

THE NYANGA PANPIPE DANCE

by

ANDREW TRACEY

Reed pipe dances are popular in Southern Africa, the instruments usually being single-noted, one man — one note. Kirby has described those of the Hottentots, Bushmen, Tswana, Venda, N. Sotho and Ndebele¹, and this has been confirmed, for the Venda, by Blacking², and for the Tswana by Ballantine³. Others are the *chimveka* boy's dance of the Chopi of southern Mozambique, and the *nyele* dance of the valley Tonga of southern Zambia. Some of the panpipe ensembles known are the *ngororombe* of the Tonga, and the *nyere* of some of the Shona, of Rhodesia, the *mishiba* of the Luba/Songe of the Congo, and also, exceeding all these in complexity of musical organisation and richness of sound, the magnificent *nyanga* panpipe ensembles of the Nyungwe people of the region around Tete, on the Zambezi river in Mozambique⁴.

I will never forget the first time I heard one. On arriving at Chief Matambo's, about 25km west of Tete, I was immediately surrounded by about 50 men and women singing and playing panpipes, and a richly harmonic sound on all sides, something like being in an organ loft among the pipes. I am not the only one to have been impressed; the Nyungwe are famous for their *nyanga* over a large part of central Mozambique, Rhodesia and southern Malawi, and rightly so: the music is considered highly difficult to perform by most non-Nyungwe, the steps are very tricky in themselves, and need plenty of experience to be able to perform while playing a panpipe part at the same time, and the best teams are tightly rehearsed.

What follows is a description of the *nyanga* dance, as performed by the group of Makina Chirenje, who lives at Nsava, about 24km southwest of Tete along the road to Changara. The subchief is Tizola, the chief Matambo⁵. The members of the group all live within a relatively short walking distance. Makina is the *nkuru we nyanga*, the maker and owner of the set, and also acts as the instructor for the pipe parts and the dancing, although he does not take a very active part in performance.

Chief Matambo often calls one or other of the several *nyanga* groups in his country to play at his place for visitors, or in Tete for some ceremonial government occasion. In June, 1970, for instance seven groups from different parts of Nyungwe were called to Tete airport to play for the reception of the Portuguese Governor-General. They do not play together, however, as the tuning is not standard. Otherwise the playing of *nyanga* appears to be non-ritual and unconnected with chiefship, usually taking place for private parties, or at weddings or funerals. However, I still have to confirm this.

The same panpipes are also used for *chizimu*, a dance to exorcise a bad spirit. Here Makina chose seven panpipes from the *nyanga* set, but six of them used only two notes each. The music has a phrase length of 24 pulses, is very fast, and seems to be related to the panpipe ensemble music of the Tonga and Zezuru of Rhodesia. I hope to be able to deal with this later.

¹ *The musical instruments of the native races of South Africa*, O.U.P. 1934, reprinted Witwatersrand University Press 1953.

² *Venda Children's Songs*, Witwatersrand University Press, 1967.

³ "The polyrhythmic foundation of Tswana pipe melody", *African Music*, III, 4, 1965.

⁴ Most of these dances are available on record from the I. L. A. M., P.O. Box 138, Roodepoort, Transvaal, South Africa. The I. L. A. M.

⁵ expects to bring out shortly a stereo recording of *nyanga*.

⁶ The field work in 1970 and 1971, which produced the present paper was sponsored by the International Library of African Music.



Fig. 1 Makina Chirenje with his set of panpipes, June, 1970.

THE INSTRUMENTS

The instruments (*nyanga*, meaning literally 'horns') are made of bamboo (*nsungwi*), or occasionally when bamboo is unobtainable, from river reed (*ntese*). The bamboo does not grow in the dry, low-lying Nyungwe area, so the maker must collect the money for a trip to the higher areas towards Barwe, Malawi, or Rhodesia in order to cut it. The thickness of the pipes varies from about five eighths of an inch to one and a half inches, and the length from about four inches to 42 inches. They are tied together, after tuning, with a plaited knot, using the leaf of the ground palm (*mulala*). Makina's set consisted, in 1970 of 29 different panpipes, plus nine duplicates, covering a range of three octaves and a fourth. This is the biggest set I have seen; from 20 to 30 could be considered average.

