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At this point in the narrative, it might be rather bold of me to interject my own observation. I shall do so, however, for I simply can not resist it. Although it was never explicitly stated, it would seem logical that the unfortunate horseman must have gone in pursuit of the rolling foxfire in the mistaken belief that it was his misplaced head! I shall now gleefully avoid the question of how, being headless, he could have seen it in the first place and proceed.

As an epilogue to this tale, I shall offer to the reader an attempt at explanation for this disturbing situation. Someone in that period of time, apparently desperate for some rationality, offered forth the following conjecture. It seems that at some time in the earlier days of the area, there had been a simple giant, who, finding himself unable to get along in society, had retreated into the forest. He was never heard from again. This poor being was possessed of the body of a giant man, but had a head pitifully small in proportion. This, it was explained, in addition to a massive neck of at least eighteen inches, might have given him, at first glance, a headless appearance. Perhaps, then, it was merely this simple child of the forest that people kept seeing. Being lonely, it would be only natural for him to watch the travelers as they passed through his valley. This explanation is almost as strange as the tale itself and seems to be the work of a desperate mind. The reader is left to evaluate this chronicle for himself.

With the coming of the war between the States, concern for the Headless Horseman of Foxfire Hollow was apparently forgotten. The banks of the Tallahatchie, however, are still quite wild in places, and Foxfire Hollow, although no one alive today knows its location, is probably still there. Perhaps, then, the foxfire still bounces across the leafy carpet of the forest on stormy nights, and it is not hard to imagine that the old Headless Horseman of Foxfire Hollow still gallops madly after it.

PART II

XIZAMBI FRICTION—BOW MUSIC OF
THE SHANGANA—TSONGA*

Thomas Johnston

The Shangana-Tsongá of Southern Africa are aware from their historical legends (*ntumbulukú wava khale*) that until the second half of the last century that homeland was exclusively within the borders of what is now called Portugese East Africa. Many of those now outside that border can cite the district of the origin of their ancestors — Magude, Canicado, Chibute, Limpopo. Then, marauding Zulu under Shaka, Zwagendaba, and Soshangane (the latter gave his name to the Tsonga) caused Tsonga migration over the Lembobo hills into the Northern Transvaal, where a large group now live to the north of the Pedi tribe and to the south of the Venda tribe. A frontier delimitation at Ingwavuma in the south-east placed other members of the tribe within

*This paper is the second part of an article dealing with Tsonga Music. For Part I, see VIII, 4, pp. 215-20.

Natal's northern border, so that the present distribution is as follows:

Portuguese East Africa	1,200,000(approx.)
Transvaal	480,953
Natal and Orange Free State	<u>25,274</u>
Total	1,706,217

To assist the reader in pronouncing Tsonga words used here, we give the following guide:

x	as <i>sh</i> in shut
g	as <i>g</i> in get
c	as <i>ch</i> in church
y	as <i>y</i> in yes
sw	as <i>sw</i> but slightly whistled
h	always an independent aspirate, and never as in the English combinations <i>th</i> , <i>sh</i> , or <i>ch</i> .

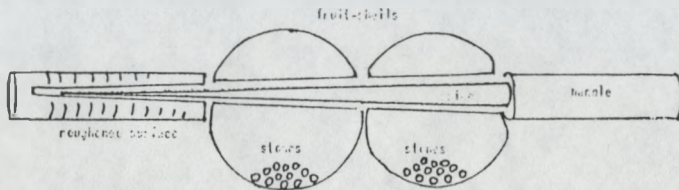
Instrumental Music

Tsonga drums, antelope horns, leg-rattles, and whistles are generally used to accompany ritual dancing within the context of two of the three religious institutions: *Khanba* (puberty school) and *mancanane* (doctors' ceremonies). *Ngoma* (circumcision school) is secret and therefore avoids the use of instruments. Use may occur, however, within the context of three secular musical institutions: mine dances, beer-drinks, and *xigubu* (boys' drumming school). Two other forms of musical activity, those of work songs and children's songs, rarely employ instruments.

