

SHANGANA-TSONGA DRUM AND BOW RHYTHMS

by

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There are exactly four types of Tsonga drum, and four types of bow, and the prevalence of their sounds in Tsongaland outweighs that of any other musical instrument. The former are played mostly by women, the latter mostly by men, and the social role of each instrument is in sharp contrast to that of the other.

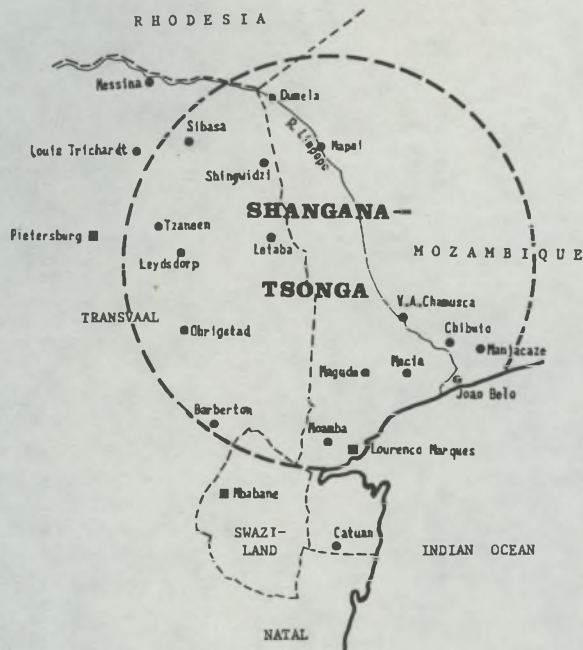


Fig. 1

Tsonga drum rhythms (*ncino*) accompany group singing and dancing within the context of four social institutions — the drumming school, puberty school, beer-drink and exorcism; they are but one important constituent of a total group performance. Bow rhythms, on the other hand, belong to the Tsonga musical category *xichaya*, solo instrument-playing; they are the primary and sometimes the only constituent of a solo performance played any time and anywhere, unrelated to institutionalised group activities. These contrasting social roles are reflected in the kind of rhythms considered by the Tsonga to be suitable (*fankela*) for each of these two classes of musical instrument.

DRUM RHYTHMS

The *xigubu*, *ndzumba*, *ngoma* and *ncomane* drums are played within the context respectively of the drumming school, puberty school, beer-drink and exorcism. To each of these

institutions belongs a discrete body of vocal music, the accompanying rhythms of which acquire distinctiveness of timbre by being consistently played upon a drum which correctly 'speaks' the essential messages of the institution in question.

The drum rhythms and messages are intimately related to the dance steps and varying routines of from two to five dances, directed by from one to five officiants as shown below:

| DANCE | DRUM | OFFICIANT |
|--|--|---|
| <i>xicbayabaya</i> <i>xilala</i> <i>rhambela pbikezano</i> <i>mubongolo</i> | Venda <i>ngoma</i> , (v. large bowl-shaped) in sets of 3, for beer-drinks OR <i>xigubu</i> (double membrane, on cylindrical metal body), 2 or more | <i>mufambisi</i> , dance leader <i>kepe-ngoma</i> , dance leader for <i>mubongolo</i> |
| <i>mandblozi</i> <i>xidzimba</i> <i>xiNdau</i> | <i>ncomane</i> (tambourines) in sets of 4 for exorcism | <i>dzwavi</i> , 'exorcist' <i>thwasani</i> , 'medium' <i>bangoma</i> , special drummer |
| <i>ku kbana</i> <i>nanayila</i> <i>managa</i> <i>ku tbaga</i> <i>ku rbwala tingoma</i> | <i>ndzumba</i> (tall, conical to goblet shape, single membrane) in sets of 2 for <i>kbomba</i> puberty school | <i>nkulukumba</i> , supervisor <i>bangoma</i> , processional drum-carrier <i>mufambisi</i> , dance leader <i>ndzabi</i> , 'schoolmother' |
| <i>ku wamikapa</i> <i>xifase</i> | <i>xigubu</i> in sets of 2 for drumming school | <i>muqambbi</i> , instructor |
| <i>mayiwayiwane</i> <i>ku nanga</i> | circumcision school, NO DRUMS | <i>n'anga</i> , doctor <i>madhlala</i> , 'shepherds' |