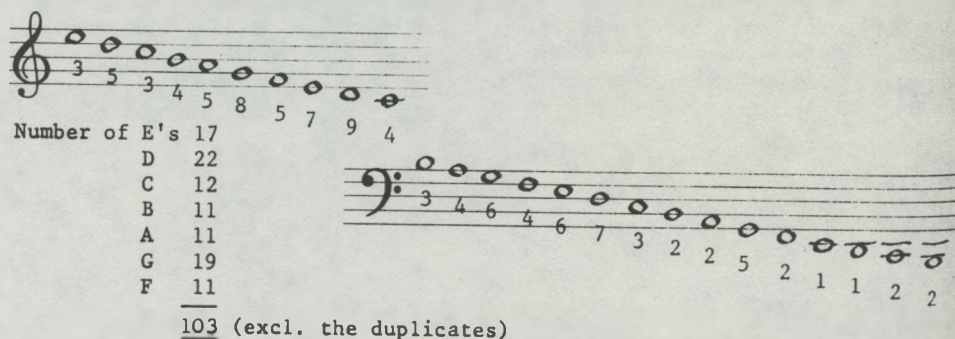


Fig. 2 The range of Makina's *nyanga*, written about 400 cents lower than it sounds. The numbers show how many pipes are tuned to each note.



Fig. 3 The distribution of notes among the parts.

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Most panpipes consist of four pipes, some of three. Two and five are occasionally found. *Pikopiko* (Panpipes no. 6 and no. 17) for instance, had five pipes, but I did not hear more than four being used. *Siyarena* (8), *Magunte* (10), *Mbecho* (20) and *Papa* (27), had three pipes each, but used only two. They are blown flute-style, with the lips only, not with the tongue out, as in some of the previously mentioned reedpipe dances. Sometimes all the panpipes of a set are painted one colour for easy identification. When not in use the set is kept together in a wooden box. Before playing, water is always poured into the pipes to swell the wood and make the pipes airtight, so they sound (also to remove the beetles!).

Individual notes do not have names, but each of the 29 different panpipes is named. Most of the parts are duplicated at the octave, some twice, as can be seen from the names, e.g. *Pakira ngono* — small pakira; *Pakira*, or *Pakira ya pakati* (=inside) or *Pakira inango* (= another) — pakira in the middle range; *Pakira nkuru* — big pakira.

The names give only a little clue as to musical function. They vary from place to place, although the parts themselves are relatively fixed.

<i>Kwarira mvuu</i>	There cried a hippo
<i>Pakira</i>	— <i>pakira</i> = to ride
<i>Kabombo</i>	Small grasshopper
<i>Mbite</i> (or <i>Jiriye</i>)	<i>Jiriye</i> is an ideophone for standing
<i>Dadada</i>	?
<i>Pikopiko</i>	Ideophone for sticking up through something, e.g. a thorn through clothing, stubble in a cornfield
<i>Nyabzvuruzi</i>	The owner of the whistling (a type of singing and whistling with the tongue partly out and rolled).
<i>Siyarena</i>	Leave Rena (a girl's name) (?)
<i>Vore</i>	?
<i>Magunte</i>	Bass notes, usu. of Sena <i>valimba</i> xylophone and Barwe <i>nyonganyonga</i> mbira.
<i>Gogoda</i>	— <i>gogoda</i> = to tap, knock
<i>Ngandamu</i>	The sound of a drum, also used for a group of notes on the <i>matepe/bera</i> mbira, of the Nyungwe and others
<i>Mbecho</i>	?
<i>Papa</i>	?
<i>Pondoro</i>	Lion

The only other instruments used for *nyanga* are the leg rattles made of a tin can or cans, worn on the back of the right calf by some of the players, mostly the youngest or most active, those who play the middle to high-pitched panpipes. The players of the deep panpipes do very little dancing, as the blowing takes all their energy.

TUNING

The tuning is hard to measure because (1) the pipes sound different when blown cold, and out of the context of the dance, and (2) there is apparently a fairly large degree of latitude tolerated. The following tunings are therefore taken from my recordings and represent the average for each note, as I hear it. Some individual pipes vary considerably from these figures, particularly in older sets. The tuning of Mbakadiane's set at Goba is included for comparison.

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Written note	V.p.s.	Intervals (cents)	Cumulative intervals	V.p.s.	Intervals (cents)	Cumulative intervals
E	408		1 200	332		1 200
D	372	160	1 040	300	175	1 025
C	332	197	843	272	170	855
B	304	152	691	252	132	723
A	276	168	523	232	143	580
G	244	213	310	204	223	357
F	224	148	162	182	197	160
E	204	162	0	166	160	0

Fig. 4 The tuning of Makina's set of *nyanga*, at Matambo.

