

ACKNOWLEDGMENTS

I am indebted first to the Chamber of Mines, Johannesburg, for permission to pursue this study at the various mines controlled by the Industry; secondly, to the many Compound Managers who have direct charge of the huge labour forces of African natives for allowing us to enter their compounds both to photograph and to record; thirdly, to my photographer Miss Merlyn Severn, who had already made a special study of dance action in another sphere and is the author of two excellent photographic works on the Russian Ballet; and fourthly, to the various Dance Leaders who assembled their teams to be photographed and helped to explain their dances.

In particular I must thank Mr. L. G. Hallett, Chief Compound Manager of the Consolidated Main Reef Mines and Estates, who believed in the value of our study and made all the arrangements for most of the teams to turn out at the appropriate time of day for photography at a site on the mine property, away from buildings, where incongruous backgrounds would not detract from the value of the pictures as studies of dance action.

He was the first man on the Reef to build a Dance Arena. His initiative has been copied in a score of other Dance Arenas along the whole line of gold mines. I had long advocated the construction of such arenas (as opposed to flat dance floors without tiers of seating or grass banks for the spectators) so that the art of native dancing should receive its proper recognition from white and black alike.

But it was not until Lewis Hallett, accepting my design for a semi-circular arena, built it in stone in his East Compound at the Consolidated Main Reef Mine that the practicability of a special stadium set aside for dancing became apparent. It was an immediate success both with the dancers and the audiences; and from that date in 1943, when it was first opened, Mine Dances have been a recognised attraction for European tourists and visitors. It is not too much to claim that it has signally contributed to a better understanding of the African mind on the part of white South Africans and their guests. Inter-tribal dances had been open to the public long before the dance arenas were built, but never upon such a scale or under such favourable conditions.

It is due primarily to Mr. Hallett, and to a few other enthusiasts, that the present assured position of tribal dancing as an accredited recreation for native miners has been achieved. He it was who encouraged the use of, and indeed, improvised, many of the dance costumes now commonly associated with the different tribes and thus inspired the dancers to keep their teams together and develop *esprit de corps*.

To-day these things are commonplace; but it is well to remember those to whom the scores of thousands of native dancers were originally indebted, the anonymous officials of the many mine compounds along the 'Reef' whose innate sympathy for their African charges has largely canalised and fostered this unique native talent for so excellent a purpose.

HUGH TRACEY

April 1952,
Msaho, Nr. Roodepoort, Transvaal

SHANGAAN TRIBE

“Makwaya” Miming and Group Singing Dance

THE *Kwaya* or *Makwaya* dance (which derives its name from the English word ‘Choir’ and the fact that much of the time of the dance is taken up both in singing and miming in unison), is performed in white uniform, white cotton trousers and vests being the rule. The break away from traditional costume, they say, was the result of conversion to Christianity. The dancers of *Kwaya* are not necessarily Christian but merely retain a mode of dress started by their convert relatives.

A decorative Shangaan feature is their passion for embroidery. Many dancers embroider their vests with symbolic figures of such things as cattle, birds, aircraft and trees or their own names in rickety letters. Not only do their vests receive this treatment but also their bed linen and curtains, luxuries which few men of other tribes consider essential. Most compound managers would agree that the Shangaans as a group display the highest standard of personal cleanliness of all tribes on the Reef. They take trouble to decorate both their houses at home and their bachelor rooms on the Mines and one frequently finds white cotton sheets and bedspreads in their dormitories, each decorated with embroidery of simple but effective design.

They are a naturally humorous and cheerful people, and nowhere are these qualities better displayed than in their *Kwaya* dance. The entry is made at a loping trot with the line winding itself up into a close spiral in the centre of the dance floor. This is followed by a short routine accompanied by voluble exhortations from the leader. They then proceed to unwind the spiral and re-form their ranks into a double line.