Solo instrumental playing carries no institutional taboos and may be performed at any time. Boys play the *mbira* (hand-piano), girls and women play the *xipendana* (small mouth-resonated bow with thick centre-piece and divided string, plucked with a safety-pin), men play the *xitiringo* (three-hole transverse flute), the *moangala* (mouth-resonated cane bow, nylon-strung and finger-plucked), the *mohambi* (a 10-slat xylophone obtained from the Chopi), the *xitende* (large calabash-resonated bow with divided string,

stick-struck), and the *xizambi* (Friction bow). Little has been written of the *xizambi*, yet it is the bow at which the Tsonga, of all the Bantu tribes, excel the most. We shall therefore examine sixteen performances, involving either *xizambi*-accompanied solo song, *xizambi*-accompanied chorus, non-vocal *xizambi* duets, or voice/*xizambi* alternation.

The Tsonga *xizambi* is a 14 to 19" box activated not by plucking or striking but by rubbing its ribbed arc (*mphonwani* – cut from the *mphata* tree, *Brachylaena discolor* DC.) with a 14" rattlestick (*fahlwana*). The latter is of particularly interesting construction, as shown in the diagram.



Cross-section of the rattlestick.

The fruit shell rattles shown here are the same as those worn in a cluster on the legs of girl-dancers, and for this reason the rattlestick has sexual connotations. Both $3/8$ " spacing of the arc-ribbing and the $3/8$ " diameter of the rattlestick are critical measurements – if too thick the latter glides rather

than rasps on the former, producing only weak sympathetic vibrations of the string, a $3/8$ " - wide strip of *nala* palm leaf (*Typha capensis*), and in addition to its open tone it may be stopped one to four times by the fingers.

The vibrating *nala* emits the second harmonic, an octave above its inaudible fundamental. This second harmonic continually, even when its frequency-level is raised 200-500 cents by finger stopping. The buccal cavity, although it cannot control the continually-sounding second harmonic, adds penetrating 3rd, 4th, 5th, 6th, or 7th harmonics above and simultaneously with it, divisions in the accompanying diagram indicating by approximately how many cents finger-stopping can increase the frequency-level of a given harmonic.

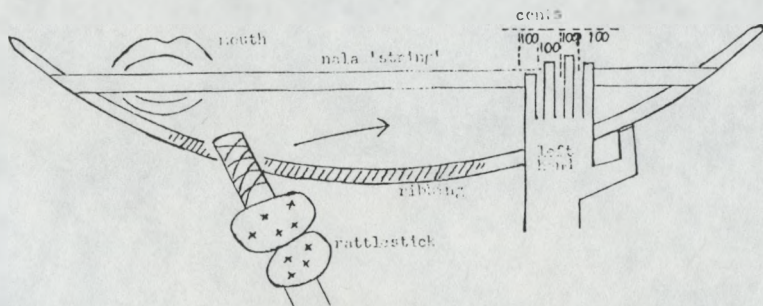
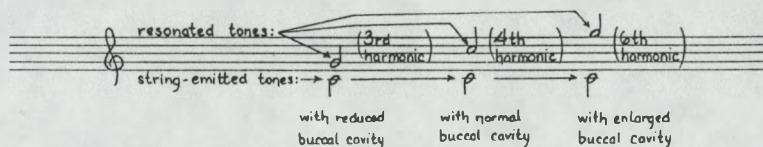


Diagram showing the didjirru being played: front view.

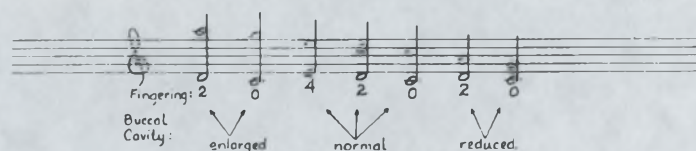
Bow tension is dictated by two factors: if the *nala* is too taut it will snap; if too slack its harmonics will be false. Thus various limitations—*nala* fragility, finger-reach, etc.—all combine to quasi-standardize *xizambi* pitch, and a correctly-adjusted instrument generally emits the fourth harmonic (two octaves above the inaudible fundamental and one octave above the audible second harmonic) at a frequency-level of between 400 and 550.

Certain players re-adjust the bow tension slightly for particular tunes, and others change to a smaller or larger *xizambi*. This does not constitute mere register selection, for the altered string-length/buccal cavity ratio favours some intervals at the expense of others: that is, to achieve an interval of a just 3rd at the top one may intentionally sacrifice an interval of a just 4th at the bottom.