Mbakadiane's set, at Goba.

Compare the pitches of E (the final note of the *nyanga* "tune") with these from five other Nyungwe chiefdoms:

Gusinyu 376 v.p.s.

Gandari 336

Rego 328

Chipanda 320

Marakeza 304

These seven tunings are contained within a range of 378 cents, or about a third. I have not measured any of the *nyanga* of the Nyungwe on the east of the Zambezi.

In common with other reedpipe dances that have been described, the maker does not tune according to an abstracted scale. He does not tune each note in turn up or down the scale, and he does not specifically tune together the same notes on different panpipes, or check octaves or fifths. The only method seems to be to play the actual music that belongs to it, on a set that is to be tuned, and see if it fits with what is expected. Then two different panpipes of a similar pitch range are tested together, and so on through the set. For testing any particular panpipe, the one most often chosen to play against it is the one that stands next to it during the dance.

Few of the panpipes sound four consecutive notes of the scale, only *Pikopiko* (6 and 17), *Nyabzvuruzi* (7) and *Vore* (9 and 19). *Siyarena* (8 and 18), *Magunte* (10), *Mbecho* (20) and *Papa* (27) use two adjacent notes only. The majority are gapped, and cover the interval of a fifth or sixth. The players recognise the panpipes when choosing them out of the box by their characteristic shape of long and short pipes. *Kabombo* (3, 15, 24) for instance, is easily recognised by its shape of long — short, short, short. If there is any doubt, they will pick up a panpipe and play the expected pattern on it, including the vocal notes, to see if it fits. Many players specialise in the playing of one particular panpipe.

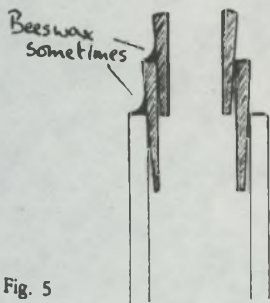


Fig. 5

The higher panpipes are tuned only by length, the natural node forming the bottom end. From about 332 v.p.s. (written middle C) downwards they are also tuned with tuning plugs (*mbati*), cut from bamboo, often from an old discarded pipe. These constrict the aperture, thus deepening the pitch, following the principle of the tuning of resonators. Also, perhaps more important, they reduce the amount of air needed to sound the deep notes. Efficiency is lost, relative to the higher pipes, but only an organ bellows could otherwise puff enough air. In the deepest pipes two *mbati* are used, a smaller one fitting into the larger one.

THE MUSIC

The performance consists of four main parts — the panpipe parts, together with their voiced notes, the women's choir, the dancing and the lead singer.

To take them in turn — there is only one "tune" played on the panpipes (except *chizimu*, mentioned above). It has no name; it is just "nyanga". This is the fixed base, together with the women's part, against which are put the variable elements of the dance steps and the lead singer's part. The *nyanga* tune, or pattern, is remarkably alike in its resultant sound in whatever part of the Nyungwe country it is played, although in actual realisation some of the parts may vary slightly. Some groups of the Shona of Rhodesia, whose music is related to that of the Nyungwe, have a dance with three to five panpipes called *ngororombe* or *nyere*, where, by contrast, the fixed element is the rattle playing, dancing and drumming, but there are many panpipe tunes and much variation in the performance. This also seems to have been the case among the Sena near Nsanje at the southern end of Malawi, where there was until recently a type of *nyanga* playing which used many different tunes.

The *nyanga* "tune" is 24 pulses long. It is repeated once, then the lead singer's passage follows for another 24 pulses, making the cycle 3×24 , i.e. 72 pulses long. To start a performance *Pikopiko ngono* (6) or *Nyabzvirusi* (7) may play their part through once, upon which everybody enters, or else the lead singer may sing one phrase. A performance ends, by common agreement, at the end of the panpipe tune, when the lead singer does not continue.

Both the panpipes and the voiced notes combine to fill up all 24 pulses of the tune, as can be seen by looking at the condensation of the music (Fig. 7), but the notes are divided among the parts in typical African style. Two types of musical grouping can be discerned, where the blown note occurs at intervals of either three, or two, pulses. The parts in the score are listed in the same order as the players stand in the circle, so, starting from the top, you can first see a three-group standing next to each other, (parts 1 to 4), then a two-group (5 to 9, with the possible exception of 8), then another three-group (10 to 16, of which 13 to 16 are the octave duplicates of the first three-group) another two-group an octave below the first (17 to 19), and the low octave three-group (20 to 29).