It is now that the characteristic action of the dance is seen. The dancers begin to sing in unison, gesticulating with their arms to emphasise the words, which, incidentally are frequently addressed to European members of the audience in broken English or the local mine patois, *Fanakalo*. For example, “Wena, lo bassi na lo missisi, gudu aftanunu” (“You gentlemen and ladies, good afternoon”). The singing is swiftly followed by a series of short stampings on the ground punctuated by the clapping of the open right hand onto the closed left fist. The syncopation and flow of the rhythmic sentences is often most subtle.

The whole posse of dancers advances and retires to the sound of their lusty voices, and after performing another stamping routine, they depart as they came, in a long loping line.

It is interesting to note in passing that the local Shangaan miner has adopted a habit of the European miner overseas, that of hitching up his trousers under the knee with a strap or cloth.

“*Muchongolo*” *Tumbling Dance*

TWO of the larger tribes which came under temporary Shangaan dominance during the last century were the *Ndau* from the borders of what is today Southern Rhodesia and the *Tswa*-speaking peoples south of the Sabi River. These two together with the Tonga or Tsonga group, comprise the bulk of the so-called ‘Shangaan’ natives of the southern part of the Portuguese colony of Moçambique.

The *Ndau* claim to have started their tumbling dance to the highly syncopated rhythm of drums many years ago, no one knows quite when. It became so popular that it was soon copied by their southern *Tswa* neighbours. The performance is most amusing to watch and highly delights native audiences at the Mines, irrespective of tribe. This is an unusual response, because tribesmen in general are interested and entranced only by their own style of dancing, the others leaving them indifferent or even mildly hostile.

The dancers of *Muchongolo* are picked acrobats whose tumbling could be performed only by the very fit. Their music is supplied by a few friends who sing the various melodies and perform deftly on a number of drums. The notes of the drums rise in pitch from the deep bass drum *Chigubu* to the smallest high-pitched *Chingomane*. Each tumbling routine is accompanied by a fixed pre-rehearsed rhythm on the drums.

The entry is generally achieved by a sudden bursting into the arena by the tumblers who dash around with arms outstretched and turn somersaults before forming into line in front of the drums. Once in line they may do a dozen or more movements each with the object of achieving a surprise *dénouement* which they call *kutsama*. They may suddenly throw themselves onto their faces and bounce along the ground on their hands and the tips of their toes—a motion which demands superb abdominal muscles. They may turn cartwheels and finish in couples, the one partner standing or sitting on the other’s back and other such fancies. They delight in mime and frequently present a humorous act of which they have a great variety. A popular one is the representation of soldiers at bayonet practice called *Bandechena*. Another pair may act a scene from mining life, pretending to drill the rock with jack hammers and being thrown violently head over heels backwards, while one of the tumblers climbs in fright onto his partner’s shoulders. Nothing comes amiss to the Tumblers in order to raise a laugh. They may bring in bowls of water and perform like traditional circus clowns pretending to lap like dogs, and ending the act by pouring the water over each other’s heads and sitting in the bowls. The aim of each team is to devise as many new humorous situations as possible.

“Inzumba” Step Dance

THE *Inzumba* dance of the southern Tswa people from the east coast of Moçambique, near Inhambane, has an interesting sidelight in that it reflects a chapter of their history.

When the Chopi tribe, famous for their xylophones, were defending themselves against the depredations of the Shangaans some 60 years ago, they fell back from the lower reaches of the Limpopo River eastwards into the fastnesses of their thickly wooded country. There they made themselves stockades, successfully halted and later drove back their enemy. But those in the river districts who withstood the first assaults were forced to retreat and leave the fighting to the central Chopi. They fled to the country of the Tswa in their rear until the tyranny from the west had been overcome. Here, along the coast of the Indian Ocean from Inhambane northwards to the Bazaruto Islands, they enjoyed the hospitality of the Tonga and Tswa. They brought with them their skill in the playing of *Timbila* xylophones and from that day onwards, so it is said, they have always played their xylophones for their friends' dances when asked to do so.

The Tswa have also taken the rather smaller xylophones called *Malimba* from their northern neighbours in the Sabi River region, but on the mines you will generally find Chopi still playing the *Timbila* for their old war-time friends.