The commonly-used harmonic combinations are given here. Only the 'open' position (non-fingered) is shown, and it could be realized that by the use of fingering each combination can be raised from one to four semitones.



Appropriate fingering can produce the commonly-used tone-row given here, and it will also be seen that by a lateral hand-shift the DE fingering 4-2 can produce E and F.



Commonly-used tone-row

Xizambi performers are generally taught to manufacture and play the instrument between the periods when they have ceased to tend goats and not yet commenced to look after cattle. They learn by the use of rhythmic nonsense syllables such as *hlawa-hlawa*, from which the rattlestick (*fahlwana*) derives its name. Typical learning-rhythms are as shown.

Typical
xizambi
learning-
rhythms

The image shows four lines of musical notation with lyrics. Each line consists of a melody line with notes and a corresponding line of lyrics. The notes are mostly quarter notes with accents. The lyrics are: 1) cha-ka-cha-ka-cha-ka-cha-ka; 2) hla-wa hla-wa hla-wa hla-wa; 3) cha-cha-ka cha-ka cha-cha-ka cha-ka; 4) hla-wa-wa-hla-wa wa hla-wa wa hla-wa wa.

A *xizambi* player is often the musician/composer connected with a chief's 'inner circle', and he provides music to entertain distinguished visitors. On the other hand, but less frequently, he may be a wandering minstrel (*xilombe*²) who makes his way from village to village, dancing, singing, and playing in return for food, drink, and shelter. Less frequently still, he may be a recluse (*nwarimatsi*³). Literally, this term means 'child-of-the-left-handed-one', but it may refer to *social* attitudes towards left- and right-hand functions. There is a Tsonga saying which runs thus:

Ku senga homu hi rimatsi

To milk a cow on the left side (wrongly)

This saying partly explains why the Tsonga allude to the left hand as 'the hand of the *nfene*' (monkey), and why a left-handed child is socially ostracized. The Tsonga use the right hand for offering food because the left hand is reserved for toilet needs, therefore application of the term *nwarimatsi* to certain recluse (but often exceptionally talented) *xizambi* players suggests that the latter are regarded as being beyond the societal fringe.

In Transcription 1, the *xizambi* part employs the *tone-row* we have described, and it was played by Wilson Zulu of Samarie (a headman's aide) while accompanying a group of male singers performing the song *Ximanjemanje*.

Transcription 1. Ximanjemanje

● = 140

Transposition: maj. 3rd up

The musical score is written on three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 2/8 time signature. It begins with a call phrase: [Call] Xi - ma - nje - ma - nje. The middle staff is a vocal line in treble clef with a 2/8 time signature, starting with a response phrase: [Response] Xa - le ntsu - nge - ni ma - ra ha - yi ahi ku sa sek'. The bottom staff is the *xizambi* accompaniment, written in treble clef with a 2/8 time signature, consisting of a rhythmic pattern of eighth and sixteenth notes.

Ximanjemanje consists of an overlapping call and response, the twenty-quaver length being derived in part from the number of syllables contained in the text, and the irregular quaver-grouping being derived in part from speech stress, as follows:

Xi[˘]ma[˘]nje[˘]ma[˘]nje xā[˘]le ntsun[˘]ge[˘]ni ma[˘]ra ha[˘]yi a[˘]hi ku sa[˘]seka

The bow accompaniment is of interest in that occasionally either its upper *or* lower tones may represent the melody, and that it may move in “contrary motion” to the melody, due to the player’s avoidance of weakly-audible lower harmonics.

Transcription 2 illustrates one of the uses of *xizambi* music, for the title of this piece – *Yimbelela hosi rihuvahuva* – means ‘sing to the chief with praises’.

Transcription 2. *Yimbelela hosi rihuvahuva*

$\text{♩} = 162$

Transposition: maj. 3rd up

Clap

INTRO.

Xizambi

24 $\text{♩} = 162$ Solo: ho - si ri hu - va - hu - va

24 Chorus: Yi - mbe - le - la ho - si ri - hu - va - hu - va Yi mbe - le - la hos'

24 Clap.

24 Xizambi.

As an introduction to the above performance. Wilson Zulu used its concluding phrase. Note the interesting cross-rhythm set up by the clap.