Although these groupings were not pointed out to me, it is significant that this, with variations, is the playing order in all the *nyanga* groups I have heard. Another pointer to the existence of these groupings is that three three-group panpipes, *pakira*, *kabombo* and *mbite*, were thought to be the most important, and were usually the ones chosen to give the minimum *nyanga* sound when some point such as dancing was being discussed.

The three-group all share the same motor pattern, i.e. SING-BLOW-PAUSE, but each part starting at a different point in this pattern they produce together a continuous stream of both vocal and pipe notes.

Starting on:

SING	BLOW	PAUSE
<i>Kwarira mvuu</i> (1, 13, 26)	<i>Mbite</i> (4, 16, 25)	<i>Pakira</i> (2, 14, 23)
<i>Kabombo</i> (3, 15, 24)	<i>Gogoda</i> (11, 22, 29)	<i>Mbecbo</i> (20)
<i>Magante</i> (10)		
<i>Ngandamu</i> (12, 21)		

The two bass panpipes *Papa* (27) and *Pondoro* (28) play, in a simplified form, parts that are related respectively to *Magante* / *Mbecbo* (10, 20) and *Gogoda* (11, 22, 29).

The majority of the two-group blow two notes at this interval, then leave out one, in such a way that, as in the three-group, all the pulses are filled.

		Pulses		
<i>Pikopiko</i>	(6, 17)		3 5	Then they fill in some of the remaining pulses with interlocking vocal parts, some of which allow for considerable musical expression.
<i>Nyabzivuruzi</i>	(7)		4 6	
<i>Nyabzivuruzi (dupl.)</i>	(7)	2	4 6	
<i>Siyarena</i>	(8, 18)	1	4	
<i>Dadada</i>	(5)	1	3 5	
<i>Vore</i>	(9, 19)	2	4	

Although *Siyarena* (8, 18) blows at three-pulse intervals I prefer to group him with the two-group as (a) his vocal style is different from the three-group, (b) he stands with the two-group, and (c) at some other chiefdoms he actually blows a two-pulse pattern.

The voiced notes are less fixed than the blown notes, and depend on at least three factors — the natural voice range of the player, the way in which he hears and reacts to the total pattern around him, and finds a note to fit, and thirdly on the desire to produce satisfactory conflict with the voiced notes of the players standing next to him. Look for instance at panpipes 20, 21 and 22, who form their own trio inside the total organisation, and often stood close together playing right into one another's ears. Their panpipe and vocal parts interlock in a most satisfactory way.

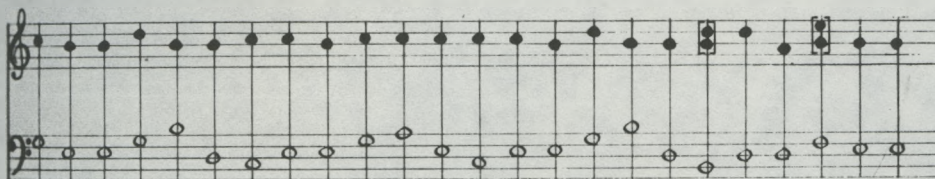


Fig. 6 The resultant pattern of parts 20, 21 and 22.

Some of the voice parts resemble fairly closely other blown parts that are occurring at the same moments, e.g. compare:

these VOICE PARTS		with these BLOWN PARTS
<i>Mbite</i>	(4, 16)	<i>Pakira</i> (2, 14, 23)
<i>Kwarira mvuu</i>	(1, 13, 26)	<i>Siyarena</i> (8, 18)
<i>Magunte</i>	(10)	
<i>Kabombo nkuru</i>	(24)	

There are many other correspondences, revealing this as a coherent, organised system. It is apparent from the condensations that the choice of both blown and voiced notes at any one moment is limited to a certain number of notes. When one considers what these notes are, and the way in which the chords which they form follow each other, it becomes evident that this music is closely related to that of the mbira and other instruments played by the chord-sequence using peoples of the Zambesi valley area and Rhodesia, i.e. Shona (Korekore, Tavara, Zezuru, Manyika, Karanga), Venda, Tonga, Nyungwe, Barwe, Teve, Gorongozi, Sena, etc.