The dance is called either *Inzumba* or *Ngalanga* according to the district in which it is found. It is a kind of step dance performed in a semi-circle, in which the dancers tie a number of rattles onto one leg below the knee and perform a series of swift steps to the rippling accompaniment of half a dozen xylophones and three or four drums.

The dance itself is not spectacular but is, in the main, a series of four routines to a set ground upon the instruments, interspersed from time to time with *pas seuls* by the leader or occasionally with miming dances by a few of their number while the others sit and watch.

“Ngodo” *Orchestral Dance*

THE Chopi may well be one of the most musical of all Bantu tribes. Their xylophone orchestras (using the word ‘orchestra’ in its Greek sense of a dancing chorus) have made them famous. The skill with which they make their instruments, the complexities of the dance itself, the excellence of their lyrics, all combine to place their music, poetry and dancing on a plane well above those of most African peoples.

The xylophones called *Timbila* are made in five pitches equivalent to our Treble, Alto, Tenor, Bass, and Double Bass. The dance itself is performed in anything from nine to fifteen movements from the Orchestral Introductions called *Msitso* to the ‘Great Song’, *Mzeno*, and the ‘Finale’. At inter-tribal dances, only three or four movements are presented as the whole takes nearly an hour to perform.

The leader of the orchestra sits in the centre of the front row of players, while the leader of the dancers places himself directly opposite with his men on either hand.

The chief features of the dance are first, the Orchestral ‘Introductions’ which are followed by the ‘Entry of the Dancers’. Once upon the dance floor, the orchestra leads the dancers into a number of movements, the ‘Call’, the ‘Pointing Dance’, the ‘Leaping Dance’, ‘The Advance’ or ‘Great Song’, the ‘Retreat’ and the ‘Dance of the Councillors’, with various other movements interspersed between them.

Sometimes, before the dance starts, the orchestra of xylophone players will play approximations of European tunes. They can only be approximations as the *Timbila* are tuned to a minor tone scale each interval being about $1\frac{3}{4}$ of a semitone. This means that no note of the Chopi scale corresponds to a note of our European tempered semitone scale on the piano. The same scale, incidentally, is found among the xylophonists of Siam, where it is called *Silendru*.

The playing of these foreign tunes started in Moçambique where the Portuguese asked the Chopi to play the ‘Hino Nacional’, the national anthem of Portugal. When many years later certain mine compound managers asked them to copy a gramophone record of the well-known popular tune, “I want to be happy”, the Chopi, believing it to be the national anthem of the mines, gladly obliged, to the best of their ability, adding other popular if simple airs to their repertoire in the firm belief that this would be accepted

by Europeans as a gesture of courtesy. The dancers appropriately stand at attention during such performances.

Ngodo has been known for four hundred years, having been described by the Portuguese in the middle of the 16th Century shortly after they took possession of the coast. The dress of the dancers, they say, has changed little over the years. A yellow loincloth with a skin cape over the shoulders are the main items.

Standing immediately in front of the orchestra is a line of young rattle players whose duties include the performance of a number of *pas seuls*, while, for the entry and exit of the dancers, two drums may also be played.

Distinguishing features of the dance actions include the following: the pointing action where the dancer points his shield and dance stick alternately right and left; the smacking of the shield down onto the ground with a loud report; the high leaping action; the advance towards the orchestra when the rattle players are required to put down their rattles so that the men may sing the great song of the year uninterrupted; the dividing of the dancers into two sections, left and right, during the *Mabandla* dance of the Councillors and the *pas de deux* during the same movement.

From this brief description it will be seen that the Chopi *Ngodo* is quite the most complex and also the most spectacular of all the dances to be seen in the Gold Mine Compounds along the Reef.