THE XIGUBU DRUMMING SCHOOL

Xigubu is a year-round drumming school that takes its name from the double-membraned drums used for instruction, but more than this it is the name applied to a specific body of musical formulae performed within the context of the school. *Xigubu* sessions are organized in each village by a *muqambbi* (composer or music instructor) appointed by and often related by blood to the Chief or Headman, and occupy every afternoon until sunset over a period of about one month. They re-occur intermittently through the year and are mainly attended by boys of pre-circumcision school age (girls are mainly too busy with household duties), who live at home during the session and turn up daily in the area outside the drum storage hut. The following activities are featured:

- (i) drum manufacture;
- (ii) drum instruction;
- (iii) the learning of didactic ideophones;
- (iv) the learning of drum-and-voice conversations (*ku vulavurisa xigubu*);
- (v) the learning of a special body of songs;
- (vi) the organisation of a *xifase* competitive dance team which visits other villages.

Manufacturing *xigubu* drums

The present Tsonga *ndzumba*, *ngoma* and *ncomane* drums are heirlooms, rarely renewed, but *xigubu* drums are commonplace, being made in all villages for everyday use. A goatskin is left soaking in water overnight and in the morning is stretched out over one end of a bottomless, cylindrical scrap-metal canister, with stones suspended from the skin edges. That night the skin is temporarily secured, the canister inverted, and the process is repeated with a second skin, after which the skins are looped together with lengths of thong (*ntambu*). *Xigubu* drums are made in all sizes, the shells consisting of emptied jam tins, industrial detergent containers, paraffin drums and oil canisters.

Drum instruction

During the first week, in return for a small payment of beer, each student (*mudyondzi*) receives instruction from the *muqambbi* in drum repair, in drumskin tightening by the application of a firebrand, in the use of drumsticks (*swibangoma*), in hand drumming and in left hand/right stick drumming. The following eight didactic drumming formulae are learned during the second week, in the order given: (See page 62).

Note that the first five of the above formulae are played on the drum at an unvarying pitch-level, while the final three are played at varying pitch-level. One hand may be assigned to a series of beats while the other hand is silently depressed and released to obtain high and low tone respectively, this action tightening and slackening the head. When both hands are in constant use throughout an exercise, high tone is obtained by striking near the drumskin's perimeter, and low tone is obtained by striking near the drumskin's centre. Sticks are used mainly in the teaching of *mancomane* ('exorcism') drum rhythms, though the special *mancomane* drums are not available within the context of the *xigubu* school.

The wide variety of onomatopoeic syllables used is an indication of the discrete tones emitted by individual drums — boys will rummage through the *xigubu* storage hut until they find a drum which is appropriate for the formula to be learned next. In one instance of the use of didactic drumming formulae among the Lala of Zambia, Jones reported that "the drum insists on saying *pa-ku*, i.e. high-low. He had to go to find a little drum with a thin drumskin to get the right sounds . . ." ¹

Note that the number of syllables in Formulae 1, 3, 4, 5, 6 and 8 above is not equalled by that of the accompanying drum tones. A similar instance in Lala formula usage was commented upon thus: ". . . it is rather strange that in this case his nonsense syllables only cover four out of six quavers, but that is how it is." ²

Drum and voice conversations (*ku vulavurisa xigubu*)

A particularly interesting feature of *xigubu* music is the use of call-and-response form between voice and drum (this occurs also in *khomba* puberty school). There are four known examples of these *xigubu* drum conversations; two of them are very long. One of the two short ones is given below. They are learned during the second week of the school.

The image contains two systems of musical notation. The first system has a vocal line with lyrics "He-ll he-ll-ya dluw' i-" and a drum line below it. Above the drum line is a time signature "352". The second system has a vocal line with lyrics "sa-ni lo nga vu-la so-na a ku dlu-wa-ni- i n'wi-na" and a drum line below it. Above the drum line is a time signature "24". An arrow points to the drum line in the first system.

Fig. 3. *Heli beliya dluw' imani lo nga vula sona a ku dluwani i n'wina*
(They say the jumping is all finished, you), trans. ma 3rd down, cycle 24 crotchets.