I would class this particular chord sequence as an "A" standard, or "Marume" standard, as described in my article "The matepe mbira music of Rhodesia".⁶ Some of the songs that use this sequence are "*Tambura kwa nyasa*" (Nyungwe, played on mbira), "*Kwambura*" (Barwe, mbira and *bangwe* zither), "*Wandisunungula*" (Sena, *valimba* xylophone), "*Marume ashora mambo*" (Tonga, mbira and *ngororombe* panpipes), "*Marume arere dare*", (Korekore, mbira and *ngororombe* panpipes), "*Mudande*" (Zezuru, mbira?) and many others.

⁶ *African Music* IV, 4, 1970.

⁷ "How to play the mbira dzavadzimu", Andrew Tracey, I. L.A.M. 1970.

I have written it as:

1 3 6 1 4 6 1 3 5 7 3 5
or C E A C F A C E G B E G

each of these letters or numbers being taken to represent a chord of the note mentioned plus the fifth above. In the case of *nyanga*, for various reasons I have decided to write this up a third⁸, i.e.:

E G C E A C E G B D G B

or more accurately, as in fact played in *nyanga*:

E G C E A C E G B D (B) E

3rd 3rd 3rd 3rd 3rd 3rd 3rd 3rd 3rd (of D)

E G C E A C E G B D B E

○ = blown note ● = voice note

Fig. 7 Condensation of the pipe and voice parts.

The *nyanga* chord sequence is slightly abbreviated from the full sequence in that it leaves out, or perhaps hurries over, its last two chords, G and B, in order, presumably, to return to the final chord E at the end of the pattern. In the more strictly cyclical mbira music, this chord is only reached again at the *beginning* of the next cycle.

The chords can be followed plainly in the condensation, with an occasional doubt as to the exact point where the chord changes. Where there is doubt, it usually seems to be because of anticipation of the next chord, in one or two parts only, or because of the melodic demands of a vocal part, such as *Pakira ngono* (2), or even because someone has put in one or two notes in the style of the lead singer, whose part sometimes has a certain relationship with the *nyanga* tune.

The type of chord sequences used in this part of Africa can be characterised by their unique choice of chord movement — only to the chord a third or a fourth up, as I have previously described⁹. An interesting feature of the chord movements in *nyanga* is the prominent use of the third note of the chord as the passing note towards the next chord. It is found in almost every chord change, e.g. in the 4th pulse, the G after the E chord; in the 6th pulse, the B after the G chord etc. This is also found in mbira music, but probably to a lesser extent. Further, the interval of a third is sounded frequently in *nyanga*, whereas it is rare on the mbira or in other types of vocal music.

THE WOMEN'S CHOIR

The women, who generally stand in a group just outside the circle of panpipe players,

⁸ I have chosen this pitch as being an average of the pitches of the *nyanga* groups from seven Nyungwe chiefdoms to the west of the Zambezi which I have recorded. It also conveys a better impression in terms of staff notation of the *nyanga* scale, which sounds most 'minor' than 'major' to me. Rego and Chipanda, however, sound more 'major' to me. Note that this is only my subjective reaction. As can be seen from the tuning figures, these scales are neither 'major' nor 'minor'.

⁹ *African Music* IV, 4, 1970.

have a certain small number of fixed parts to sing, sometimes solo voice and response, but more often in unison. Their high, brilliant tone adds a piercing top part to the otherwise rather mellow sound of pipes and men's voices. Sometimes they sing the name of the dance step being performed, *Kacaire*, *Mutwetwe*, etc. Their part tends to reinforce some of the melodies inherent in the panpipe parts.



Fig. 8 Part of Makina's group, May, 1971.

THE DANCING

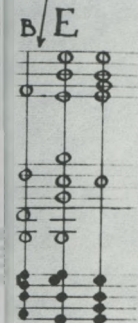
The panpipe players dance fixed, named steps *in unison*, while continuing to play their own parts on the panpipes. This is no mean feat, as will be appreciated. The step falls in a different relationship with each of the panpipe parts, staggered as they are, so that the motor pattern for each player's combination of step, blowing and singing is quite different. Most steps consist of 24 pulses, and are then repeated once. Some are different the first and second times through. Two steps that I noted, *Masau* and *Tsawatsawa*, fall in between the pulses of the panpipe music, in the relationship of three against two.

