for claiming that the degree of organisation and life-time experience required is greater than most. The importance which the Chopi attach to their *timbila* music, the time devoted to it and the large proportion of musicians in the society all attest the degree of satisfaction which it gives them.

### Postscript after Mozambique independence, June 1975

Many of the chiefs' orchestras have shifted allegiance, and now play at the residence of the local Frelimo secretary. Composers have been

told to make new music in honour of Frelimo, who would like to make use of the reputation of the "Marimbeiros de Zavala" for political and national purposes. It remains to be seen what form the satirical inclination of the Chopi will now take!

## THE INSTRUMENTS

The first diagram shows the composition and playing position of the orchestra at Mbanguzi. The leader/composer normally sits in the middle of the front row. In this case, the four composers of the present *mgodo* sit together. By far the most popular instrument these days is the *Sanje*. The numeral after the S indicates how many 'sanje' notes there are on the instrument below the key note (*dikokoma da umbila, hombe* or "Number one").<sup>11</sup>

The second diagram shows the pitch ranges of the various types of xylophone. The arrow shows the required minimum range of each instrument; the range may be extended optionally to any of the other notes marked. *Chilanzane* and *Sanje* are basically the same instrument as far as playing technique is concerned, but *sanje* allows more variation at the bass end. Preferences change; about thirty years ago, and probably for a long time before that, *Chilanzane* was popular, and *Sanje* was usually seen played by leaders. Junod in 1929<sup>12</sup> and Kirby in 1934<sup>13</sup> do not mention the name *sanje* at all. Leaders these days are playing large instruments with up to four 'sanje' notes. These have the effect of bridging the gap between the *Chilanzane* and the *Dibhinda* range, which was formerly filled by the now rare *Mbingwi*.

Mbanguzi is one of the few orchestras where *Mbingwi* (also called *Dole*) is regularly played, entirely because of Mbilanyana, the main xylophone maker of the village, who still prefers it over the *dibhinda*, which has largely taken its place in other orchestras (e.g. in the Mkandeni film). *Mbingwi* is considered difficult to play; its particular range demands that the roles of the hands be reversed from normal *Chilanzane* or *Sanje* technique, i.e. the right hand plays the notes in the range 1 up to 5, which is left hand territory in the *Sanje*, and vice versa.

*Dibhinda* is the same as *Chilanzane* an octave lower, and has a similar playing technique, simplified by factors such as the greater distance

C

Mbilanyane

S2 S2 S3 M5 S2 S3 S2 S2

Sathanyana

Mataule

Makauziane

Valenti

S2 S2 S3 S2 S2 S3 S2

■

■

■

■

- S = Sanje
- M = Mbingwi (16 notes)
- C = Chinzumana
- = Rattle players

Chilanzane Sanje

1 ■ ■

7 ■ ■

6

5

Mbingwi (Dole)

4 ■

3

2 ■

1

7 ■

6

Dibhinda

5 ■ ■

4

3 ■

2 ■

Tonic

1 ■

7

6

5

4 ■

3 ■

2

1 ■

7

6

Chinzumana

5 ■

4

3

2

1 ■

(Four notes, usually including 1 and 2, chosen in this range)

between the notes, the heavier beaters, and the tendency to pick out and play the inherent patterns from the higher xylophones, rather than, as they do, letting them appear on their own from a complex of other notes. Two *Dibhindas* are generally used.

*Chinzumana* is the deepest instrument, standing at the back. There are often two of these. Their four keys may be tuned to various pitches, depending on the maker. Their musical function is different from that of the other xylophones in that they keep up a drone in the bass where it is not significant which notes are played at which point, providing it is rhythmic and continuous. They join the other xylophones only at beginnings, endings and, sometimes, *kuvelusa* (see notes to Movt. 1 in the Mbanguzi film). One hand very often plays at the same tempo as the reference beat of the rattles (*njele*), with the other hand doing a crossbeat. Their sound consists partly of the percussive slap of the soft, heavy beaters on the huge keys, and partly, because of the extended 'decay' of the sound, of a continuous deep bass presence or texture against which the higher xylophones stand out.

In the present day the majority of orchestras consist of a number of *Sanje*, one or two *Dibhinda*, and one or two *Chinzumana*. *Dole*, *Mbingwi* and *Chilanzane* can still be found, however, mainly played by older men.

#### Tuning

*Timbila* xylophones are tuned with accuracy to an equi-heptatonic scale, which means that the seven intervals in the octave are all of equal size (as against the Western system, for instance, where the seven intervals in a diatonic scale are of two different sizes, tone and semi-tone). The absolute pitch of the scale varies slightly from end to end of Chopi country, but is absolutely uniform and constant within each village. The pitch of the tonic (*Chilanzane* No. 1) among the central Chopi is between 252 and 260 v.p.s.<sup>14</sup>

The *njele* rattle players who stand in front of the orchestra are not, as some early travellers thought, the leaders. On the contrary they are the junior musicians, whose function is simply to provide the reference beat. Their instruments have been made of tin cans (with decorated wooden handles) for as long as anybody can remember, although they say that gourd rattles were originally used, similar to those now used for the *Chikwembu* possession ceremonies.

# THE MUSIC

Some salient features of the structure of the music, which should assist in listening, are as follows.

Like most African music, it is cyclical, which means that the form on which the tune is based repeats itself, or rotates, after a fixed number of beats. The number of rattle beats per cycle are quoted in the heading for each movement. The actual expression of this form, however, may vary constantly from cycle to cycle, under the influence of various factors, so much so that it is not usually possible to deduce exactly the 'basic form' of a tune. The Chopi also do not seem to use this concept, although a musician is perfectly capable of repeating a cycle note for note if required. Instead, a tune (*ndando*, also used to mean 'movement' as *Mtsitso*, *Mzeno*, etc.) is rather a body of ideas with its own harmonic, melodic, rhythmic, contrapuntal and verbal characteristics, which may be assembled freely by the player as his will, and his skill, take him. This general freedom is of course controlled by considerations of good musicianship and co-operation in the performance situation, and particularly at moments such as beginnings, *kuvelusa* and endings, when the notes to be played are prescribed.

The cycl

Unlike some other African instrumental styles, the start of each cycle is audible and distinctly marked, whether by a distinctive unison pattern, by stress, by the start of the song, or by other factors which one learns to appreciate. After the leader's solo introduction to a movement, the orchestra always starts playing at the beginning of the cycle. The *kuvelusa* signal may start at various points, but the answer it elicits from the orchestra always comes in the last few beats of the cycle, so the playing can start fresh again on the new cycle. Endings, however, while often on the first beat or two of the cycle, usually depend on the ending of the words, which will not necessarily fall at this point. Another form of ending is to play in unison the 'hook' or 'kernel' pattern with which the cycle may start in some compositions.

The harmonic intervals used are mainly the fourth, fifth and octave. Thirds and sixths are used only slightly less, while seconds, sevenths and intervals over the octave occur occasionally.

The harmonic system varies from tune to tune. One feature, however, which can be readily heard, is what has been called the 'root progression' of chords based on the tonic, or *Chilanzane* key No. 1, and the note above, No. 2. By following the regular sequence of these chords

Harmony

throughout the cycle you can get a good idea of its shape. When playing above the first octave, musicians, and leaders in particular, often introduce held or repeated notes for effect which strictly clash with the harmonic progression of the tune.

W

The reference  
beat

The function of the rattles is to provide a reference beat. As you can see, however, the musicians' hands rarely play together with this beat. The basic rhythmic units of the music, or pulses, can be found by dividing the reference beat into two, three, four or six smaller units, generally coexisting, but sometimes predominantly one or the other. The rhythms which are actually played are then built up on the basis of these smaller units, while the players continue to bear the rattle beat in mind, and thus keep synchronised with each other (the front row of a large orchestra may be more than ten xylophones long). The rattle beat is also the dancers' reference beat, by which they pace their movements. The musical cycle provides the larger metrical framework inside which, and frequently against which they place their movement phrases. Dancers are able to rehearse quite adequately to the sound of the rattles alone.

Inherent  
melodies

The sound of an orchestra from twenty yards and close at hand is quite different. At a distance one perceives the combined effect of all the musicians' concepts of the tune; this often takes the form of relatively slow-moving inherent melodies in two or three pitch ranges which no musician is actually playing as such. A monaural recording, such as this film soundtrack, tends to give this kind of perspective.

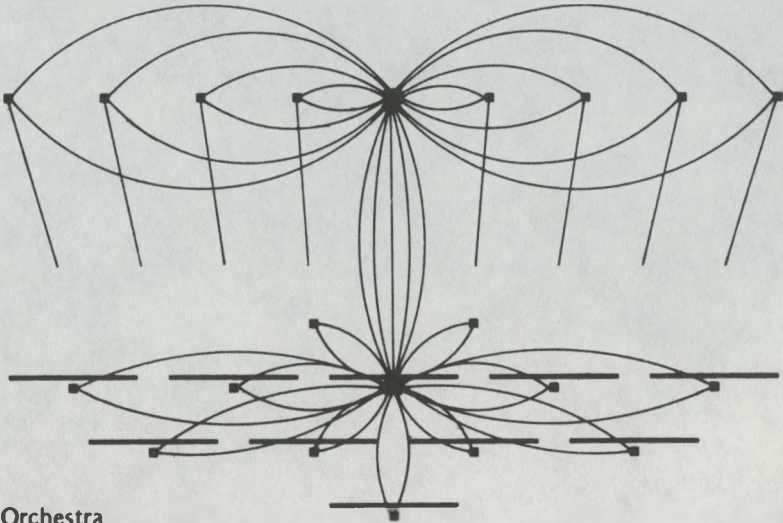
These inherent melodies, arising from the total sound, remain constant, whatever improvisations may be played by individual musicians. A tune can be recognised from them, for instance, even if wafted over the wind a mile or two away. Sometimes they coincide with the melody of the song, or parts of it. It is not necessary, as in some other African instrumental styles, that the vocal melody be plainly audible in the xylophone parts. Nevertheless it fits intimately, and key phrases will often match note for note.

From close to one perceives a swarming mass of crossing rhythms and melodies, in which the inherent melodies are quite drowned out by the intensity and immediacy. Everybody is quite obviously playing something different, as one can hear by walking from instrument to instrument. By watching the musicians' hands in the film you may be able to get an impression of this. Sometimes adjacent players will interlock their high notes with each other. In most cases the leader/composer was wearing a Lavalier microphone in order to pick up his voice as he

lined out the words before each verse. This means that his xylophone is also somewhat more in close-up than the others.

The performance is under the direction of, firstly, the orchestra leader and, secondly, the dance leader(s). There is close visual and musical contact between these two, who in turn keep in close touch with their respective sides, in the case of the orchestra by means of the *kuvelusa* and other visual signals, and of the dancers by the leader's whistle and movement signals. While there is direct interaction between the orchestra and the dancers as a whole, the force fields operate rather more as in this sketch.

Dancers



Orchestra

## A note on the musical transcriptions

(i) The number of rattle beats in the cycle is shown at the beginning. The first few rattle beats are marked in with asterisks to show their spacing.