Transcription 3 shows Wilson Zulu alternately singing and playing *Javurisa*. As many players do while singing, he accompanies himself with the rattle-stick alone; and in addition to the sound of the voice, the seeds, and the rasp, one also hears the continuously-sounding unresonated second harmonic C, produced by the open *nala* 'string'.

Transcription 3. *Javurisa*

♩ = 99

Transposition: maj. 3rd up

Ahi ngo - ma ma j'ha Ja vu ri sa n'we-na mha an a ma

(rattle)

ye - ye ye n'wana mha - ne ahi ngo - ma fa - mb'ya te - ka

(xizambi)

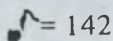
xi - me - si - san'

etc.


Wilson Zulu employed the DE fingering 4-2 for the E's and F's of *Javurisa* (shifting his hand laterally), and his B is, of course, the third harmonic of his E. Note that the vocal melody is often instrumentally represented *a 4th distant*.

John Chauke of Sibasa played the next piece (Transcription 4) at Messina mine compound, and for his opening statement of the tune he struck rather than rubbed his bow, producing a novel staccato effect. After some instrumental embellishment he sang it *a 4th distant*, the while accompanying himself with the rattle alone.

Transcription 4. He Mashangana

 = 142

Transposition: tone down



(xizambi)
bow struck
(not rubbed)

He Ma sha-nga - na ndza fa-mba a ma-ma humm

He Ma sha-nga - na swa hamba ma-la ma-ma swa he-mba (D.S. al.)

FINE

Chauke concludes *He Mashangana* with further instrumental development of the tune, and the resulting impression is one of perfect form and musical unity.

Transcription 5 was played in duet by Joel Mashava and Njaranjara (village elders) at Mhinga's location, and the point to be noted is that the bows were deliberately tuned a 5th apart (see lower tones of second bow – the F represents its open tone). Disparate but interlocking pairs of bow tones thus yield four-part polyphony which, together with the cross-rhythms involved, serve as an excellent example of Tsonga instrumental music.

Transcription 5. Mfunu wa makuwa

$\text{♩} = 280$

Transposition: tone down

Our next piece, Transcription 6, is by the same duettists, and note that the second bow enters across the penultimate dotted crotchet of the first bow, each performer's contribution lasting sixteen dotted crotchets but being staggered by five quavers.

Transcription 6. Nsati wa rilaveta

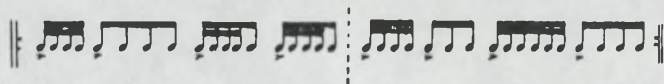
♩ = 100

Transposition: tone down

The musical score is arranged in two systems of three staves each. The first system consists of a treble clef staff with a 3/4 time signature and a key signature of one flat (B-flat), followed by a grand staff (treble and bass clefs). The second system is identical in notation but lacks a time signature. The music is characterized by a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. The melody features a sequence of eighth notes, with a '1st hand' annotation above the first measure and a '2nd hand' annotation above the final measure of the first system. The piece concludes with a double bar line.

Concerning the whereabouts of the 'melody' in Transcription 6, subsequent investigation revealed that the *second* performer's contribution is the true, traditional tune of *Nsati wa rilaveta*.

Transcription 7 is our final and most complex of *xizambi* duet-playing. The second performer enters on the first performer's fourth quaver, and every four repetitions of the first performer's 30-quaver cycle (every five repetitions of the second performer's 24-quaver phrase) will find the juxtaposed phrases back in this position, rather like the cyclic phasing encountered in Indian drumming. Prior to performance of this particular duet, the players consulted each other and tapped out the following rhythmic pattern:



This pattern consists of two sections which, because of their mixed duplet/triplet groupings, can each be viewed as either *six crotchets* in length, or *four dotted crotchets* in length. Note the irregular accentuation and the intriguing rhythmic asymmetry of these two equal-lengthed sections – the whole 24-quaver pattern constitutes the subjective or lipheuenti rhythm of the two *xizambi*, contributions *combined*.⁴

Transcription 7. Xingomungomu

= 240

Transposition: tone down

Examination of the foregoing three *xizambi* duets suggests that, apart from their amusing (to the Tsonga) chance consonance and dissonance, and their occasional use to create 'inherent' rhythms, the salient point of such music is its challenge to an African musician's *time-sense virtuosity*.