The beats notated represent the audible part of the dancing, a stamp on the ground with the right leg, the one carrying the rattle. There is more to it than this though — movements such as shifting the weight onto the other foot, swinging the stamping leg back and forth, turning in and out of the circle and so on. The position is slightly crouched; the more enthusiastic, the lower. During the lead singer's phrase the dancers usually walk around the circle anti-clockwise, in the rhythm of the "waiting step", sometimes with one hand on the shoulder of the man in front. When the dancing starts again, turn in and put right foot forward. Or else they step on the spot with the right foot in this rhythm.

One dance step may last anything from four to fifteen or more repeats; perhaps an

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average would be from five to eight. The choice of dance step is up to the lead singer. By introducing the name of another step into one of his phrases, the dancers are warned to change step next time, as you can see in some of the phrases transcribed. (The name of the step is underlined.)

"*Nzungu agona*" (= white man sleeps), may be performed during any dance step. The panpipes are not played, leaving only the sound of the dancing "so as not to wake the white man". At the normal rate he would be lucky to snatch more than a couple of minutes' sleep!

THE LEAD SINGER

The lead singer (*mureketeri*) changes frequently during the course of a performance. It usually seems to be the older men, the "characters", who have something amusing to say, that take this part. Every man knows a certain number of '*keureketera*' parts, and when his supply is exhausted, someone else takes over. Sometimes two men start to sing at the same time, when one of them will stop. If they both stop, this may cause a brief hiatus, and some amusement, before one of them picks up again in time to get a few words in before the panpipes come in again at the end of the allotted 24 pulses. See line six for an example of a fill-in part.

The words may be topical, praising, moralising, humorous, or dance step instructions, as can be seen from the few examples I am able to give here.

THE NOTATION

I first learned to play the *nyanga* parts from Mbakadiane, the leader of the Goba team. Subsequently, I chose Makina's team for further study, and the panpipe parts given here are transcriptions of a particular recording I made for the purpose. As for the dance steps and the other parts, some I have learned myself on the spot, some are from my recordings.

Tempo depends partly on the situation; at the reception at Tete airport, where seven teams were performing in an atmosphere of excitement and noise, the tempo was mostly around crotchet (i.e. two pulses) = 140, with one team, Marakeza, as fast as 160. At home, however, the tempo tends to be slower, around 130, or sometimes even as slow as 120.

Note that the vocal parts are written *one octave higher than they sound*. One reason is ease of writing; many of the parts can be combined on one stave this way. Another is connected with the sound of the voice and the effort needed to sing these high notes, most of which lie near the top end of the vocal register. If a pipe note, say the top E, is played, and then one attempts to sing the same note, what sounds the same is usually found to be actually an octave lower. It certainly seems wrong, or upside down, in reading any of these parts if the voice part is written at its correct lower pitch.

A key to the few special signs used will be found below. The few notes that do not coincide with the pulse lines are to be read as exactly half way between, e.g. in *Nyabzviruzi* (7).

- | | | | |
|-----|---|---------|---|
| ○ | a blown pipe note | ○ → (○) | a variation where a particular note is delayed (or advanced) by one pulse or a half pulse |
| ● | a voice note | ○ → | hold the note longer than one pulse |
| () | denotes an alternative note, variation not regularly played | (● — ●) | a variation consisting of a sequence of notes |
| [] | encloses two notes or sequences either of which may be played at discretion; there is no preference | × | a yodelled note |

PANPIPE PARTS

1. KHARIRA MVUU NGONO

Musical notation for Kharira Mvuu Ngono, featuring a treble clef and a series of notes with stems pointing upwards.

2. PAKIRA NGONO (basic part)

Musical notation for Pakira Ngono (basic part), featuring a treble clef and notes with stems pointing upwards. Includes the syllable 'YEI-'.

PAKIRA NGONO (ALT.)

Musical notation for Pakira Ngono (ALT.), featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'I FA-DA-DA-YE-O FAI I FA-DA-DA-YE-O FAI FE'.

PAKIRA NGONO (ALT.)

Musical notation for Pakira Ngono (ALT.), featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'I FA-YE I FA-YE I FA-YE YE FAI FE'.

3. KABOMBO NGONO

Musical notation for Kabombo Ngono, featuring a treble clef and notes with stems pointing upwards. Includes the syllable 'AU-'.

4. MBITE NGONO

Musical notation for Mbite Ngono, featuring a treble clef and notes with stems pointing upwards. Includes the syllable 'YE-'.

5. DADADA

Musical notation for Dadada, featuring a treble clef and notes with stems pointing upwards.

DADADA (ALT.)