(ii) Each rattle beat is divided, according to the composition, into three or four equal 'pulses', shown with the evenly spaced vertical lines. A Chopi composition, however, does not use a fixed system of basic pulses on which all rhythms must be built up, as is the case with perhaps most other African instrumental styles. So in each rattle beat there may be now 2, 3, 4 or 6 pulses, according to the player and the mood, speed and development of the piece. In the movements with a 3-pulse rattle beat, any note that is not *on* a pulse line is to be read as exactly *half way between* two lines. (These cases can also be written out with 6 basic pulses, which is unnecessarily cumbersome.)

(iii) A double bar marks the beginning and end of the cycle. Single bars mark regular subdivisions, according to the phrasing of the composition.

(iv) As Chopi music is heptatonic, the conventional stave system can be used to represent pitch. The clef sign at the beginning of the line indicates, however, that the music is for the Chopi xylophone, using Chopi pitch values. The note written on one ledger line below the stave (as treble clef middle C), represents the tonic, or "*Chilanzane No. 1*" on the xylophone.

(v) These transcriptions show the playing of one musician, Venancio Mbande, according to the way he hears and interprets the basic shape of the Mbanguzi compositions. By no means every player would play them like this.



## 1973 MGODO WA MBANGUZI

Performed at Chief Filipe Mbanguzi's village, Zavala District, Mozambique, July 1973. The Chopi text appears in white sub-titles in most cases as it is sung by the performers. If, as usually happens, the text is repeated, the words appear in English at the repeat. When no repeat is forthcoming, the words appear simultaneously in Chopi in capital letters and English in lower case. The successive movements are announced by aerial image gold letters giving the Chopi name of the movement, the approximate English translation of that name, and the composer's name. The composer in each case is the person playing the solo cadenza which introduces each movement.

### 1. MTSITSO WOKHATA First orchestral introduction

Composer – MATAULE wa CHITOMBE  
Cycle – 16 rattle beats (at c. M.M. 180)<sup>15</sup>

The first *Mtsitso* (orchestral introduction) as well as the second and third contain no text.

This movement, as most *mtsitso* movements, begins with a 'short start', i.e. the leader/composer plays the opening cadenza ending with the *kuvelusa* signal to the orchestra, upon which they answer with the ending pattern, and stop. The leader then starts again with a briefer cadenza and gives the same signal, upon which the movement proper starts.

'Short start'

The *kuvelusa* signal is both audible and visible and may be seen frequently in these two films. Together with the answering statement from the orchestra it marks the divisions (*divingwa*)<sup>16</sup> of each movement, and prepares the performers for various changes to come. Each time you hear it, expect something to happen after a fixed number of repeats of the cycle – the next verse of song, a dance step, or the end of the movement. It is, as it were, "rounding up" one's forces for a moment before plunging on with renewed effort to the next stage. Together with the concerted manner in which movements start and finish, it also expresses something of the organised and controlled way in which the Chopi tend to approach their music and indeed many other aspects of their life.


Kuvelusa

The verb *-vilusa*, which has a meaning related to *-velusa*, means to stir up, as when walking in a muddy bottomed river, vigorously stirring it up.

The *kuvelusa* answering statement itself is often based on the left hand notes in that part of the cycle.

Mbilanyana, playing *mbingwi* in the second row, can be seen smoothing sand off his instrument. (It is not considered polite to step over the keys of a xylophone, for no reason more recondite than that you are bound to drop some sand on them and into the resonators.)

# of rattle beats  
in the cycle

16 x 

1 2 3 4 5 6

The musical notation consists of two staves. The top staff has six asterisks above it, with numbers 1 through 6 above the first six notes. The bottom staff has a variation symbol above it.

- = a right hand note.
- = a left hand note.
- ( ) shows a variation.
- \* = rattle beat.

2. MTSITSO WAWUMBIDI Second orchestral introduction


Composer – VALENTI wa CHAILE  
Cycle – 28 rattle beats (at c. M.M. 197)

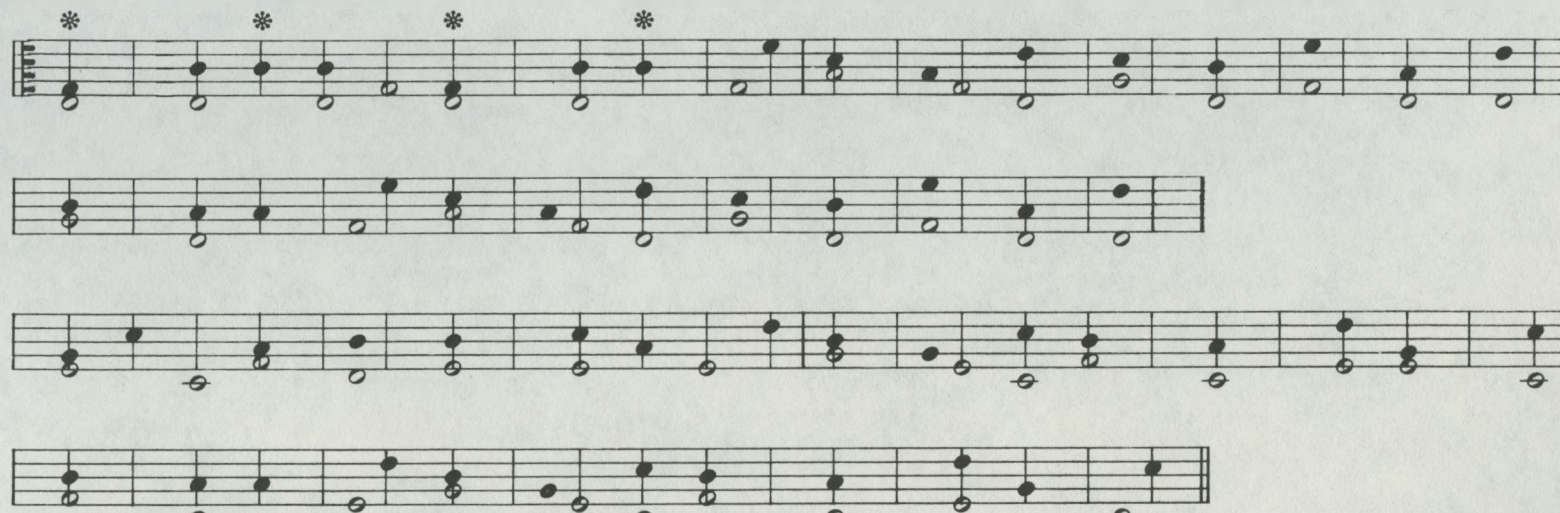
'Short start'.

Composer Valenti's opening cadenza caused some amusement during playbacks; they said it was too long!

The hut in the background is Chief Mbanguzi's court house.

The xylophones, as you see them here, are in the sun for the sake of the film. This is not normal practice, however, as it puts the resonators out of tune and dulls the ring of the keys. Xylophone players are very conscious of the effect of atmospheric conditions on their instruments. Apart from always playing in the shade, they will also retune the resonators for a particularly hot or cold day, between winter and summer, and, when working on the Johannesburg gold mines, to compensate for the 6,000 ft. altitude. A resonator is tuned, using beeswax, by opening or closing its aperture which is positioned directly underneath the key.

28 x 



The musical notation consists of four staves. The first staff begins with four asterisks (\*). The notes are arranged in a rhythmic pattern across the staves, with some notes beamed together. The notation is a form of musical shorthand for xylophone sounds.

3. MTSITSO WAWURARU Third orchestral introduction

Composer – MAKAUZIANE wa SAFU  
Cycle – 24 rattle beats (at c. M.M. 232)

'Short start'.

The girls in the grass skirts are dressed for the *chingomana* girl's dance.

24 x

The first 24 rattle beats are written across four staves. The first staff contains four asterisks above the first four measures. The notation consists of various note values (quarter, eighth, and sixteenth notes) and rests on a five-line staff.

STOP SECTION (Bar V)

The STOP SECTION is a single staff containing three notes: a quarter note on the first line, a quarter note on the second line, and a quarter note on the third line.

The final staff contains three notes: a quarter note on the first line, a quarter note on the second line, and a quarter note on the third line.

4. MTSITSO WAWUMUNE Fourth orchestral introduction  
(WAKUDANA VASINYI) (for calling the dancers)

Composer – MAKAUZIANE wa SAFU  
Cycle – 12 rattle beats (at c. M.M. 248)

After the 'short start' the dancers appear screen left, and perform the shouts appropriate to this point in the *mgodo*. The dance leader is wearing the feather headdress; the second leader leads the other file.

Soze and Paule were two Chopi Agricultural Assistants who were told the previous year (1972) by the Portuguese agricultural advisors to instruct the people how to prune their cashew trees which provide one of their principal cash crops. The Chopi do not normally prune cashew trees. As a result of their unaccustomed pruning, the cashews bore a disappointingly small crop in 1973, so the people said. And whose fault was it? Ask Soze and Paule!

At this point the orchestra resumes the playing of Mtsitso 4. Chief Mbanguzi is briefly visible here as he watches his xylophones performing. He is sitting on a bench at the right-hand end of the orchestra, wearing khaki, grey felt hat and dark glasses. The dancers march in from screen left to take their places in a line facing the orchestra, singing a humorous one line song:

KUHAUZELA

shouts

MALAMBILE, MALAMBILE,  
MALAMBILE MAKANJU MANU, MALAMBILE  
They have refused, refused,  
your cashew fruits have refused

WUTISANI SOZE

Ask Soze

NI MANI?

And whom?

NI PAULE

And Paule

WA MANI?

(son) of whom?

WA CHELENI

Of Cheleni

DZINGINISA MKATAKOO DZIVATAKO  
How you rouse your wife is your business

Women have no formal place in the *mgodo*; the woman in the blue dress and sweater dances along for fun. The Chopi say that the presence of a few women 'sweetens the *timbila*'.

At the end of this *Mtsitso* the dance leader performs the next series of shouts, with the rest of the dance line responding. These are written under the next movement. In the film, it appears that they go with *Mtsitso 4*, but the people consider them to start the *Mngeno* movement.

12 x

The musical notation consists of three staves. The first staff is marked with a '12 x' and contains four asterisks above it, indicating a 12-measure sequence. The notes in the first staff are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second and third staves show a call-and-response pattern. The second staff has notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The third staff has notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

## 5. MNGENO (or MNGENISO)

Entry (of the dancers)

Composer — MATAULE wa CHITOMBE

Cycle — 16 rattle beats (at c. M.M. 253)

Sidodwane was the chief's clerk/messenger, a position intermediate in power between the people (*sisiwana*, the poor ones) and the chiefs (*yakoma*). As such, the incumbents frequently come in for criticism in the *mgodos* of various villages, especially where they appear to be overstepping their authority and behaving a little too much like chiefs. The present reference was to a visit by the *timbila* of Mbanguzi to Quissico, (in Chopi *Chisiku*) the Portuguese administrative post some twenty five miles away, at the behest of the Administrator. They went there in a lorry borrowed from an Indian trader near Mbanguzi. Having finished playing, food was provided for the players, and for those who had come from other villages. However, the trader was in a hurry to get back, so Sidodwane had the choice — put the people on the lorry without food, or give them food and find another way of getting home. Of course, he made the wrong decision. But he would have been wrong either way. A chief's clerk cannot win!