Transcriptions 8-16 were performed by Johannes Mathye of Mangove (described by villagers as a *nwarimatsi*), and, like most of the previous transcriptions, they are of well-known Tsonga traditional songs. Mathye first sang (totally unaccompanied) and then played each tune; but we have scored his paired versions *superimposed* in order to reveal why, although Mathye is capable of instrumentally

reproducing the *exact* melody and rhythm of each vocal performance, he did *not* always do so.

Transcription 8. Hlambanyo dadiwetu

$\text{♩} = 175$ (voice)

Transposition (voice): dim. 5th up

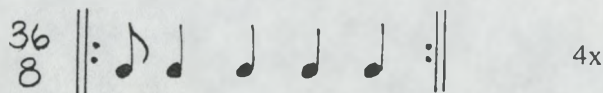
$\text{♩} = 200$ (bow)

Transposition (bow): maj. 3rd up

The musical score is arranged in three systems. The first system shows two staves: the upper staff is labeled 'vokas' and the lower staff is labeled 'xizambi'. A bracket between them is annotated with '(Not performed together)'. The melody in the 'vokas' staff begins with the lyrics 'Ahi ngo-zi'. The second system features a piano accompaniment with two staves in 3/8 time. The vocal line above the piano has the lyrics 'hla-mba-yo-o n'hla Ma-ge-zi - i ahi ngo-zi n'wa na mba-ne'. The piano accompaniment consists of a steady eighth-note pattern. The third system continues the vocal line with the lyrics 'ahi ngo-zi hla-mba-nyo da di-we - tu nku-lu mhan' ngo-zi' and the piano accompaniment.

Mathye can, by extending his little finger or by laterally shifting his hand, play an F (he does so in four of the pieces given here), but vocal F becomes an instrumental E *in order to conform to the general outline of a pre-determined descending pentatonic tone-row* – GEDCA. By repeating variants of this tone-row *throughout each song*, Mathye's *xizambi*-playing unfailingly conveys its melodic *essence* if not always its rhythm. The descending vocal interval GD (see the second 'ngozi') may be represented by the ascending instrumental interval CA because the latter are 'harmonic equivalents'⁵ of the former, and the apparent contrary motion is occasioned by Mathye's preference for the powerful sixth harmonic A over the weakly-audible third harmonic A.

Transcription 9 shows how Mathye first sings *Se landze mafahlawa* to a straight crotchet rhythm (the song contains nineteen crotchets), and then plays it in the following manner:



This highly interesting rhythm is also used by the neighbouring Venda in the *muulu* music of their *vlusha* initiation ceremony.

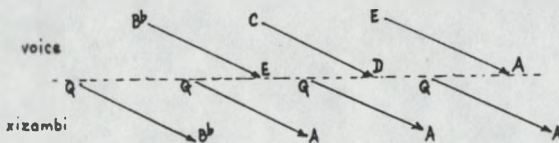
Transcription 9. Se landze mafahlwa

♩ = 145 (voice) Transposition (voice): maj. 3rd up

♩ = 133 (Bow) Transposition (box): maj. 3rd up.

The musical score consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line is in 3/8 time and features a melodic line with lyrics: "E - yo hayi ye - ye - ye - e hayi ye - ye se". The piano accompaniment is in 3/6 time and provides a harmonic accompaniment. The second system continues the vocal line with lyrics: "la-ndze ma-fa-hla-wa" and the piano accompaniment with lyrics: "se la-ndze ha-me-la-me". The piano accompaniment features a prominent descending melodic line in the right hand.