Musical notation for Dadada (ALT.), featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'E-I-E I-E'.

6. PIKOPIKO NGONO

Musical notation for Pikopiko Ngono, featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'FOU FA-WA-LA FOU FE FOU FA-WA-LA FOU FE' and the note '(indefinite pitch)'.

Pikopiko ngono from Goba, to give a voice part.

Musical notation for Pikopiko ngono from Goba, to give a voice part, featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'THOU THE WOU THOU THE THOU THE OU THOU THE'.

7. NYABZVIRUZI

Musical notation for Nyabziviruzi, featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'FA FOU FE FOU FA FOU FE FOU'.

NYABZVIRUZI (DUPL.)

Musical notation for Nyabziviruzi (DUPL.), featuring a treble clef and notes with stems pointing upwards. Includes the syllables 'FEI FEI FEI FEI FEI FEI (wei) FEI FEI (wei)'.

8. SIYARENA NGONO

Musical notation for 'SIYARENA NGONO' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

INU FE INU FE INU FE INU FE
[SIYARENA NGONO (DUPL.)]
AU FE (ne) AU FE AU FE (re) AU FE (re)

9. VORI NGONO

Musical notation for 'VORI NGONO' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

FEI FEI FEI FEI FEI FEI FEI FEI
IVORI NGONO (DUPL.)
NE FEF A-NE FEF A-NE FEF A-NE FEF

10. MAGINTE

Musical notation for 'MAGINTE' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

A-

11. GOGODA NGONO (DUPL.)

Musical notation for 'GOGODA NGONO (DUPL.)' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

O-

12. NGANDAMU NGONO

Musical notation for 'NGANDAMU NGONO' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

NGANDAMU NGONO (DUPL.)

13. KWAFIRA MVUJ

Musical notation for 'KWAFIRA MVUJ' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

A-

14. PAKIRA

Musical notation for 'PAKIRA' consisting of two staves. The first staff is a treble clef with notes and rests. The second staff is a bass clef with notes and rests. Lyrics are written below the notes.

YE-

15. KABOMBO (+ DUPL.)

16. MBITE (+ DUPL.) (or JIRIYE)

17. PIKPIRO NIURU Voice part very variable.

18. SIYRENA NIURU

19. WOK NIURU

20. MEMBO

21. NGANDAMU NKURU (+ DUPL.)

Musical notation for NGANDAMU NKURU (+ DUPL.). The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'WOU-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

22. GOGODA (+ DUPL.)

Musical notation for GOGODA (+ DUPL.). The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'WOI-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

23. PAKIRA NKURU

Musical notation for PAKIRA NKURU. The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'A-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

24. KABOMBO NKURU

Musical notation for KABOMBO NKURU. The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'A-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

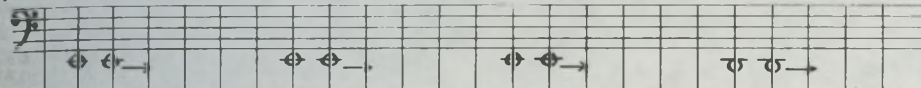
25. MBITE NKURU

Musical notation for MBITE NKURU. The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'A-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

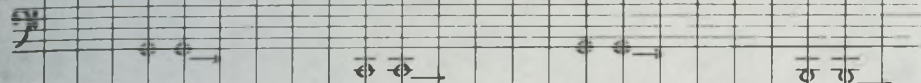
26. KWARIRA MVUU NKURU

Musical notation for KWARIRA MVUU NKURU. The piece is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with the vocalization 'A-' and contains a series of notes, including a final measure with a double bar line and a repeat sign. The bass staff contains a series of notes, including a final measure with a double bar line and a repeat sign.