An invitation to one and all to come to Mbanguzi, the home of good *timbila* playing. The dancers are also referring to themselves as they literally open up a path through the crowd onto the dance floor, which had been filling in during the playing of *Mtsitso* 4.



## KUHAUZELA

shouts

HATONWA KUDYA, HATONWA KUDYA, HATONWA KUDYA  
MANU NGU SIDODWANE, HATONWA KUDYA

We were refused food, we were refused food, we were refused  
food, you people, by sidodwane, we were refused food.

SICHINGASAKWEE, KUVE NDZA VALUNGU

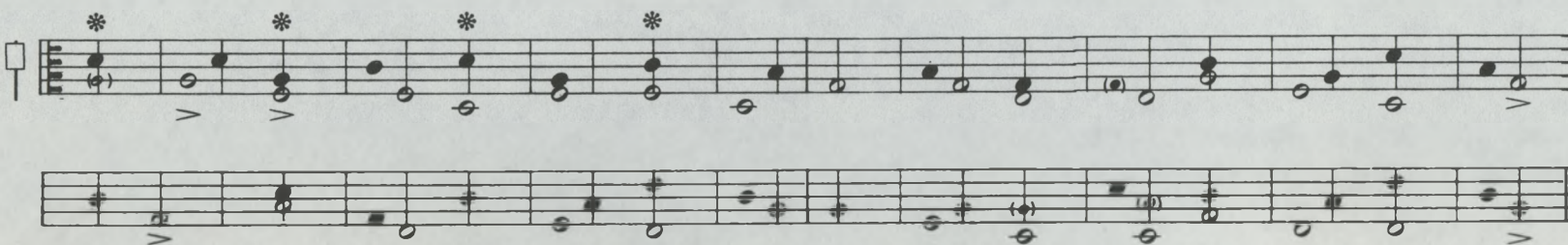
Thinking it was his, but it was the Whites'.

- i) TULANI NDZILA YANGENA MBANGUZI  
Open the way which goes into Mbanguzi
- ii) LAVANANI MAKONO MICHITAENGISA  
Tell each other this year that you must come and listen  
(to *timbila*)
- iii) TULANI NDZILA VANGENA VAMEVO  
Open the way so those people can come in.

The drum (*ngoma*) is played in this movement only. Many Chopi orchestras do not use a drum at all, as they say it drowns the xylophones; others appreciate the contrast of sound it gives when used in only a few movements, usually *Mngeniso* or *Chibhudhu*. The drum did not record well in this case.

Note the sequence of events before each line of song: *kuvelusa* from the xylophones — preparatory body movements — sing.

Some of the dancers are carrying wooden spears specially made for dancing.

16 x 

The musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests, with four asterisks (\*) placed above the first four measures. The bottom staff continues the sequence with similar note values and rests. The notation is a rhythmic pattern for a xylophone.

## 6. CHIDANWANA (or MWEMISO)

The little call

Composer — MATAULE wa CHITOMBE

Cycle — 16 rattle beats (at c. M.M. 282)

Each verse mentions a different topic. The first verse refers to the visit, a couple of years before, of the Portuguese Governor of the district of Inhambane, an occasion of the kind that raises both pride and fear — pride in that their village was chosen for a visit by that exalted authority, and fear that the visit might lead to perhaps less pleasant visits by other Portuguese authorities.

The second verse refers to the death in 1970 of Tsomole, the old mother of Chief Mbanguzi. Everyone mourned her passing, especially the chief himself. This verse was an attempt to 'say something nice' about her death that would please the chief and take some of the sting out of her loss. She was buried at the edge of the chief's compound where anyone can walk past and see her headstone. The dancers gesture towards the sky during this verse.

The third verse refers to the settlement of a new area of previously uninhabited land, at Nyasune, across the Nyadime (Portuguese — Inharrime) river from Mbanguzi. The Administrator at Quissico wanted to settle Chopi families from the Zavala district there for the purpose of growing cotton as a cash crop, but Chief Gwambeni, part of whose land this was, objected to outsiders coming into his land. The episode in the verse refers to the occasion when the Administrator arrived at Mbanguzi and took Chief Mdumana in his car to argue with, and eventually prevail over Chief Gwambeni, after a plebiscite had been held.

- i) BAYETHANI VA MBANGUZI  
Hail, people of Mbanguzi

MOWONA CHANI? HOWONA GUVERA  
ANGABWAKA

What do you see? We see the Governor came.

- ii) CHIHLAMALO CHIBWAKILE MBANGUZI  
NJOLAVA CHANI?

A wonderful thing came to Mbanguzi, and what  
did it want?

CHITITATEKA TSOMOLE ETSULA NDZUMANI  
ACHAWONA MIHUMBO

It came to take Tsomole, to go to the sky to see  
distressing things.

- iii) MASHADORO WABWAKA MDUMANA  
Mdumana (was told) that the Administrator was  
coming.

TEKA MMOVA UCHITSULA GWAMBENI  
NYASUNE

To take his car to go to Gwambeni at  
Nyasune.

- iv) Repeat verse i)  
(Because this verse is a repeat, it receives no subtitle.)

'Short start', including the first verse.

A dog goes up to his master who is dancing, just to check up.

At about 5 m. 25 s. from the beginning of the movement the *kuvelusa* for the final repeat of the first verse occurs. Note the eye contact and mutual agreement for the *kuvelusa* between the three leaders in the front row, Mataule, in the centre, (blue shirt, light brown trousers), Sathanyana, on his right, (khaki shirt, dark blue trousers) and Makauziane, on his left (khaki shirt and trousers). The preparatory signal for the *kuvelusa* is given by Sathanyana with a fling of the head, and the *kuvelusa* itself is given by Mataule. This democratic type of *kuvelusa* is typical of orchestras who have no strong overall leader; a strong leader, such as Venancio Mbande of Kenge, or Shambini of Mavila, will give his signals without reference to the other players. In this movement the interval between *kuvelusa* and action is three cycles.

16 x

7. MCHUYO  
(or MDANO WAHOMBE

Shield and spear movement  
the great call)

Composer — VALENTI wa CHAILE

Cycle — 8 rattle beats (at c. M.M. 266)

Verses i) and ii) — a wonderful thing, this *mdano* movement, a thunderous noise from the *timbiḷa*, everyone coming to listen, even the Whites, even the English, who live far away in South Africa. Of course, at the Sunday dances on the mines of Johannesburg many thousands of Whites have come away impressed with the xylophone dances of the Chopi.

Verses iii) and iv) take another crack at Sidodwane, who, it is plain, has been getting too big for his boots. First he is referred to as "chief", then as "our child", then the singers remind everyone of exactly what he is, only a chief's runner (cf. the words of the shouts before Movt. 5).

Verse v) refers to Majaju, who was a tax collector, and one of the first Chopis to be thus appointed. Although the general opinion of him was that he was just, the composer could not resist poking fun at his new-found riches. He was doing so well that he was growing a hump, like that on the neck of a healthy bull. And if he was in fact putting his fingers in the till, this song was to remind him that he was being watched!

- i) YADINDA ZULU  
The sky thundered

LAVANANI NIYAKATANU MICHITAENGISA  
MDANO

Tell each other and your wives to come and listen to  
the *mdano*.

- ii) EKOWO MDANO WUDANA MANGIZA VALUNGU  
VATANI VANANA

This *mdano* is for calling the English, the Whites to  
come with their children.

- iii) WATA MKOMA SIDODWANE WATHU  
He has come, the chief, our Sidodwane.

WUYA MWANATHU UCHITAENGISA MDANO  
Come, our child, and listen to the *mdano*.

- iv) SIDODWANE MIMONAKO AKOTSIMBITA WUKOMA  
Sidodwane, you see, is a chief's runner.

- v) MAJAJU MIMONAKO AGANYILE ASALA  
KUHUMA MALUNDA

Majaju, you see, has become rich, he is growing a  
hump.

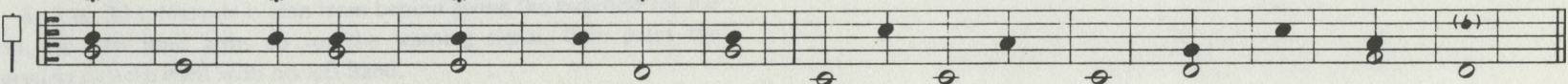
- vi) Repeat verse i)  
(no subtitle)

The movement starts with a concerted dance, then a brief rest. Note the two leaders as they retire and advance together, then dance together in front of the line to prepare for the next part of the dance. At 1 m. 35-40 s. Mataule is seen from behind as he gives the *kuvelusa* for the first verse. The interval here between *kuvelusa* and song is eight cycles.

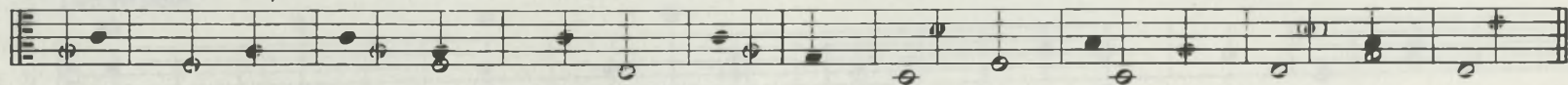
The *kuvelusa* for the end can be heard at about 3 m. 58 s. It was very hot during the filming of this and the next movement.

ANIKO UNGACHICHEWE NIABO ENCHICHU UNO  
 KISAYI (second time)  
 You have got that piggy bag hanging from it

In Mbanguzi style

8 x 

In Venancio Mbande's style





8. CHIBHUDHU

The shield movement

Composer — MATAULE wa CHITOMBE  
Cycle — 8 rattle beats (at c. M.M. 266)

ANIKO UNGACHIKHAWE IMAME CHIWONHI CHA  
MISAYA (several times)  
You have said that mother has wronged the earth.

A man (known to all but not named) had a wife, and two sons by her. She, however, did not look after him and the house so he sent her away. He then married a second wife who turned out to be just as bad, and again paid no attention to the house and to the two sons by the first marriage. The words are those of the two sons: "You said *our* mother made a bad mistake (but now what about your second wife who is just as bad?)". The reference to the earth is symbolic, meaning primarily "the dead" and by extension "all the people", in other words an out-of-the-ordinary mistake.

The movement starts again with a concerted dance, then rest, followed by solo dancers in turn. Each dance routine has five shield slaps on the ground (*kupeka hahatsi*).

At 2 m. 48-55 s. note another *kuvelusa* by common agreement. The interval here is  $5\frac{1}{2}$  cycles, i.e. the song starts in the 6th cycle after the completion of the *kuvelusa*. The verse of song is sung twice.

At 3 m. 30 s. Mataule is seen from behind giving the *kuvelusa* for the end. He lifts both arms up for the warning signal, then plays the *kuvelusa* pattern itself with his left hand.

Two versions

9. MZENO

The Great Song

Composer – SATHANYANE wa BOKISO

Cycle – 16 rattle beats (at c. M.M. 180, fast section)

(at c. M.M. 152, song)

This *mzeno* concerns for the most part a historical topic still of interest to the people of Mbanguzi, but starts off with two introductory thoughts. First is a precautionary verse put in by the composer, Sathanyana. He warns himself, and other composers for the *timbila*, to make certain that the chiefs are kept fully informed about what is going on in the music of their orchestras. It is, after all, a chief's music, and must only be performed when and where the chief orders. Sathanyana has a secondary purpose here too, though, which is to let the people know that he has in fact done this, informed Chief Filipe of the subject of his new *mzeno* movement, and gained his approval to talk about this delicate but important historical matter which so closely concerned Filipe's close predecessor.