1. Jones, A. M., *The Icila Dance Old Style*, Longmans Ltd., Cape Town, for the African Music Society, Roodepoort, 1952, p. 19.

2. *Ibid.*, p. 21.

1. $\text{♩} = 92$
 hiya ko-na ga-ndla-ni hiya
 drum

2. $\text{♩} = 139$
 n- dzu-mba ndzun! n- dzu-mba ndzun! n-
 drum

3. $\text{♩} = 130$
 ndle-n- ga ndle-ndle ndle-ndle n- ga
 drum

4. $\text{♩} = 208$
 ntila- ntila ngu ntilu- n-tilu-ntlu-n! ntila
 drum

5. $\text{♩} = 260$
 vu-ngi-ndzi- ngi-ndzi vu-ngi-ndzi- ngi-ndzi
 drum

6. $\text{♩} = 123$
 nti-ga nti-ga ndu-ndu- ndun' i yo zvi
 drum

7. $\text{♩} = 122$
 nti-ganti-ga ndi-ndi-nga i lo-ga
 drum

8. $\text{♩} = 240$
 ndla-nga- ndla-nga- ndla-nga- ndla-nga-
 ndza ndza ndza ndza
 voice
 drum

Flat fingers used near centre of drum; heel of palm used for accents near edge

Fig. 2 Didactic drumming formulae: 1. *Hiya kona gandlani* (we are getting there, at the cramped place), transposed mi 3rd down. 2. *Ndzumba-ndzun'* (the big drum), 5th up. 3. *Ndle-nga ndle-ndle* (drum tones), 4th up. 4. *Ntila-ntla-ngu ntilu-ntlu-ntlu-n!* (drum tones), mi 3rd up. 5. *Vu-ngi-ndzi-ndzi* (drum tones), mi 2nd up. 6. *Nti-ga-nti-ga ndu-ndu-ndun' i yo zvi* (the darkness), ma 3rd up. 7. *Nti-ga-nti-ga i lo-ga* (just come!), dim 5th up. 8. *Ndla-nga-ndza* (drum tones), ma 2nd up.

Having learned the eight didactic drumming formulae and the four voice-and-drum conversations, the *mudyondzi* graduates as a *mabangoma* — fully-fledged drummer, and is entitled to accompany *xigubu* boys' drumming school songs during performance of the dances known as *ku wamikapa* and *xifase*.

Xigubu songs accompany two dances in which girls often join — *ku wamikapa* and *xifase*. The first is peculiar to the *xigubu* school, around whose drums the dance is centred. A circle of about twenty boys and girls is formed and dancing couples take turns occupying that part of the circle not taken up by the drums. *Xifase* is danced on moonlit evenings when one *xigubu* school sends a team to compete with a neighbouring school, and members of opposing lines of singing, clapping youngsters energetically dance out in turn to brush a chosen partner with the hand, starting a chain of partner-changing. Children are taught the basic *xifase* step by being made to repeat the phrase *swirhendze swi ta pfimbal* (your heels will get sore!) while transferring weight from foot to foot thus:

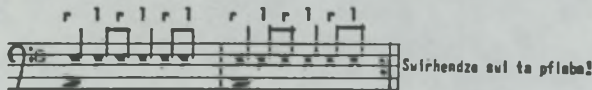


Fig. 4

DRUM RHYTHMS OF OTHER SOCIAL INSTITUTIONS

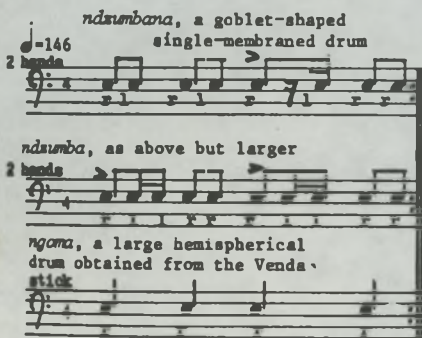


Fig. 5. *Kbomba* drum rhythm 1.

The most common drum rhythms found in the music of the girls' puberty school (*kbomba*) are *nanavila* and *xisoibo*, both of which are variants of this model (Fig. 5):

This rhythm is based upon four crotchets, with the first and third heavily accented.