In Transcription 9 Mathye's *xizambi*-playing again exhibits repetition of one tone-row, but note how its 'pathogenic' descent is *out of phase* with the 'pathogenic' descent of the melody it represents, as follows:

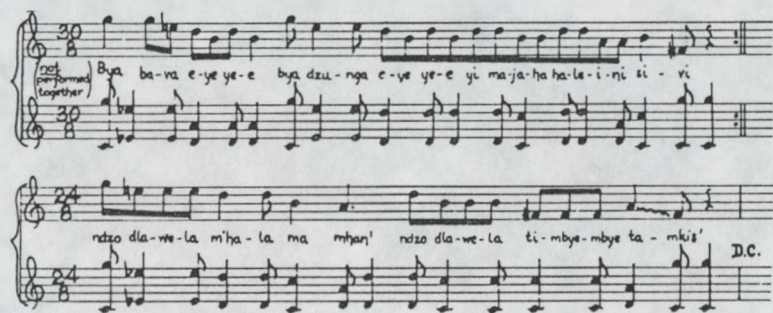


The Tsonga, then, in addition to utilizing staggered drum rhythms in their *mancomane* music (heard by the present writer), also utilize staggered melodic descent in their *xizambi* music, though it must be remembered that the 4th, the 5th, the 8ve, and the unison all hold the same *meaning* to Tsonga musicians, because of their relationship through 'harmonic equivalence', and that 'contrary motion' in African music may therefore represent a musical concept *different* to that found in other cultural contexts.

Note in Transcription 10, Mathye's continued use of an instrumental tone-row containing C, although no C is to be found in the song being interpreted.

Transcription 10. Bya bava.

 = 278 (voice) Transposition (voice): semitone down
 = 285 (bow) Transposition (bow): maj. 3rd up



30 *not performed together* Bya ba-va e-ye ye-e bya dzu-nga e-ye ye-e yi ma-ja-ha-ha-le-i-ni si - vi

30 ndzo dla-we-la mi-ha - la ma mhan' ndzo dla-we-la ti - mbye-mbye ta - mkis' D.C.

In Transcription 10, Mathye's representation of the descending interval BF by an ascending interval CG intrigues the ear but retains the *essence* of the interval concerned.

While, in Transcription 11, the vocal version is divisible into four 8-crotchet melodic descents commencing with the first high E, the *xizambi* version is divisible into four 8-crotchet melodic descents commencing with the first high G, resulting in another example of *staggered melodic descents*.

Transcription 11. Ahi si tisiwa ka ndaba.

♩ = 180 (voice)

Transposition (Voice): maj. 3rd up

♩ = 208 (bow)

Transposition (Bow): maj. 3rd up

not performed together


Ahi si ti-si-wa-ka nda-ba hi va ka Zi-tya-a-a wa

he ndzi san' yem' kho-mi ya ri-la he n'wa-na ma-na-na va ta dlay'


Note that all vocal rests in Transcription 11 are instrumentally represented by repetitions of the previous *xizambi* tone — a device which resembles the use of what Gerhard Kubik calls 'fill-in notes' in the *amadinda* and *akadinda* xylophone music of Uganda.

In Transcription 12, as in Transcription 11, vocal quavers 'unite' to become instrumental crotchets, and the staggering of melodic descents occurs.

Transcription 12. Xidavula mananga.

 = 145 (voice)

Transposition (voice): maj. 3rd up

 = 138 (bow)

Transposition (bow): maj. 3rd up



Xi - da - vu - la ma - na - nga ni - nga to - pfa - vha tu - ngu - we lo - ri ya Ma - ra.

- dji xi - da - vu - la ma - na - nga ni - nga to - pfa - vha tu - ngu
(xizambi)

yo - ni - sa - ni ni - wa - na - nga xi - da - vu - la ma - na - nga 'nga to - pfa - vha tu - ngu.

- we - e lo - ri ya Ma - ra - dji xi - da - vu - la ma -

Summarizing our findings up to this point, it can be stated that, in their instrumental adaptations of traditional songs, *xizambi* players often

- (a) raise melodic tones by one octave, in order to avoid weakly-audible lower harmonics,
- (b) use, as an introduction, a song's concluding phrase (this is due to African cyclic form),
- (c) represent a vocal melody instrumentally, at a distance of a 4th,
- (d) represent a vocal melody instrumentally, by one of two simultaneously-sounded *xizambi* tones,
- (e) represent a vocal instrumentally, by repeating the previous *xizambi* tone (this is due to the continued motion of the rattlestick).