Verse ii) makes another mention of the visit to Mbanguzi of the Governor of the district of Inhambane. The first mention occurred in the *Chidanwana* movement, Movt. 6, composed by Mataule.

i) KUSIKA TIMBILA SATHANYANE THANGA  
 NGUVAKOMA UCHIVAGELA VANGAHENYA  
 To compose for *timbila*, Sathanyane, start by telling  
 the chiefs, or they may be angry.

CHIKATI CHIYA UNAKUVAGELA TIMBILA  
 VANATSAKA  
 That time you tell them about *timbila* they are happy.

ii) BUTHANANI VAMBANGUZI NGENE MKOMA  
 GUVERA ABWAKILE  
 Meet together, people of Mbanguzi, it is he, the Chief,  
 the Governor who has arrived.

NGONONI VACHOPI HI TALOSA MKOMA  
 Come, Chopis, let us greet the Chief.

Verses iii), iv) and v) consist of comments on an old piece of local history, and taunts for the miscreant former chief Lihlanga. The full story itself is not sung, but it is this. The former chiefly family of Mbanguzi, an indefinite time ago, was Lihlanga. It was hard to establish the date — at least before there were cars, and probably long before that, because it was not the immediate forefathers of the present chief that were concerned in the episode. The Portuguese Administrators were carried round the country in sedan chairs at that time. On a certain occasion the Administrator at Quissico came to Mbanguzi for a meeting. Chief Mahlaze of the Lihlanga family did not turn up but only Mdumana, whose family at that time were sub-chiefs. The Administrator thereupon decided that the Mdumana family should take over the chiefship. So they carried him to the Mdumana family place and the sub-chief was installed as chief. These events perturbed Mahlaze of Lihlanga who, having failed to gain redress from the Portuguese, took the law into his own hands and killed the new chief Mdumana. This, of course, put him in even worse odour with everyone and the chiefship has since remained with the Mdumana family. Matikweni, councillor to Mahlaze, apparently an upstanding man, was surprised to find his chief demeaning himself by appealing to all the other chiefs of the country and the Portuguese.

The verb *-dandza* means the action of licking something sticky like honey off your hands. The dancers perform this action while singing (verse iv).

- iii) KUDILA MIRONGO LIHLANGE NGUTEKA  
WUKOMA EWUMAHA JAPANANI  
Weeping tears, Lihlange, because of taking chiefship  
and misusing it.

UNAYA DILELA KAMANI LIHLANGA  
MDUMANE WALAMBA?  
Who will you go to cry to, Lihlanga, Mdumana having  
refused you?

- iv) NAKALE NAKALE LIHLANGA UCHIMANA  
MAHUNGU INDAYAGELA VAKOMA  
A long long time ago, when Lihlanga was in trouble,  
he went to see the chiefs,

KUHLAMATE MATIKWENI DIDHOTA  
EYOMAHUNGU KHAGELWI  
which surprised Matikweni the councillor because he  
was not told about these troubles.

UNINGETE DITIKO, KHUNAMBIWUDANDZA.  
MBWATHU!  
You gave away (your) country, never more to enjoy  
its sweetness.  
It's ours!

- v) KUSEKA MASEKO FILIPE NGUKUWONA  
LIHLANGA ACHIAMANGALA CHISIKWINI  
Filipe laughed a (great) laugh when he saw Lihlanga  
complaining at Chisiko.

UNAYA AMUKELWA NGUMANI LIHLANGA  
VALUNGU VALAMBA?  
Who will receive you, Lihlanga, now that (even) the  
Whites have refused?

- vi) Repeat i)

The present sub-chief Lihlanga attended this performance of the *mgodo*, and appears on the screen at about 6 m. dancing in white shirt and dark tie in front of the line of dancers. This suggested that no rancour remained, in spite of the taunts inherent in the song.

The movement starts off casually (*kuveta ndota, kusakana*) with a duet – Sathanyana, the composer, and Mbilanyana, in the second row. This sort of start frequently happens in other movements too, and gives the dancers a chance to rest between movements. The leader will bring the casual playing to an organised stop, with its ending pattern, then continue immediately at the correct tempo on to the cadenza which starts the movement proper. Few examples of this appear in the films because there was already so much time lapse between movements, due to the exigencies of film-making, that there was no need for it.

In most Chopi villages the audience assembles around the dancers and orchestra to sing the *mzeno*, as was done here. This, and other differences, single out the *mzeno* movement from the others as the most important of the *mgodo*. Another difference is the deliberate slowing-down of the pace before the song starts, which is rarely found in African music, and the rattle players who put their rattles down in front of the xylophones and join the line of dancers for the song.

Sathanyana keeps singing his first verse until everyone is ready, then the song proper starts at 4 m. 37 s.

At about 7 m. 25 s. the rattle players pick up their rattles, the tempo speeds up slightly, the final *kuvelusa* is heard, and the first verse is sung again for the ending. Note the solo display step (*makara*) done by Lihlanga, which can also be seen at other points in the films. The pelvis and arms move in regular tempo, while the feet are irregular. On the first beat the right foot comes down, the pelvis forward and the hands twist down and to the rear. (See the labanotation for the "basic step", p. , which is the basis of *makara*.) Anybody, dancer or spectator, who feels inclined can express himself with this step during the dance.

16 x

← Start

## 10. MABANDLA

The Councillors

Composer – SATHANYANE wa BOKISO  
Cycle – 16 rattle beats (at c. M.M. 310)

Dighebe was a xylophone player who was, apparently, not fond of walking the long way from his home to the chief's place to play in the orchestra, although he had been ordered to do so by the chief on numerous occasions.

The reference to Mdumana is a favourable one, meaning that he is a reasonable and modest man. He accepts everyone, even the Whites.

Fakambiji, also called Chikuruvela, was a sub-chief of Lihlanga, who was referred to in more detail in the previous movement. When Lihlanga lost his position Fakambiji did not transfer his loyalty to Mdumana and was persuaded by Lihlanga not to pay his dues.

The last two lines of the shouts refer to three of the founders of the village of Mbanguzi. Manga was the first, and Sihlehle and Gong'weni were two near descendants of his. "We are eating our own food" is a way of saying "We are doing all right", or "We're home and eating".

KUHAUZELA

shouts<sup>17</sup>

WAHENYA! WAHENYA! WAHENYA MANU DIGHEBE  
WAHENYA

He is angry! He is angry! He is angry you people, Dighebe  
is angry.

HINGAMOO KUKUNUNU, HINGAMOO TSOPE TSOPE  
Do you see him, hunched up, do you see him, blinking his eyes?

TSOFU YAKWE MAMOU NGAMAMBA  
That man's cheekiness is like a mamba.

NGACHANI? NGAMAMBA (Nyanisi manu weno!)  
Like what? Like a mamba. (Really, you men!)

MDUMAANA, HAA, MAAMUKELE, MLUNGU  
Hail Mdumana! He even accepts the white man.

HAMBA FAKAMBIJI  
Go, Fakambiji.

CHIKURUVELA KHAHUMISI DIPASHO  
Chikuruv~~ela~~ did not pay his dues.

ATOMANELWA MBILU NGU LIHLANGE  
His heart was turned by Lihlanga.

SIHLEHLE GONG'WENI UNGAKHALE HODYA SATHU  
Sihlehle and Gong'weni, don't cry, we're eating our own food.

MBANGUZI, MBANGUZI, YAMANI? YA MANGA  
Mbanguzi, Mbanguzi, (founded) by whom? By Manga.



After the performance of the *kuhauzela* shouts, the orchestra, led by composer Sathanyana, plays the *Mabandla* movement. There is a short song contained in the movement, sung by the dancers towards the end but only heard faintly on the sound track:

The words of the song make a suitable humorous and ribald ending for the whole dance.

At the beginning, the dancers turn away from the orchestra and sing the song in two halves, the first line by the far side, the second line by the near side. The leaders perform the dance routine in front of the line, facing each other, then all dance and then rest while pairs of dancers get up in turn from right and left alternately. Each routine has four shield slaps, of which the last is simultaneous with the first of the next pair to dance. This is the last dance movement, and the last chance for the dancers to show themselves off individually before the concerted dancing and singing which closes the movement.

During a close-up of the four front row orchestra leaders, Chief Mbanguzi is again visible, now wearing Portuguese-style khaki uniform and hat and sitting behind the right-hand end of the orchestra.


Note the leader's whistle signals to the dancers. After another concerted dance, Mataule is seen from behind at 6 m. 23 s. with both hands up, giving the *kuvelusa* for the song. The interval is 2 cycles. The far side sings the first line, as before. The song is sung twice. At 7 m. 7 s. the lead players can be seen giving their *kuvelusa* by agreement for the end.

DONGOLA, DONGOLOO, MAMANYANA NGOTANI  
BANGALATA

Walk, walk seductively, little mother, come and keep me  
company (in bed).

EMBELETANI VANYAKUTALANU MAGELEGELE  
MINAKUHIPANYARISA!

Sing, all you crowds of prostitutes, you will make us catch  
something!

16 x 

## 11. MTSITSO WOGWITISA

Orchestral finale

Composer – MATAULE wa CHITOMBE

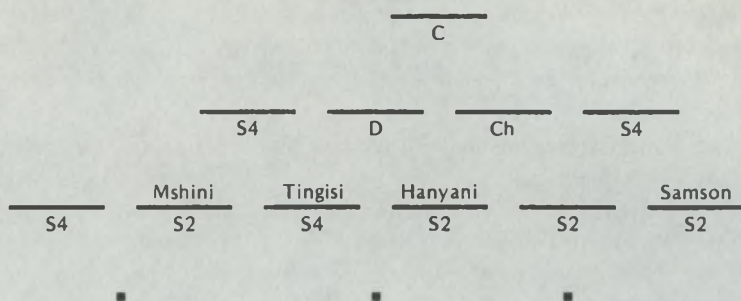
Cycle – 16 rattle beats (at c. M.M. 180)

Same as Movt. no. 1.

The dancers move out, using for the most part the "basic step". They go straight away to the *timbila* house, which can be seen on the edge of the compound of most Chopi chiefs, and acts as a dressing room and storage for the xylophones and dance equipment.

## 1973 MGODO WA MKANDENI

Performed in Chief Mkanda's village, Zavala District, Mozambique in July, 1973. The Chopi text appears in white subtitles, in most cases as it is sung by the performers. As usually happens, the text is repeated and the words then appear in English. The successive movements are announced in aerial image gold letters giving the Chopi name of the movement, the approximate English translation, and the composer's name. The composer is normally the person playing the solo cadenza at the beginning of each movement. Many of the notes to the Mbanguzi film also apply here.



## Composition of the Mkandeni orchestra

- Ch = Chilanzane
- S = Sanje
- D = Dibhinda (10 notes)
- C = Chinzumana
- = Rattle players

### 1. MTSITSO WOKHATA

First orchestral introduction

Composer – TINGISI wa GONDANI

Cycle – 22 rattle beats (at c. M.M. 236)

The first, second and third *mtsitos* contain no textual material, except the shouts before the third.