A quite different drum rhythm, based on four dotted crotchets (Fig. 6) accompanies another large group of *kbomba* songs, perhaps reflecting the musical diffusion known to have occurred in the Northern Transvaal (Junod states that "a characteristic rite has been preserved or borrowed from the Sotho-Pedis, who attach great importance to it. It is called *kbomba* . . ."3, and the

present writer recorded Tsonga initiates singing Venda *vbusha* initiation school songs4).

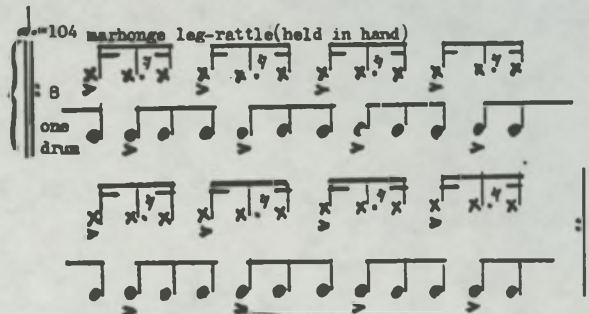


Fig. 6. *Kbomba* drum rhythm 2.

3. Junod, Henri, *The Life of a South African Tribes*, Macmillan & Co., London, 1927, Vol. I, p. 117.

4. Johnston, Thomas F., "The Music of the Shangana-Tsonga", unpublished Ph.D. thesis, University of the Witwatersrand, Johannesburg, 1971, p. 164.

Fig. 2 Didactic drumming formulae: 1. *Hoya koma gandlani* (we are getting there, at the cramped place), transposed mi 3rd down. 2. *Ndzumbana* (the big drum), 5th up. 3. *Ndla-nga ndle-ndle* (drum tones), 4th up. 4. *Ndla-nga ndle-ndle* (drum tones), mi 3rd up. 5. *Vu-nga-ndze-nga-ndzi* (drum tones), mi 2nd up. 6. *Ndiga-ndiga ndu-ndu-ndu* (drum tones), ma 3rd up. 7. *Ndiga-ndiga i lo ga* (just come!), dim 5th up. 8. *Ndla-nga-ndze* (drum tones), ma 2nd up.

With the exception of performances involving *mucbongolo* (the national dance of the Tsonga), the commonest rhythm heard within the context of Tsonga beer-drinks is based upon four crotchets varyingly subdivided in order to complement such dance-steps as the *xicbayachaya* (men's dance), one phase of which is shown below:

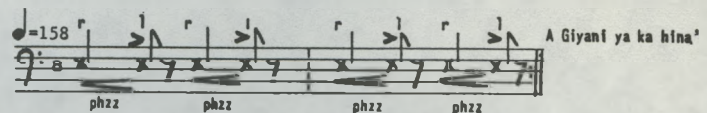


Fig. 7. Beer-drink rhythm.

The beer-drink dance *mucbongolo*, often being based upon three 8-quaver rhythmic phrases grouped as $| : 3 + 3 + 2 : | \times 3$ may be viewed as providing an interesting contrast to the norm.

Fig. 8 *Mucbongolo* song. *I nhlampfi baku mabomu* (The fish twists like this), trans. ma 3rd up, cycle 8 dotted crotchets

Note the use of the quaver-grouping $3 + 3 + 2$, described by Sachs as ubiquitous⁵. Gibling describes it as "Afro-Cuban" in the form of the rumba,⁶ and Jones describes it as "Afro-American" in the form of the samba⁷.

This rhythm in Fig. 8 above provides for baton-pointing at 2-quaver intervals; vocal syllables at $3 + 3 + 2$ -quaver intervals; foot stamping at 4-quaver intervals, and a recurrent overall metrical length of eight dotted crotchets for the whole song and the movement which it suggests.

The drum accompaniment (not indicated here) to the above song would consist of one drum marking the vocal accents with a second marking the points of gesticulation and stamping.

The Tsonga exorcism rhythms are *mandblozi*, *xidzimba* and *xiNdau*; they are used for expelling undesirable Zulu, mild Ndau and bad Ndau spirits, respectively. *Mandblozi* rhythm is based upon four crotchets, *xidzimba* is based upon fast triplets (within a four-crotchet framework), and *xiNdau* is bimetric. Examples of the first two are given below.