A particularly gifted *xizambi* player may often

- (a) interpret *different* songs by using the *same* descending instrumental tone-row, suitably manipulating it through tone-lengthening or shortening, tone-repetition or omission, and octave-transfer,
- (b) represent a song's major 3rd, E, by an instrumental minor 3rd, E (in much the way that Axande harp players alter their EDCAG string tuning to EDBAG for certain tunes),
- (c) arrange an instrumental adaptation so that its melodic descents 'oppose' those of the original,
- (d) arrange an instrumental adaptation so that its rhythm differs from that of the original.


In Transcription 13, Mathye apparently commenced his instrumental adaptation of *Ntengu*, *Ntengula n'wanaga* by

playing the song's concluding phrase, but subsequent investigation showed that he had commenced his vocal version at the song's centre.

Transcription 13. Ntengu, Ntengula n'wananga.

 = 266 (voice)

Transposition (voice): 4th up

 = 278 (bow)

Transposition (bow): maj. 3rd up



Ahi ye-ni Ma-nbe-ngu - la te-ka ta wa-na u fu-re-nge-ta hi m - bi - ta

a - hi fa - mbi Ma - nbe - gul' Nte - ngu Nte - ngu - la ni - wa - na - nga

not performed together
(izambi)

Ahi ye-ni Ma-nbe-ngu - la te-ka ta wa-na u fu-re-nge-ta hi m - bi - ta

a - hi fa - mbi Ma - nbe - gul' Nte - ngu Nte - ngu - la ni - wa - na - nga

Mathye's vocal version of *Ntengu*, *Ntengula n'wananga* occupies twenty-six crotchets, but his instrumental version occupies twenty-four crotchets, and the discrepancy may be explained in part by the fact that Mathye, not only in this song, but in the following song also (*Ngelengele*), often reduces a vocal minim to only three quavers in the instrumental version. *Xizambi* melody is characteristically motional rather than static, and the player is therefore inclined to abbreviate unduly long tones within a traditional song.

To point out that, in Transcription 14, the song *Ngelengele* proceeds through a cycle of 5ths (D minor, G major, and C major), would be to assume the presence of European musical concepts where there are none,⁶ but it does serve to emphasize the song's unusually interesting and complex melody. Note the use of reiterated vocal tones to convey a feeling of 'action' in setting the onomatopoeic word *ngelengele* – this is common Tsonga musical practice.

Transcription 14. *Ngelengele*

♩ = 136 (voice)

Transposition (voice): 5th up

♩ = 132 (bow)

Transposition (bow): maj. 3rd up

(not performed together) Xi - hla - mbye-twa - na xa ma-na - na


hi - yo ha xi - lo nge-le - nge-le - nge-le nge-le - nge-le - nge-le

hi - yo - o yo xi -


Transcription 14 features hemiola in that it alternated four *dotted* crotchets with their metric equivalent of six *undotted* crotchets, but while Mathye's instrumental version interprets the song's *melody*, it ignores its *rhythm* – the instrumental version containing forty quavers to the vocal version's forty-eight.

In Transcription 15, the instrumental version contains eight-plus-twelve crotchets in contrast to the vocal version's twenty-four. The versions overlap and their repeat signs are staggered, showing that Mathye did not intend *rhythmic* concurrence. A loose *melodic* concurrence was intended (much expansion and contraction of the original melody having taken place⁷), and we have shown this concurrence by appropriate positioning and spacing of the instrumental under the vocal tones they represent.

Transcription 15. Bana Noti.

 = 279 (voice)

Transposition (voice): nil

 = 244 (bow)

Transposition (box): maj. 3rd up

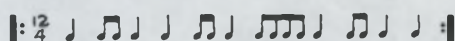
Ya ni'wana wa ni'a-nga ba-na no-ti ye ni'a-nga ya ni'wana wa ni'a-nga
(not performed together)

ba-na no-ti - i - i he ye - nta bye-la ma ni ho ha-yi ha-yi - i

Ya ni'wana wa ni'a-nga ba-na no-ti ye ni'a-nga ya ni'wana wa ni'a-nga

ba-na no-ti - i - i he ye - nta bye-la ma ni ho ha-yi ha-yi - i

In Transcription 16, although the vocal and instrumental versions each occupy a cycle of twelve crotchets,² the latter observes a distinctive rhythm of its own, as shown.