The orchestra is seen playing under the shade of their big *nkusu* tree (*Trichilia emetica*) where the *mgodo* is always held at Mkanda. 'Short start'.

Note the players looking up and down the line at about 1 m. 35 s. to prepare for the *kuvelusa*, which comes at about 1 m. 46 s.

Chief Mkanda can be seen in grey jersey and dark tie sitting with his elders at the screen left end of the orchestra, behind Mshini (with cap).

2. MTSITSO WAWUMBIDI                      Second orchestral introduction

Composer – TINGISI wa GONDANI  
Cycle – 12 rattle beats (at c. M.M. 192)

'Short start'.

At the ends of movements at other points in the films it was generally necessary to change magazines, camera positions etc.; the correct sense of time passing between movements was attempted in the editing. Here, however, the transition from this movement to the next is an example of how one movement sometimes seems to 'grow' out of another.

Mshini continues without interruption after the ending pattern of this movement on to the 'short start' of the next movement.

3. MTSITSO WAURARU                      Third orchestral introduction  
(WAKUDANA VASINYI)                      for calling the dancers)

Composer – MSHINI wa BHOBHO  
Cycle ) 12 rattle beats (at c. M.M. 192)

The opening shouts refer to the excitement of the people, and especially the dancers when they dance to the *timbila* – they are mad, they do not know what they are doing, their clothes are hanging all over the place, they pay no attention, it doesn't matter because this is *mgodo!* The shouts in themselves also serve to induce this state of mind. The phrase "*nyoka sona*" means literally, "lunacy, those things", "*nyoka*" being said to be a form of trembling madness which comes on with the moon.

There is a two-part *kuvelusa* to prepare for the end of this movement, first at 1 m. 40 s. then at 1 m. 50 s. then one more cycle to the end.

Dance leader Palichana wears a distinctive costume, with skins on the shoulders, and sacking to imitate bark-cloth around the waist. In some villages a few older musicians wear the traditional bark-cloth on important occasions, although the craft of making it is almost extinct.

**KUHAUZELA**

Shouts, led by the dance leader, Palichana

NYOKA SONA, NYOKA SONA VAMKANDENI, NYOKA  
SONA

They are going mad, the people of Mkandeni are going mad.

SANYEKETA, SANYEKETA VAFANA VA MKANDENI,  
SANYEKETA

Their clothes are in disarray! The Mkandeni boys' clothes  
are in disarray!

## 4. MNGENISO

Entry (of the dancers)

Composer – MSHINI wa BHOBHO  
Cycle – 8 rattle beats (at c. M.M. 199)

Mahikete was chief of Mkandeni before the present chief David's father (Masengane). Mafutete was a sub-chief of Mahikete's, and had the reputation of being severe to his people, giving them forced labour. The people had to "tie their blankets" on their backs in order to sleep away from home when they were hiding.

One of the people's major grievances against the Portuguese was their use of forced labour, usually using the chiefs as their agents. For such tasks as road-building nothing was provided for the workers, payment, food, even tools. This situation seemed to have improved in recent years, but the chiefs were still obliged to keep up all the roads in their chiefdoms without payment.

The use of two drums, the larger *ngoma* and the time-keeper *nzoma*, is unusual and striking. The sound reminds one of the *ngalanga* boys' dance, and the Tswa *ndzumba* dance, both of which use drums with xylophones.

SUNGANI MADHAMBAMBA, MAFUTETE ATOFUMA  
NGUWUKOMA WA MAHIKETE.  
SUNGANI MADHAMBAMBA

Tie your blankets: Mafutete was given chiefship by Mahikete.  
Tie your blankets.

5. MWEMISO

Fast Dance  
(literally "standing")

Composer — HANYANI wa YENI  
Cycle — 16 rattle beats (at c. M.M. 240)

Opening with a typical exhortation to the people and a pat on the back for himself, the composer, Hanyani, goes on with one of the stories about winning and losing chiefship that provide the meat of so many lyrics of the *mgodo*.

Mahikete was chief of Mkandeni; Sododwe and Jothamu were two councillors of his. When Mahikete died, his son, Gwelanyane, was running up and down to know if he could take his father's place. According to the custom at Mkandeni the inheritance of chiefship goes first to the chief's younger brother and when there are no more brothers, technically back to the sons of the first brother. So the chiefship, therefore, had to go to Mahikete's younger brother Masengane. Now Masengane was already very old when this happened, and he agreed to take the chiefship only on condition that he would be able to pass it on to his son, David, the present chief. David did in fact become chief in 1962, but Sododwe and Jothamu did not like it and ignored him, being locked up for their pains. According to Chopi law Gwelanyane was senior to David, but Masengane was clever, and managed to get the chiefship for his own son.

Note dancers doing the "basic step" while waiting to sing, elbows up and down in regular tempo, feet irregular.



- i) LAVANANI MOTSENU MADHOTA MITAPFA  
MDANO

Meet up all you elders to hear the *Mdano*

ETO TIMBILA TISIKWA NGU HANYANI WAYENI

This *timbila* (music) has been composed by Hanyani  
wa Yeni

- ii) DAVID ACHIMIGELA MAHUNGU MICHILAMBA  
SODODWE NI JOTHAMU

When David told you the news, you refused,  
Sododwe and Jothamu.

VANG'OTWE VEYAKHIYELWA

They were caught and locked up

- iii) GWELANYANE UTIYAMANGALA NGUKULAVA  
WUKOMA

Gwelanyane went to complain because he wanted the  
chiefship.

WUKOMA KHANAMBIWUMANA

The chiefship he never got.

6. CHIBHUDHU

The Dance

(literally the sound "BHU" of shields hitting the ground)

Composer – MSHINI wa BHOBHO

Cycle – 8 rattle beats (at c. M.M. 240)

These words date back to an occasion, funny to recall now, but not so funny at the time, when the two men were so sick with an itchy skin disease that they could not even walk and Mshini could not play *timbila*. Mshini was the composer of most of the movements of the current *mgodo* including this one. The late Kwaretelane was Mshini's nephew.

Mshini gets up in an exuberant bit of showing off during the movement. The vigorous arm/shoulder/back shaking movement (*makara*) is the typical man's solo display, self-expressive, and also corresponding in some ways to the women's ululations, i.e. at moments of excitement or emotion, at the end of a movement, or whenever one feels that some enthusiasm needs to be injected.

KWARETELANE NI MSHINI MTINI MOKWAWE  
KOPFALA CHIGWERE

Kwaretelane and Mshini at their homes suffering from a  
skin disease.

7. MZENO

The Great Song

Composer — MSHINI wa BHOBHO

Cycle — 16 rattle beats (at c. M.M. 178, fast section)

(at c. M.M. 148, song)

The first verse is a precaution explaining how and why this song came to be composed; it was done under the patronage of the chiefs, as all *mgodos* and particularly all *mzenos* ought to be. In point of fact, all the chiefs of Chopiland were requested to have new music composed especially for the inter-Chopi xylophone competition held in July 1973, and this song was a result of that. "And truly we did that", i.e. we really composed something special!

Verse ii) is a friendly dig at their chief, who was relatively new, having acceded in 1962 (see also the words to Movt. 5). As can be seen, he entered into the spirit of it during 'his' verse and stood up holding his stomach.

Verses iii) and iv) express the people's relief at the death of Madhuse, a particularly nasty self-appointed labour recruiter for the Portuguese. His official position was councillor (*didhota*) to Chief Chisiku, Chief Mkandeni's neighbour to the east. There were several stories told about him. He used to wait around at "Angelo's" i.e. the pousada, or inn at Quissico, the administration centre, and watch the "*magayisa*", the men returning from the mines with their pockets full of money, getting out of their buses. He knew them all and he would take their passports from them on some pretext, saying that they should come again on a certain day to get them. But, of course, he would not do so and instead would have them arrested and sent off to "*chibhalu*" i.e. forced labour, either in the sugar fields at Manhica or on the C F M (Caminhos de Ferro de Moçambique), the Mozambique railways. He would go everywhere on foot and he never wore shoes. He would find you even if you were hiding from him. He would also claim a proportion of any game shot by hunters, especially wild pig, a Chopi delicacy. He was a thoroughly hateful man and Chopiland is quiet once more without him!

MICHIHIPFA HICHISIKA TIMBILA HIRUMILWE  
 NGU VAKOMA

You are hearing us composing for *timbila* as we've  
 been told by the chiefs.

NA MPELA TIEMILE  
 And truly we did that!

DAVIDE WA MASENGANE KUTSURELWA  
 NGUKUFUMA WUKOMA

David of Masengane enjoys chieftainship

IMONENI NGUKUHUMA DIBHWESE  
 (some sang incorrectly WONANI . . .)

See how fat his stomach is getting!

DITIKO DA CHISIKWINI KUTSAKA NGUKUEA  
 MADHUSE

The country of Chisiko is glad about the death of  
 Madhuse.

NA MPELA VAMMANI  
 And truly they've got him!

NYANGAFULA YIDHIWUTE SIBHEDLELA  
 YODAYA MADHUSE

A thunderbolt struck the hospital and killed Madhuse.

DITIKO DA CHISIKO DINARULA  
 (some sang incorrectly . . . DINATSAKA, is happy)

The country of Chisiko is quiet.

The MTSUMETO (retreat) movement, which is optional, was not filmed.

8. MABANDLA

The Councillors

Composer – HANYANI wa YENI  
Cycle – 16 rattle beats (at c. M.M. 291)

KUHAUZELA<sup>18</sup>

shouts

NGANI MFANA WA MANZO

I am the son of Manzo

NGANI MFANA WA MKANDENI

I am the son of Mkandeni

KUPWATA WANGU

My poverty!

NIWUTISANU MACHANGANA

I ask you, Shangaans (a neighbouring people)

NINANU VACHOPI

And you, Chopis

DITIKO DADINENE KANI?

Which is the good country?

NGUDIHI?

Which is it?

NGUDAVACHOPI

It is that of the Chopi

----- PAUSE -----

In the stereo version, recorded a few days earlier, but not, however, in the film, these shouts began in the Nguni language, as is customary at this point in the *mgodo*. This is said to be a reflection of the fact that the Nguni were the Chopis' principal enemies over the last 150 years. The singers reaffirm their belief in the superiority of themselves and their country over all others. "Those who call themselves Elephant" refers to the people of Mkandeni, who sometimes use this name. Mkande was the founder of the village of Mkandeni, and his father, Muyanga, came from another country to Chopiland.



NIWUTISANU MACHANGANA

I ask you, Shangaans

NINANU VACHOPI

And you, Chopis

DITIKO (NGUDIHI)?

(Which) country?

NGUDAVACHOPI

It is that of the Chopi

DINGA CHANI?

Because of what?

HIDYAKO MIPAWU

We eat cassava

NI CHANI?

And what?

NI MAKANJU

And cashew nuts

AVATHI VANDLOVU NGAVAPHI?

Those who call themselves elephant,  
where are they?

NGATHU

It is us

MKANDE

MUYANGA

MKANDE

MUYANGA

Following soon after the *kuhauzela* shouts Samson, playing his xylophone supported from his neck, leaves the front line of the orchestra and moves towards the centre of the dance space. Then at various dramatic points in the performance he sings the short humorous song of this movement. Samson was known as a "character" in his own right equal to Mshini, and he must have felt that here was the right time to put in his appearance. Playing at home in their own sub-chiefs' orchestras the two men did not normally come into competition.