5. Sachs, Curt, *The Wellsprings of Music*, Martinus Nijhoff, The Hague, 1962, p. 118.

6. Gibling, R. S., "Notes on the Latin American National Dances", *Newsletter of the African Music Society*, Vol. I, No. 4, June 1951, p. 22.

7. Jones, A. M., *Studies in African Music*, Vol. I, Oxford University Press, London, 1959, p. 114.

Fig. 9. Two exorcism rhythms: 1. *Mandblozi*. 2. *Xidzimba*.

TSONGA DRUM RHYTHMS — SUMMARY

The reader has by now probably identified the core drum-pattern of most Tsonga music as being four unevenly accented crotchets, thus: | : x x x x : | Various rhythmic relationships to this core pattern are shown in Fig. 10.

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CORE PATTERN
 nyanyula rhythm
 xisotho rhythm
 a xigubu drumming-school rhythm
 Beer song
 "
 "
 "
 muchongolo
 "
 pointing
 Exorcism
 mandhlozi
 xidzimba

Detailed description: The figure displays ten musical staves, each representing a different Tsonga rhythm or song. The notation uses a simplified system of notes and rests on a five-line staff. The first staff is labeled 'CORE PATTERN' and shows a sequence of four quarter notes. The second staff, 'nyanyula rhythm', features a sequence of eighth notes and quarter notes, with a bracket labeled 'khomba' indicating a specific rhythmic group. The third staff, 'xisotho rhythm', shows a more complex sequence of eighth and sixteenth notes. The fourth staff, 'a xigubu drumming-school rhythm', consists of a sequence of quarter notes. The fifth staff, 'Beer song', shows a sequence of eighth notes. The sixth, seventh, and eighth staves are marked with double quotes, indicating they are variations or related to the previous one. The ninth staff, 'muchongolo', shows a sequence of quarter notes. The tenth staff, 'Exorcism mandhlozi', features a sequence of eighth notes with a bracket labeled 'pointing' above it. The eleventh staff, 'xidzimba', shows a sequence of eighth notes with a bracket above it.

Fig. 10. The core drum pattern of most Tsonga music.

Drum rhythms which are in contrast to the core pattern are shown in Fig. 11.

Fig. 11 (left) Bimetric pattern in *xiNdau* and *Khomba* music. (right) Dotted crotchet rhythm in *Khomba* and *Xizambi* bow music.

The above example of bow rhythm leads us into the second half of this study.

BOW RHYTHMS

The *xitende* braced gourd-bow is taught to beginners via performance of these exercises (Fig. 12):

Fig. 12 *Xitende* learning rhythms.

Joseph Mageza of Mahonisi performed the following two *xitende* pieces. Note in the first, alternation of 4 + 4 with 3 + 3 + 2, and in the second, alternation of 2 + 3 + 2 + 3 with 3 + 3 + 2 + 2.

1

cel. sw

♩ = 390

bow

vosen

nan

Va-nhu va ko-na va na nse- lo

bow

vosen

nan

tshanga ra ko-na ri lu- ngi-le wa vu-lo- yi

bow

cel. sw

♩ = 280

2

vosen

20

Wha- ya- yi- so- o ka mha- ne Wha-ya- yi- so-o

bee-voice of player

Jo-ni!

bow

20

Fig. 13 Two *Xitende* bow pieces: 1. *Tshanga ra kona ri lungile wa vuloyi* (The people fear the witches) trans. mi 6th up, cycle 16 crotchets.

2. *Wbayayi so-o* (person's name), trans. mi 6th up, cycle 20 quavers.

The *xipendana* mouth-resonated, thick-handed braced bow is smaller than the *xitema* and is plucked with a safety-pin rather than struck with a reed. The two following examples were performed by Sarah Maphophe and Sophie Maswanganji, *xipendana* duettistes of Samarie.