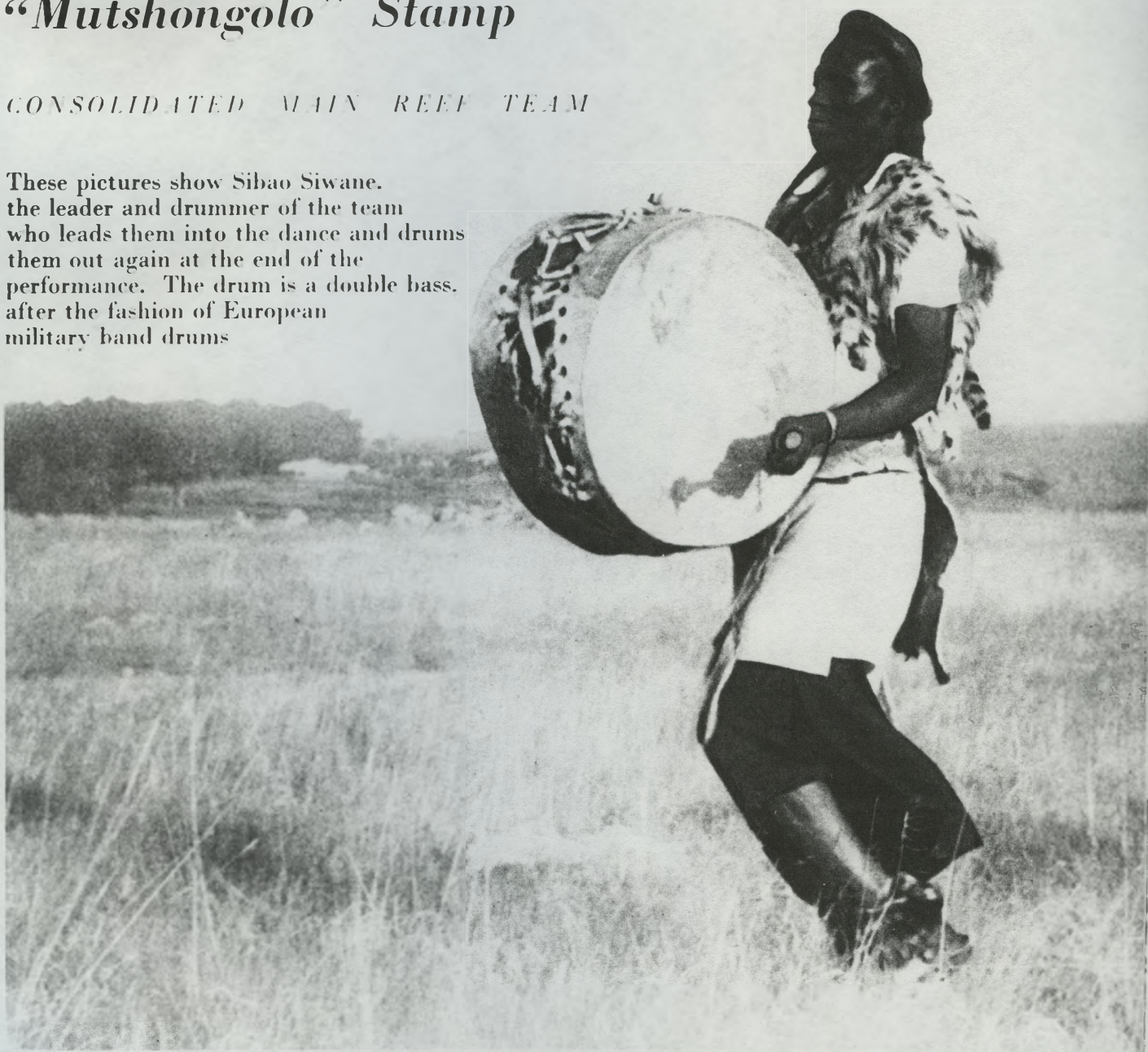
(MOÇAMBIQUE)

SHANGAAN TRIBE

“Mutshongolo” Stamp

CONSOLIDATED MAIN REEF TEAM

These pictures show Sibao Siwane, the leader and drummer of the team who leads them into the dance and drums them out again at the end of the performance. The drum is a double bass, after the fashion of European military band drums