Composer Hanyani reacts to Mruku's disparaging comment on his clothes. "Don't yell at me about my clothes!" he says. "We all came naked from our mothers!"

In the first part of the movement, the dancers have a chance to display themselves, dancing in pairs alternately from left and right. Towards the end the line of dancers splits into two parts which briefly dance separately.

At the end, an old lady does a short dance in praise of the performance and of her son who was dancing, shouting "MWANANGU-O!" "That's my *boy!*" (the title incorrectly reads MONAKO).

YOYANE

YOYANE

YOYANE

YOYANE

YOYANE

YOYANE

- i) OLELE, MRUKU UNIRUKETETE UCHI  
WUSAKATO WAKO

Oh! Oh! Mruku shouted at me that my clothes  
were ragged!

- ii) NII TSURI NGU PAHLA YAKO NITOVELEKWA  
NGUMAME

I am not goodlooking because of your clothes; I was  
also born of a mother.

9. MHUMISO

Exit

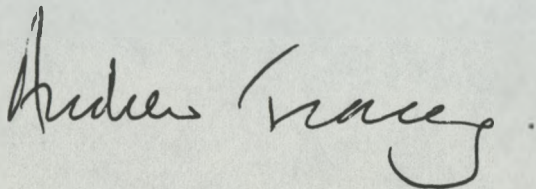
Composer — MSHINI wa BHOBHO  
Same words and music as MNGENISO (Movt. 4)  
Cycle — 8 rattle beats (at c. M.M. 192)  
With two drums.

10. MTSITSO WOGWITISA

Orchestral finale

Composer — MSHINI wa BHOBHO  
Same as MTSITSO 3 (Movt. 3)  
Cycle — 12 rattle beats (at c. M.M. 180)

The same *kuhauzela* shouts as in Movt. 3 are repeated here, first NYOKA SONA . . ., then the 'short start', then SANYEKETA . . ., then the *mtsitso* proper.



*Gei Zantzinges*

Gei Zantzinger  
University of Pennsylvania

## SOME CHOREOGRAPHIC COMMENTS AND NOTATION

by Nadia C Nahumck  
Director  
Philadelphia Dance Academy

### Mchuyo (at Mbanguzi)





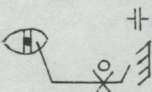

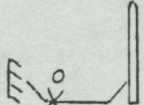
The dance is characterised by preliminary movements of stepping, springing, waving and circling the shield (held in the left hand) while feinting attacks with a spear (held in the right hand). Suddenly there is a burst of high springing, like hitch kicks, at the peak of which the left leg kicks forward; the shield is twirled vigorously in front of the body, overhead and downward culminating in a crashing sound as the top inside surface of it strikes the ground. The jumps and kicks vary in height and speed according to the individual dancer's ability but the aerial movement always starts by raising the right knee, then kicking the left leg high at the peak of the ascending motion.

Motifs are similar in general kinetic complexity and high energy level. Repetitions do not duplicate the exact number of beats in a sequence so that the shield slapping on the ground enhances the excitement by appearing as an unanticipated climax.

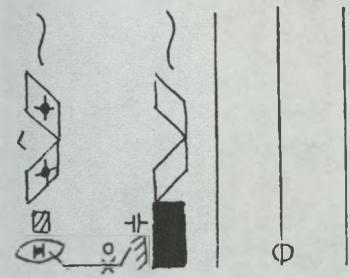
The dance is structured rather loosely as a series of segments. Each segment contains typical movement motifs performed with variations in shape. There is also planned unison performance in the shield slaps which are cued by the music and by the dance leaders. Individual freedom to improvise is limited to height of aerial movement, the springing onto one or both feet at a particular moment, and the exact twirling actions of the shield. A balance is effected between personal expression and restraint for the sake of group unity. The overall effect is an overpowering expression of comprehensive body motion.

The excerpt notated<sup>19</sup> offers a small sampling of the patterns. When they are performed at the indicated speed, and with rhythmic co-ordination of feet, torso, arms, head, shield and spear, the choreographic conception becomes clear. The dance is a rush of movement that is impulsive, terrifying in its outpouring of personal energy, physically aggressive and totally committed to its space. It might be compared to a great noise created by people shouting and banging objects together.

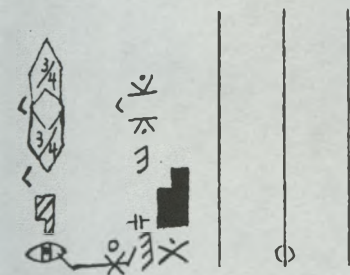
### Symbols

-  — shield
-  — top side of shield (front)
-  — under side or back of shield
-  — bottom of edge when shield is held horizontally. At the end of an active sequence, the men frequently stand with the torso horizontally forward and rest the edge of the shield on the ground.
-  — left hand carries the shield by grasping it from the centre of the back or underside.
-  — stick or spear. Props are approximated by a simple drawing.
-  — right hand carries the stick by holding it at the bottom. The stick can be drawn upright or horizontal as needed.

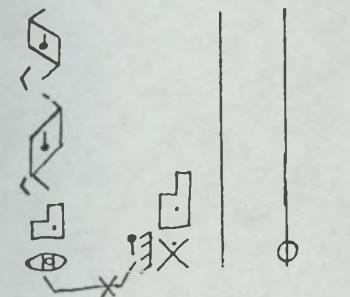
Some movement elements



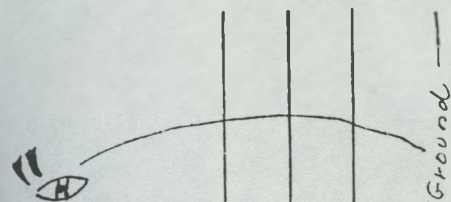
- The left arm is held straight down at the side of the body so that the underside of the shield faces up. As the arm rotates clockwise and counterclockwise, it causes the shield to spin like the hands of a clock lying face upward on the floor. The shield swivels as far as possible alternating right and left.



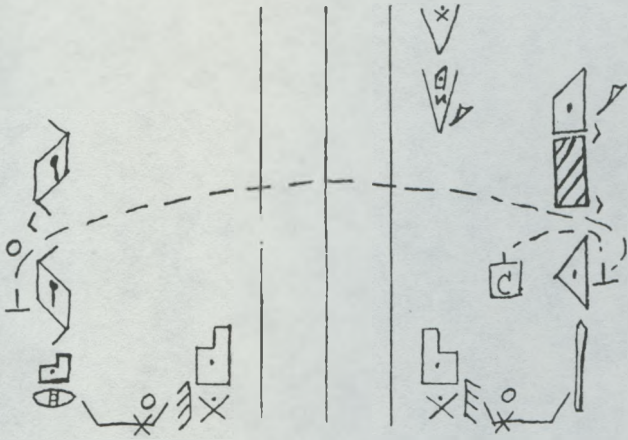
- The underside of the shield faces backward over the left shoulder. As the wrist bends quickly back and forward, the shield is made to rotate in a somersault action. The shield action is comparable to the forward and backward pelvic rotations. It is therefore written with the same symbols.



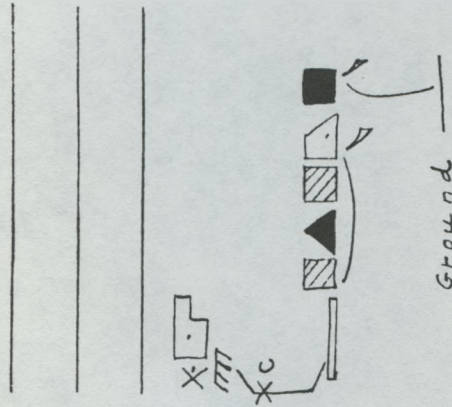
- The hand holds the shield from in back but the arm is raised to a bent forward position at shoulder level, exposing the front surface of the shield. The shield rotates in a lateral or cartwheel type of action. Because of the flexibility in the wrist, the shield can twirl completely around in each direction.



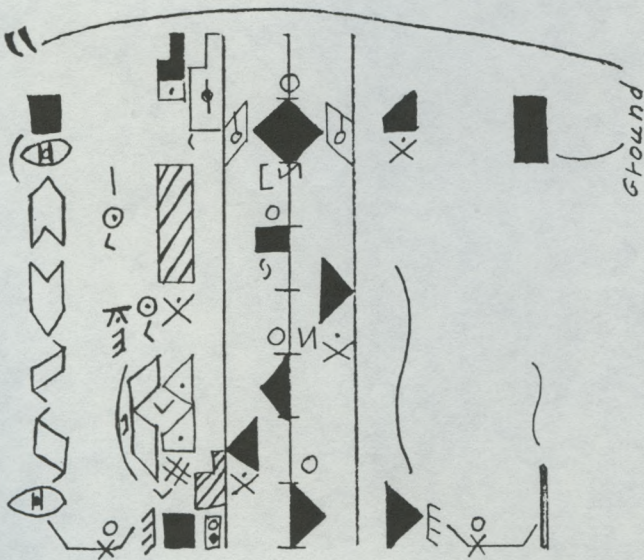
- The underside of the shield strikes the ground with a loud noise (strong accent with sound).



Co-ordination of spear and shield action. As the shield rotates laterally left and right, the spear moves so that the point is toward the left side in front of the face while the shield rotates in front of the spear. When the shield reverses the rotation, the spear points upward, then, with a sudden motion of the arm, it jabs in a forward right diagonal direction. The immediate bending of the right arm indicates an incompleting action and creates an appearance of feinting or pretending.