♩ = 152
Plus re-sonation 2 8ves

1

Two *xipendana* bows in unison

girl singers

La- ngu- ta- ni na- lu- zan'

xipendana bow

l'xo be- nba na na- kuv'

2

♩ = 150

girl singers

Xa le ntsu- ngeni na- ra ha- yi ahi ku sa'- ka

Two *xipendana* bows in unison

sa le ntsu- ngeni na- ra ha- yi ahi ku sa'- ka

Fig. 14 Two *Xipendana* pieces: 1. *Langutani Maluzani xobomba na makwavo* (Look at Maluzani, who plays with his juniors), trans. nil, cycle 12 crotchets. 2. *Ximanjemanje* (These modern times), trans. nil, cycle 20 quavers.

The *mqangala* hollow cane-bow is the only Tsonga bow which acts as its own finger-board. The two following pieces were performed by an old man named Risimati Maluleke and his granddaughter (singer), of Madonse.

The image shows two musical staves. The first staff is for a vocal line and a bow line. The vocal line has the lyrics "Hi ye ku lu- ngi- li hi ye ku lu- ngi- li". The bow line has the instruction "Plus resonance 2 8ves up". The tempo is marked as =121. The second staff is also for a vocal line and a bow line. The vocal line has the lyrics "Mi- na ndzi ya kaya ni- a na ndzi ya kaya". The bow line has the instruction "Plus resonance 2 8ves up". The tempo is marked as =137. There is a small note "2 (old san)" near the bow line of the second piece.

Fig. 15 Two *Mqangala* pieces: 1. *Hi ye ku lungili* (It is all right) trans. nil, cycle 6 crotchets. 2. *Mina ndzi ya kaya* (I'm going home), trans. nil, cycle 10 crotchets.

The *xizambi* bow was the subject of an article in the last issue of this Journal (Vol. 4, No. 4, 1970, p. 81).

TSONGA BOW RHYTHMS — SUMMARY

Iambic, trochaic and appoggiatura-style rhythms, including the use of unusual and piquant meters, reflect the fact that frequently a solo artist (a professional, above the level of communal music-makers) is at work, often alone. His musicianship is subtle — Tsonga bows are incapable of achieving the high volume of drumming and are thus less suited for accompanying mass ensemble singing and spirited group dancing (though this is not to imply that they have not at times done so).

Bows are at their best within a 'chamber-music' context, where the subtleties of light fruitshell rattle-stick rhythms, of safety-pin-plus-index-finger rhythms, and of striking-reed-plus-calabash-damping (against the chest) rhythms can be heard and appreciated by a small audience. Bow playing, being relatively, but not totally, free from the integrative and normative pressures of the main social institutions, provides a necessary outlet for individualism and the creative process.

COMMENTARY

The acquiring by children of knowledge of the Tsonga rhythmic system is a gradual process paralleled by social and biological maturity. It is accomplished in stages, culminating in beer-drink and exorcism drumming (for women) and, frequently, musical specialist roles (for men). This is shown in Fig. 16.

| | Women | | Men |
|------------|---|---|--|
| Specialist | <i>Nkulukumba</i> supervises <i>kbomba</i> music | <i>Tbwasani</i> acts as exorcism medium | <i>Dzwavu</i> exorcist organises <i>mancomane</i> music <i>N'anga</i> doctor organises circumcision lodge and music |
| Adult | Men and women perform adults' songs, accompanied by specialised <i>mabangoma</i> women drummers | | Boys play <i>timbila</i> handpiano; many built-in notes; music is physically conceived |
| Adolescent | Girls perform <i>kbomba</i> songs, with limited drumming | | Boys sing didactic songs of circumcision school; no drumming |
| Children | Children learn game-songs from other children, story-songs from old women; No drumming | | Boys perform <i>xigubu</i> songs; didactic drumming |

Fig. 16 Stages in Tsonga musical life.

The context of the ceremonial beer-drink is an ideal one for viewing both drum and bow rhythms in multi-level perspective. Subtle distinctions in rhythm combine with social factors to determine suitability for different musical activities. In the Chief's court and in the reciprocal musical activities between courts can be heard the rhythms of *muchongolo* dancing, of *rhambela pbikezano* adults' competitive team-dancing, of *xifase* drumming school competitive team-dancing, of the wandering minstrel (*xilombe*) playing the *xitende* bow and of the court retainers playing the *xizambi* bow, etc.