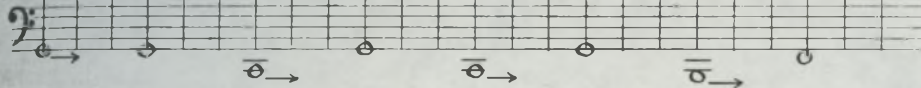
27. PAPA



28. PONDORO

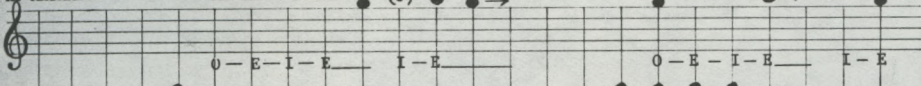


29. GOGDA NKUKU

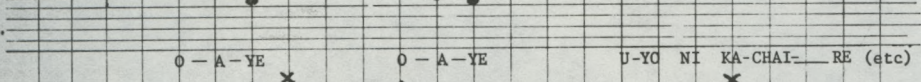


WOMEN'S CHOIR

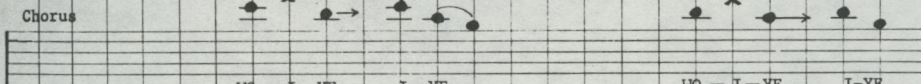
AT MATAMBO



AT GOBA

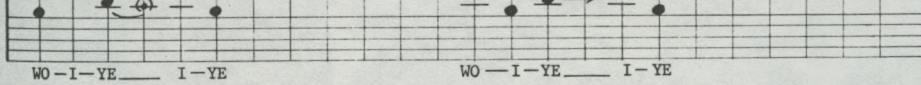


1.



Selo

2.



X = yodelled note

Translation of the lead singer's parts on the next page:

1. It's become "*kazitape*"(?), friends, this *cikolodwe* (a bush fruit), that's what we are doing.
2. This Sunday is only a start; these *nyanga* belong to Makina, of Chief Tizola.
3. There are also friends here; but it is our great father who governs us.
4. I said to the Padre long ago, these *nyanga* are Roman Catholics, they know how to pray.
5. Oh here's Sete, come and relieve me. This *cikatoma* (also a bush fruit), that's what we are doing.
6. Ah, in Nyungwe, here in Nyungwe, at Tete, friends.
7. Oh whites, oh comrades, when I die, take me by plane to Beira to bury me.
8. I have my wife, Maria, white as a pumpkin, a white pumpkin.
9. Mother, at home there are *masau* (wild apples); *masau* time has come.
10. Do you dance *tsawatsawa* on your feet like that? Dance *tsawatsawa* because the soldiers are getting worse.
11. Oh you Anyungwe, you Anyungwe, is it good for a black to give birth to a white girl? What surname would you give her?
12. Bye bye, now I'm going; you'll stay cursing me. With whom shall I stay?

I am very grateful to Padre Domingos Ferrão of the Missão São Paulo, Tete, for these translations from his own language into Portuguese, and for other help.

LEAD SINGER

1. Ni ka-zi-ta-pe wa-ku-lu-mwe, o ci-ko-lb-dwe ci-no, ndibzo ti-mba-ci-ta.

2. O ci-na se-ndo i-no ni be-u-la; nyanga zi-no n'za Ma-ki-na nfumu ni Ti-ze-la.

3. O pa-no-mbo wa-li-po na-nd'anzangu; o ni ba-ba-thu mku-lu a-mba-to-nga i-fe.

4. O ndi-da-lewa kale kuma Ba-ba nyanga zi-no n'za Ci-ro-ma, zi-n'dziwa kupe-mba.
(from Rego)

5. O na-ndi wa Se-te dza-n'tambi-re. E ci-ka-to-ma co-co ndi-bzo ti-mba-ci-ta.

6. A ku Nyungwe, E ku-Nyungwe ko-ku-no ku Te-te a-nza-ngu.

7. O ndi na-nd'a - zu-ngu na-nd'anzangu, ndika-fa mu-ka-ndi-ta-ye ku Be-ra na nde-ke.

8. O ndi-na-ye mka-za-ngu Ma-ma-li-ya, ku-fwira ni-nga dzitha-nga ka-be-nje-re mce-na.

9. Ma-i ku-mu-xa ku-ma-sa-u; A ma-sa-u pa-fu-pi ya-bwe-ra tsa-pa-no.

10. Ya tsa-wa-tsa-wa po-pa mu-da-i-ma? kwa me-nya tsawa-tsawa ya-lu-ka ma-so-dja.

11. O A-nyu-ngwe A-nyungwe n'kude-ka ka-fi-ri ku-ba-la do-na? Mtupo 'n'dzati ya-ni?

12. O bai ba-i ba-i nda - kuye-nda, munsala mu-ci-ndi-re-wa a-n'sa-la na ya-ni?

DANCE STEPS

WAITING STEP Either ● or ○, depending on the previous step

-ci-ta.
-zi-la.
-fa.
pe-mba.
m Rego)
ci-ta.
za-ngu.
le-ke.
e-na.
a-no.
o-dja.
ya-ni?
a-ni?