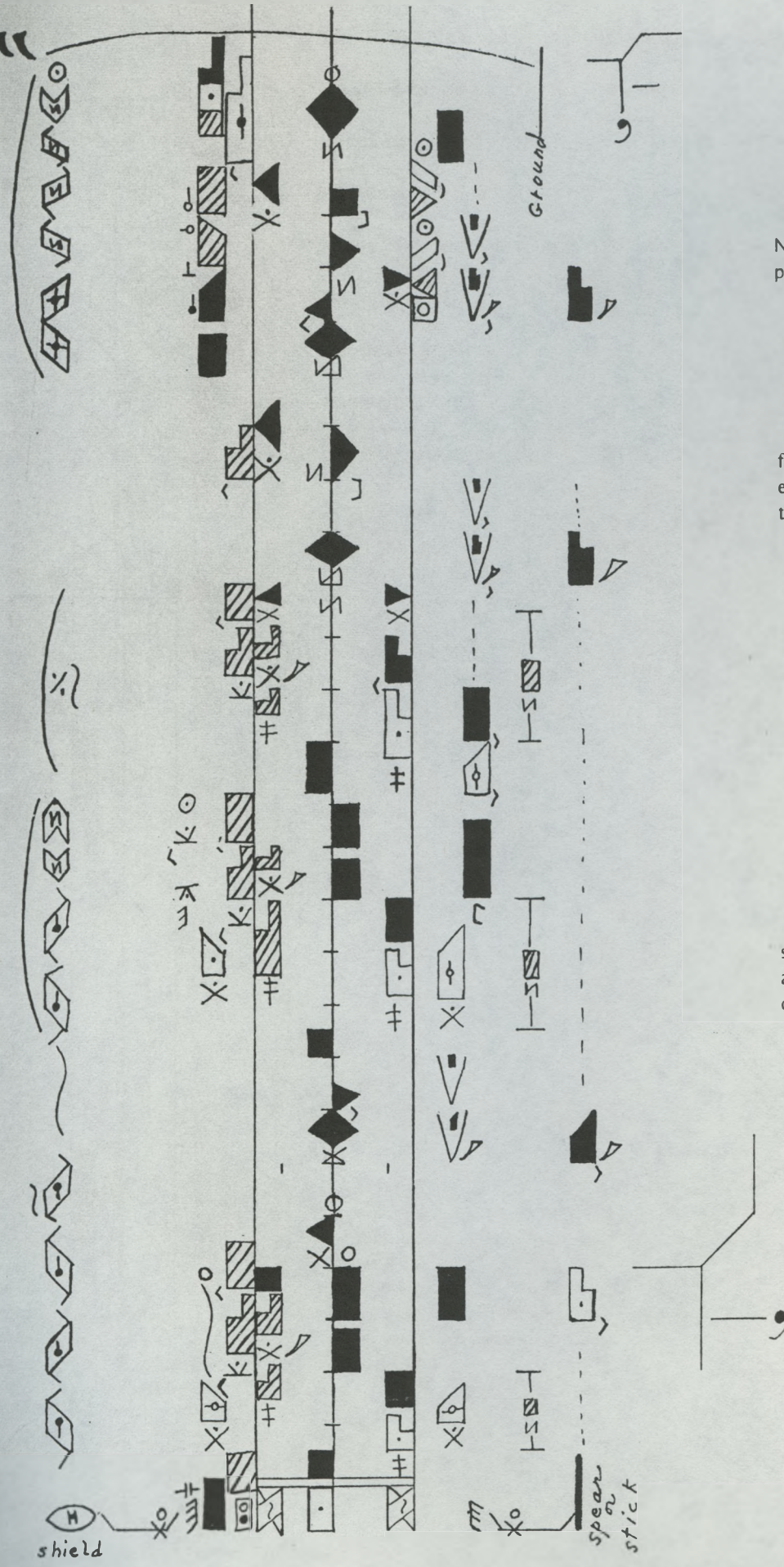
The spear, held vertically in the right hand, moves to point downward left, returns to vertical, jabs right diagonally forward, jabs downward to touch the ground. Note the 'hold sign' indicating retention of the spear in the right hand.



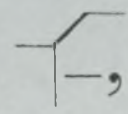
A variant of the co-ordinated body, spear and shield movements of *Mchuyo* ending in striking the ground with the top inside surface of the shield. Note the twisted, folded left arm diagonally across the front of the body led by the elbow. The twirling of the shield is simplified and approximated since the actual movement is freely improvised.



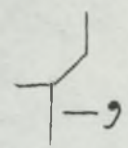
A fragment of movement from *Mchuyo*



Note changes in effort pattern!

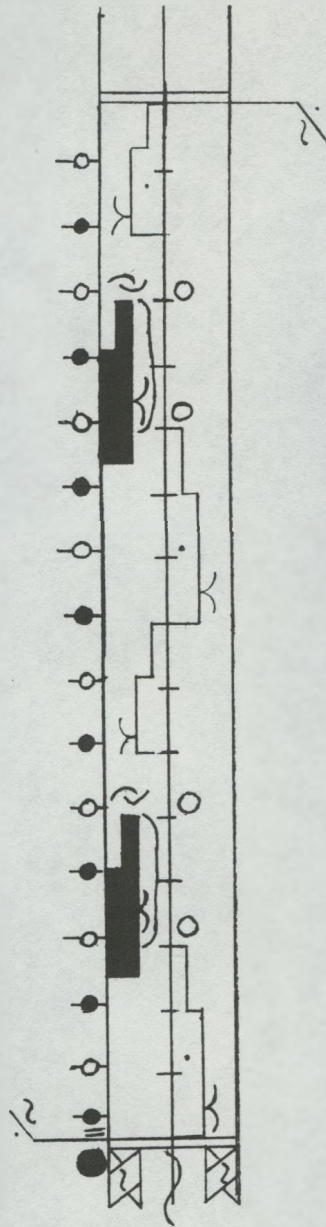


free, direct, quick effort emphasising strong exertion.



strong, free use of space and energy, emphasising quickness.

**Basic step** — used at the beginning of movements, also in place while waiting to sing, and as an entrance and exit step



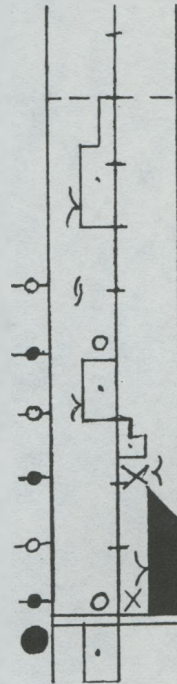
Note: Centre line of staff marks off rattle beats.  
Down-up vibration of centre of weight is consistent with rattle beats.

Step-pat-step is uneven as follows:

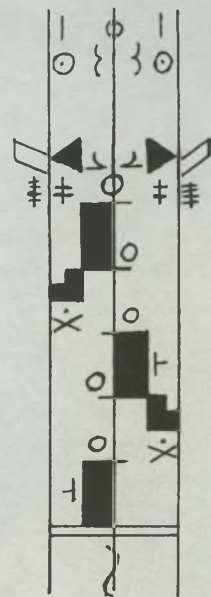
1. step on right foot — d-u-d
2. pat with left foot, taking some weight on it — u-d, releasing the foot from ground contact on the following 'up'.
3. step on left foot — d-u










The entire pattern includes 8 d-u pulsations arranged in groupings of 3+3+2 or d-u-d/u-d-u/d-u. This is not inflexible, however. Note the variants below.

Variant

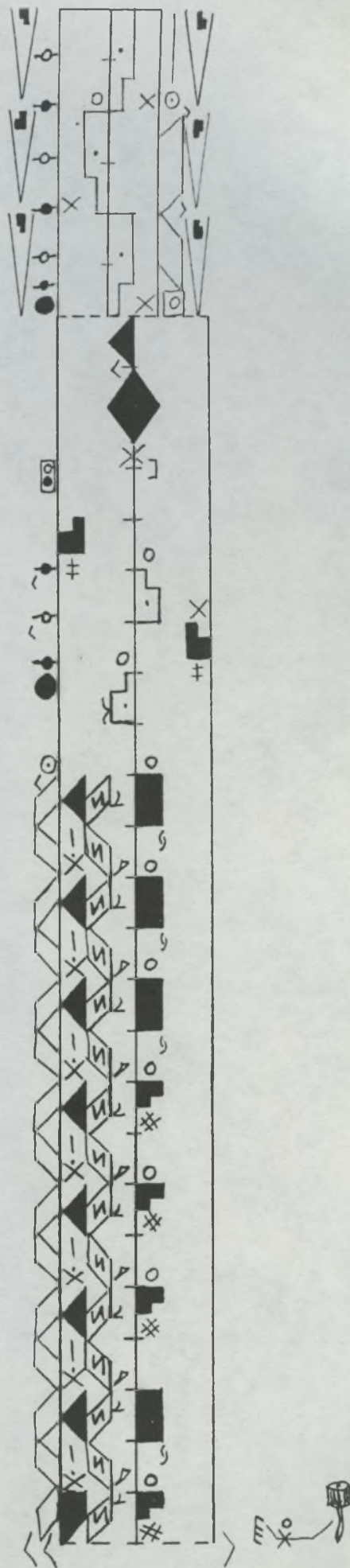
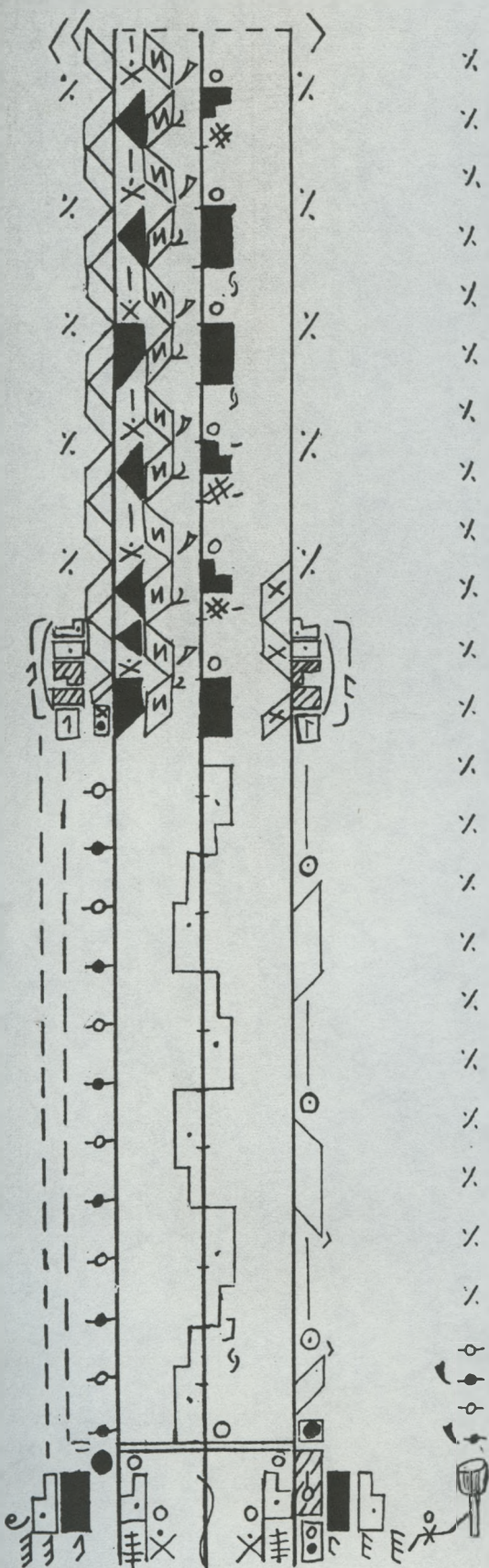


"In place" version, even timing



-  — one rattle beat (M.M. 180)
-  — upward pulsation
-  — downward pulsation
-  — centre of weight
-  — whole foot touches ground in one piece
-  — legs are generally unrotated but the rule is not fixed
-  — release contact with ground
-  — retain weight on the indicated support
-  — return knees to normal position, i.e. pointing forward

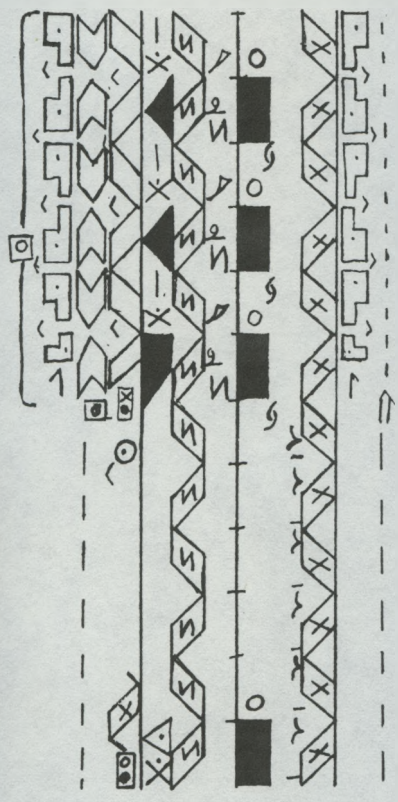
olo movements danced by a rattle player



On the previous page is a long continuous sequence as performed by one rattle player seen at bottom right on the screen. The sequence begins with a few slow steps alternating forward and backward. Suddenly the display patterns begin. They end just as abruptly in a few 'cooling off' steps similar to the beginning.