Distinctive rhythm of the instrumental version (Tr. 16). This rhythm has nothing in common with that of the vocal version, and it is through his *melodic* line that Mathye, in the *xizambi* adaptation of *Mina ndzi vona maxangu*, has managed to convey the song's essence — the C-to-F plus D-to-E structure of his vocal version is represented by the C-to-F plus D-to-E^b structure of his instrumental version.

Transcription 16. *Mina ndzi vona maxangu*.

 = 145 (voice) Transposition (voice): maj. 3rd up

 = 142 (bow) Transposition (bow): maj. 3rd up

Mathye's representation of two *descending* phrases terminating on low F and low E respectively, by two ascending phrases terminating on high F and high E^b respectively, warrants some comment. Mathye may be aware of this 'contrary motion', for he regards high vocal tones as 'small' (*xitsanana*) and low vocal tones as 'big' (*nkulukumba*), and in order to produce high F on his *xizambi* he must lay all his fingers along the *nala* 'string' and make it 'small'. At the same time we must concede that Mathye's instrumental use of high F is due mainly to the unavailability of low F, and that, to a Tsonga, the *meaning* of tones an octave apart is the same.

Conclusion

Many of the distinctive features of *xizambi* music have been shown to be characteristically African, deriving from the need to be clearly audible outdoors, from the use of cyclic form, from the use of 'harmonic equivalents', and from the use of rhythmic mutation. Certain other features, such as the use of 'minor' to represent 'major', of serial technique, and of expansion/ contraction, seem to be the prerogative of musical experts within the tribe.

What is certain, however, is that *xizambi* music (and Tsonga music in general) is an amalgam resulting from historical factors. Studies of the Tsonga made half a century ago⁸ mention the *xitende* bow but not the *xizambi* bow, and it is possible that, like the *xindau* rhythm of Tsonga exorcism, this instrument came from the Ndau in the east.

The fact that the *xidzimba* rhythm of exorcism, certain of the *khomba* texts, and the four-handed drum came from the north and that the *mandlhozi* rhythm of exorcism, the *xizotho* rhythm of the puberty school, the *Mayiyayiwane* song of the circumcision school, and certain of the *mbira* hand-pianos came from the south suggests that musical acculturation has occurred and may be a permanent force within African music. In the case of the Tsonga, processes

of musical change have accelerated within the past one hundred years, and this can be traced both to new inter-tribal contacts caused by migration, and to new ecological factors such as the non-availability (for drum- and instrument-making) of timber and hide- and horn-yielding game.

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FOOTNOTES

¹ Hereafter referred to as the Tsonga, but culturally and linguistically distinct from the Tonga [sic] of Zambia, Rhodesia, and the Inhambanc AREA'

² A 'chilomba' dance was witnessed as long ago as 1670, by Dapper while visiting Loanga (Congo).

³ The name Nyakamosho (from the word *bumosho*, meaning 'left side') is borne by one member of Bagyendanwa's *sheegu* orchestra in Uganda.

⁴ The 'inherent' rhythms of Tsonga *xizambi* duettists, while constituting a means of arriving at a given rhythmic *pattern*, do not constitute a means of arriving at a given *melodic* pattern, as do the 'inherent' rhythms of Kiganda xylophone music.

⁵ See Blacking, John, *Venda Children's Songs*, Witwatersrand University Press, Johannesburg, 1967, p. 168.

⁶ *Ngelengele* is mentioned in studies made by Junod, half a century ago. The term is an onomatopoeic construction representing the sound of a well-baked, true-ringing pot rolling along the ground. Although the song appears to refer to "mother's clay pot," it obliquely refers to a sturdy infant who has survived childbirth. Had the child been stillborn, it would have been interred in a broken clay pot.

⁷ Of music in Uganda it has been written that "the impression of stretched/ compressed sections to make up *amadinda* and *akadinda* patterns is certainly relativistic and emerges from *comparison*. The sections of the themes appear stretched/compressed *against* each other." Kubik, Gerhard, *African Music*, "Composition Techniques in Kiganda Xylophone Music," IV, 3(1969), p. 57.

⁸ Junod, Henri, *Life of a South African Tribe*. University Books, New York, reprinted 1962, Vol. II, p. 278.

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