Tsonga drum and bow rhythms possess another common denominator in the practice of adapting beer-drink songs for instrumental use. The beer-drink complex of rhythms, by providing the grid for many initiation coming-out songs and instructional drumming formulae, permeates the music of other social institutions, (1) *murhundzu* boys' circumcision school and *kbomba* girls' puberty school, especially the coming-out songs sung at the beer-party with the relatives on the final day, (2) *xigubu* boys' drumming school, and (3) *mandblozi*, *xidzimba* and *xiNdau* exorcism music, particularly when *muchongolo* is danced within an exorcism context.

Not the least interesting of cultural factors influencing Tsonga rhythms is the diffusion of possession cults from the north. Being an immigrant group without long-established roots in the Northern Transvaal, the Tsonga are particularly susceptible to the blandishments of Shona (exorcism dances), Venda (idea of chief's court, *vhusha* songs, large drums), Ndau (*timbila* handpiano layout, xylophones, children's song words), Pedi (circumcision school, puberty school, *dipila* handpiano layout), Tswana and Lovedu musical practices. The Southern Tsonga are likewise in close contact with the Swazi (exorcism song words, *mqangala* bow) and the Chopi (xylophones).

It must not be imagined that this diffusion is in one direction only. Of 'foreign' use of the Tsonga *ncomane* exorcism drum Kirby states the following:⁸

"... the Swazi have copied this method of exorcising evil spirits from the Tsonga . . . I have even obtained a specimen of an actual *mancomane* made and played by a pure Swazi . . . Many Tsonga doctors have a great reputation outside their own country, and it is not surprising to find the *mancomane* used by one of their number who has settled among people of another race."

8. Kirby, Percival, *The Musical Instruments of the Native Races of South Africa*, Witwatersrand University Press, 1934 (reprinted 1965 Johannesburg, p. 43).

influences from other groups

Huskiison mentions its use by the Pedi in sets of three,⁹ and Krige mentions its use by the Lovedu¹⁰. Tsonga use of the Venda *ngoma* drum and Swazi/Pedi use of the Tsonga *ncomane* drum help to illustrate some of the external forces influencing the rhythms of the Tsonga and other Bantu-speaking peoples of Southern Africa in the twentieth century, and to suggest that, within each musical heritage, perhaps one of the more important invariables is change.

9. Huskiison, Yvonne, "The Social and Ceremonial Music of the Pedi" unpublished Ph.D. thesis University of the Witwatersrand Johannesburg, 1958, p. 119.

10. *Ibid.* (Huskiison quoting Krige), p. 16.

RECORDS AND BOOKS FOR SALE

We would like to draw members' attention to the books and records published by the African Music Society and the International Library of African Music.

Records

A catalogue of the "Music of Africa" Series is enclosed with this number. The Series consists of 23 records, selections made from the I.L.A.M.'s primary series (see below). The material is grouped in various ways, to satisfy most cases of artistic or general interest.

The "Sound of Africa" Series, at present consisting of 213 discs, remains by far the largest, most comprehensive and best documented existing collection of African music. The material is arranged on the records by language groups, and comes complete with a card information system enabling one to look up items in four ways:

by language, social function, instruments used, and your own library system number.

This series has been widely bought by universities and African studies departments. The full catalogue can be obtained from the International Library of African Music, P.O. Box 138, Roodepoort, Transvaal, South Africa, at 29c (S.A.), 40c (U.S.), 15p (U.K.), including postage.

Recordings that will illustrate certain aspects of articles in this issue are these:

CARRINGTON: "The musical dimension of perception in the Upper Congo", TR. 129.

LAURENTY: "Les Cordophones des Luba-Shankadi", TR. 40.

JOHNSTON: "Shangana-Tsonga drum and bow rhythms", TR. 193.

A. TRACEY: "The nyanga panpipe dance", TR. 85, 173, 25, 108, 111, 117, 193, 194, 204.

Books

- "African Dances of the Witwatersrand Gold Mines" by Hugh Tracey. 120 pl., pp. 156. A.M.S. 1952.
R1,05 \$1.42 £0.54
- "Chopi Musicians, their poetry and instruments" by Hugh Tracey. pp. 180, Oxford University Press, 1948
R3,00 \$4.05 £1.53
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