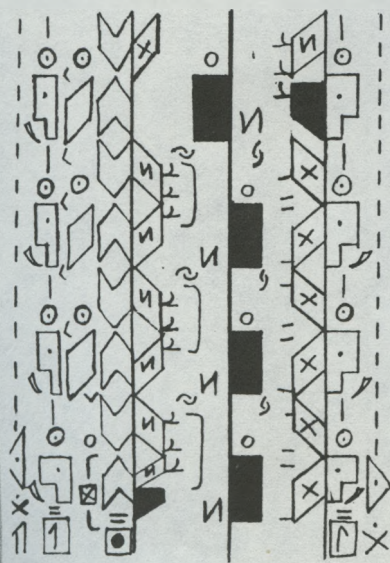
The basic pattern is consistent throughout the dance. It includes the following features: rapid left and right pelvic rotations, very small steps on one foot slipping about in the sandy ground, twisting one leg inward, jabbing the toes into the ground while extending the leg to backward diagonal or to sideward directions, reversing the leg twists. These actions are decorated by a second motif in the shoulders which thrust alternately forward and backward timed with the forward and backward pelvic thrusts. But just as frequently the shoulders and elbows are circled rapidly up-back-down-forward.

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In Variant a, the left leg is raised to the side during the inward-outward rotations. This is followed by three patterns in which the left leg extends diagonally left backward and twice to left sideward, jabbing the toes into the ground during the rotations. The shoulders exaggerate a forward-backward thrust so that the chest is included in the action. The pelvic forward-back thrusts also include left and right rotations strong enough to involve waist movement. Arms are free to flail about in passive inclusion.

Variant a



In Variant b, three jabbing leg gestures with the left leg are followed by one with the right leg. The pelvic thrusts are exaggerated to include the waist. This sequence is repeated more or less exactly. The improviser probably enjoyed his pattern enough to dance it more than once.

Variant b

## CAMERA AND SOUND EQUIPMENT

Two crystal controlled 16 mm cameras running simultaneously were used.

1. An Arriflex 16 BL equipped with a 10-100 mm lens, two 400 ft. magazines, and a 1,200 ft. magazine, all powered by Cine 60 battery belts. The belts were charged overnight from two 12 volt Sears Die-Hard batteries wired together to produce 24 volts, which was fed through a custom-built charger (Arriflex of America). All exposure readings were made through the lens using the Arri system. The Arriflex was nearly always mobile on a body brace and made the master shot.

2. A Bolex Rex 16 mm equipped with an automatic 16-100 mm lens, four 400 ft. magazines, converted Bolex motor, and Communications Arts crystal. A set of prime lenses was used the first two days, but later abandoned because of rapid light changes during the short winter day, and passing clouds.

For all brightly lighted scenes we used Kodak Commercial Ektachrome with an 85 filter at 16 ASA. All of the Mbanguzi filming was done with this stock. All filming at Mkandeni was done with Kodak Ektachrome EF.B. (tungsten) film rated at 325 ASA, using an 85 filter. Daylight film might have been preferred but was unavailable at the time.

For sound, "The basic setup", says Curt Wittig, "included a pair of Stereo Nagra IV SL recorders, operating in stereo mode at 15 ips and utilising Nagra-master equalisation for the stereo originals, and at 7½ ips mono mode for the film tracks." Incidentally, the recording of Chopi xylophone orchestral music in stereo is not a meaningless frill. It is the sine qua non for realistic reproduction of this music, as the listener may easily hear for himself by playing the stereo recording (KS-2202ff, Kaleidophone Records, Traditional Music Documentation Project, 3740 Kanawha Street NW, Washington D C, 20015, USA) first in stereo then in mono mode. The difference is astonishing. One reason may be the additive melodic and rhythmic system of voicing of this music, whose texture without adequate spatial replication becomes overpoweringly monolithic and thick.

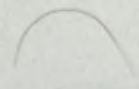
NDIX

"The microphone arsenal included four Neumann KM-84 cardioid condenser microphones; two Neumann U-87 condensers (normally used in cardioid position to get maximum separation between the very loud xylophones and the much softer singing voices); a condenser Sennheiser MKH 815T shotgun microphone (for distant pickup of the shouts and for moving around the orchestra to get close perspectives on singers or instrumental parts); and a Sony ECM-50 condenser lavalier (used mainly on the orchestra leader to pick up his singing, e.g. on Sathanyana during the *Mzeno* at Mbanguzi).

"The microphones were placed in a line across the orchestra, and mixed through a custom-built SSI stereo mixer, utilising pan pots on each channel to preserve the original spatial perspective of the live layout. Through the continuous use of a preview monitor channel which could sample the sounds coming in from each microphone separately without disturbing the mix, tabs could be kept on what was happening on any mike at any particular time, and the mix adjusted accordingly.

"For the film tracks — which were separate recording sessions from those in which the stereo recordings were made — all the equipment was operated in mono mode so that my full attention could be directed toward achieving a mix that would accurately reflect what was being filmed at any given moment. Fewer microphones were used (an average of five, with at least one of them mobile, handled by an assistant) so that they could be used at a greater distance from the performers and intrude as little as possible on the visuals. This also facilitated very rapid changes in the mix when the situation demanded. The tapes used were Scotch 208, 1.5 mm for stereo and Scotch 209 1.0 mm for mono. Both contain low-print emulsions.

"It should be noted that the performers had very few difficulties adjusting themselves to the technical demands of the situation, proving themselves to be just as flexible as studio musicians in helping us to achieve an accurate and musical representation of their performance on tape. Taking the point of view that traditional music recorded in the field deserves just as much attention as any other music receives when being seriously recorded certainly paid off, thereby justifying amply our taking a full professional mobile sound studio with us."



## NOTES

1. The Portuguese names, which are used on published maps, are Banguza and Canda. These villages are in the sub-district of Quissico (Chopi – Chisiko), Inhambane district, southern Mozambique, at about Lat. 25° S. and respectively about 20 and 5 miles from the sea.
2. Hugh T Tracey, *Chopi Musicians*. Published for the International African Institute by Oxford University Press, 1948, revised and reprinted 1970. For ethnographic details of the Chopi see for instance:
 

H A Junod, *The Life of a South African Tribe*. Neuchâtel, 1927. *Les Chants et les contes des Ba-Ronga, de la Baie de Delagoa*, Georges Bridel & Co., Lausanne, 1897.

Henri-Philippe Junod. 'Some notes on Tshopi origins', *Bantu Studies* iii, 1927-9; 'The mbila or native piano of the Tshopi tribe', *Bantu Studies* iii, 1927-9; *Eléments de grammaire tchopi*, Lisboa, Tipografia Carmona, 1931; 'Spécimens du folklore de la tribu des BaTchopi', *Africa*, 1933.

The Chopi were known as Lenge before their battles with the Nguni peoples further south, who named them after the sound of an arrow passing one's ear.
3. The catalogue of the 'Sound of Africa' series of long playing records lists more than 3,000 items in 128 African languages on 210 records. Available only from the International Library of African Music, P O Box 138, Roodepoort, 1725, Transvaal, South Africa.
4. Details of the technical apparatus are given in the Appendix.
5. Recordings were made, by prior arrangement, at Chiefs' residences:
 

Nyakutowo	17 June 1973
Zavala	17 June 1973
Zandamela	18 June 1973
Mkandeni	18 June 1973
Mavila	19 June 1973
Mbanguzi	19 June 1973
Kenge	23 June 1973
6. Chief Zavala was generally acknowledged to be the senior Chopi chief.
7. Composers generally produce a new *mgodo* every year, depending on the degree of enthusiasm of the chief's patronage and other factors (e.g. the reference in Mbanguzi Movt. 5).
8. See also International Library of African Music: The 'Sound of Africa' Series TR-1 and TR-6, *mgodos* of Regulo Mkumbi, Regulo Nyankowongo and Cabo Wukwane 1955, as further comparison with Zavala style.

9. Later that year Mbanguzi village won first place in the national (Chopi) *mgodo* competition at Inhambane. See also Curt Wittig's excellent stereo recording of the Mbanguzi *mgodo* made shortly before the filming. (Kaleidophone record in preparation.)
10. From G M Theal, '*Records of South Eastern Africa*', vol. ii, pp. 62-150, extracts from 'Lendas da India'. (Extracts from the letters of Father André Fernandes, June 1560 and December 1562.)
11. For comparative data and a more comprehensive discussion of this and other matters see Hugh Tracey, 1948, 1970.
12. H P Junod, 'The Mbila or Native Piano of the Tshopi Tribe' in *Bantu Studies*, Johannesburg, 1929, Vol. III, no. 3.
13. P R Kirby, *The Musical Instruments of the Native Races of South Africa*, O U P, 1934.
14. For further details on the *timbila* see Tracey, 1948, 1970.
15. Note that the measurements of rattle speed and timings of events in each movement were done while playing the film on English equipment running at 50 cycles per second. The films were made to the American 60 cycles per second standard.
16. The Chopi V is bilabial. *Divingwa* can in certain circumstances be translated as 'verse', otherwise it serves to distinguish the various danced and sung segments.
17. The Chopi subtitles were left out here in the interest of legibility. The words are spoken too quickly for both languages to appear, and the Chopi is quite clear.
18. The following text was collected during the stereo sound recording session:

NDIYABUZA MADHODHA, ILIZWE LA MANGOLA,  
 ILIZWE LA MAMPFENGU, ILIZWE LA MACHOPI, ILIZWE  
 I am asking, men, country of the 'Angolas',  
 country of the Mpfengu, country of the Chopi, country.

NGELIPI? (spoken by someone else)  
 Which is it?

NGUDAVACHOPI  
 It is that of the Chopi

----- PAUSE -----



in NGUNI

NDIYABUZA MADHODHA, ILIZWE LA MACHOPI;  
ILIZWE LA MALUNGU, ILIZWE  
I am asking, men, country of the Chopi,  
country of the Whites, country.

NGELIPI? (spoken by someone else)  
Which is it?

NGUDAVACHOPI  
It is that of the Chopi

MIDYAKO CHANI?  
What do you eat?

HIDYAKO MIPAWU  
We eat manioc

NI CHANI?  
And what?

NI MIPAWU  
And manioc

NI CHANI KAMBE?  
And what else?

NI MAKANJU  
And cashew nuts

AVATHI VANDLOVU NGAVAPHI?  
Those who call themselves elephant where are they?

NGATHU  
It is us

YOYANE

YOYANE

YOYANE

YOYANE

19. The system used is Labanotation. For elucidation of this system see for instance *Introduction to Dance Literacy* by Nadia C Nahumck, International Library of African Music, in press.