SHANGAAN TRIBE



Two characteristic actions
in the dance



LEFT The "Muthlokozi"
pointing action

ABOVE The "Kutshongolo" stamping action
from which the dance derives its name

For the first part of the dance the drummer stands out in front

SHANGAAN TRIBE

Another typical action
in the dance,
"Kuswaya", the swinging of the shields
up over the head





At this point in the dance
the drummer puts down his drum and joins his team
in the singing of the lyrics.
He leads the singing "*kupingana*", using his drumsticks
in place of shield and stick

SHANGAAN TRIBE

Dance actions in the faster second movement when the drummer takes part with the others, standing at the end of the line of dancers

ABOVE "*Kuba sithlangu*".
The end of each movement and many of the actions are punctuated by the hitting of their shields with their sticks, making a loud report





BELOW "*Mubiazo*",
the fast trotting stamp
which is much quicker than the
"*Kutshongolo*" stamp.
The dancers are wearing leg rattles
made of dried seeds strung on string and wound
around the ankles.
These they bring from home,
near the mouth of the Limpopo river

SHANGAAN TRIBE



“Minyimiso”,
the rest between movements

(FROM LIMPOPO RIVER AREA, MDCAMB'QUE) SHANGAAN TRIBE

“Makwaya” or “Kwaya” Dance

CONSOLIDATED MAIN REEF TEAM

The entry of the dancers
in a loping trot,
starting the spiral movement



SHANGAAN TRIBE

"Makwaya" Dance

The spiral closes.
The smallest member of the team
with white cap on
was inevitably called "Shorty"



SHANGAAN TRIBE

The spiral formation completed.
The dancers
singing and stamping,
hitting their left fists with their right hands



SHANGAAN TRIBE

"Makwaya" Dance

The song with miming gestures
often sung in mine patois. "*Fanakalo*"





After the song
the team is called to advance by the Leader



The Advance
with the dancers repeating the characteristic action of fist hitting
and stamping in quick rhythm

SHANGAAN TRIBE

“Makwaya” Dance

After the Advance
the dancers retire to end their dance.
Note that some of the dancers protect their
left hands with cloth



NDAU & TSWA TRIBES (FROM MOÇAMBIQUE TERRITORY)

Tumblers

CONSOLIDATED MAIN REEF TEAM



The dancers' first action
to the sound of their singers and drums.
Down on their hands



A second later
with the dancers slithering over the ground
upon hands and toes

NDAU & TSWA TRIBES



The dancers sit in line
and now slide along the ground
for which purpose they wear buckskin aprons



The dancers line up
for the "*Kuchina*" action
which looks not unlike an imitation
of jockeys riding horses.
The dancers shout excitedly during
this action

NDAL & TSWA TRIBES



A standing leap by the leader,
Pedro Simoa Mbalane, who is well known
along the Reef as a brilliant comedian



NDAU & TSWA TRIBES

.... AND AFTER!



Back somersaults
with and without partners





"Kubandechena"
an imitation of soldiers at bayonet practice. The one on the right is meant to be the sergeant-major giving the orders. The leader fourth from the left has an old camp-bed leg affixed to his stick. His efforts to control this simple device invariably bring gales of laughter from the audience

OPPOSITE A solo leap

NDAU & TSWA TRIBES

VDAL & TSWA TRIBES

Miming a scene common to all gold miners,
the breaking of rock underground
with jack-hammers

BELOW Controlling the shaking "jack-hammer"
with his foot while his friend
guides the hammer

OPPOSITE Holding the "jack-hammer" down
by sitting on it







NDAU & TSWA TRIBES

OPPOSITE The finale to the "jack-hammer" mime.
The two have been so shaken by the uncontrollable hammer
that they each turn cartwheels and end by one sitting on the other's back
contemplating their hopeless task

BELOW Finale to a movement by the whole troupe
with legs waving in the air



TSWA TRIBE (MOÇAMBIQUE)

“Inzumba” Step Dance

CONSOLIDATED MAIN REEF TEAM

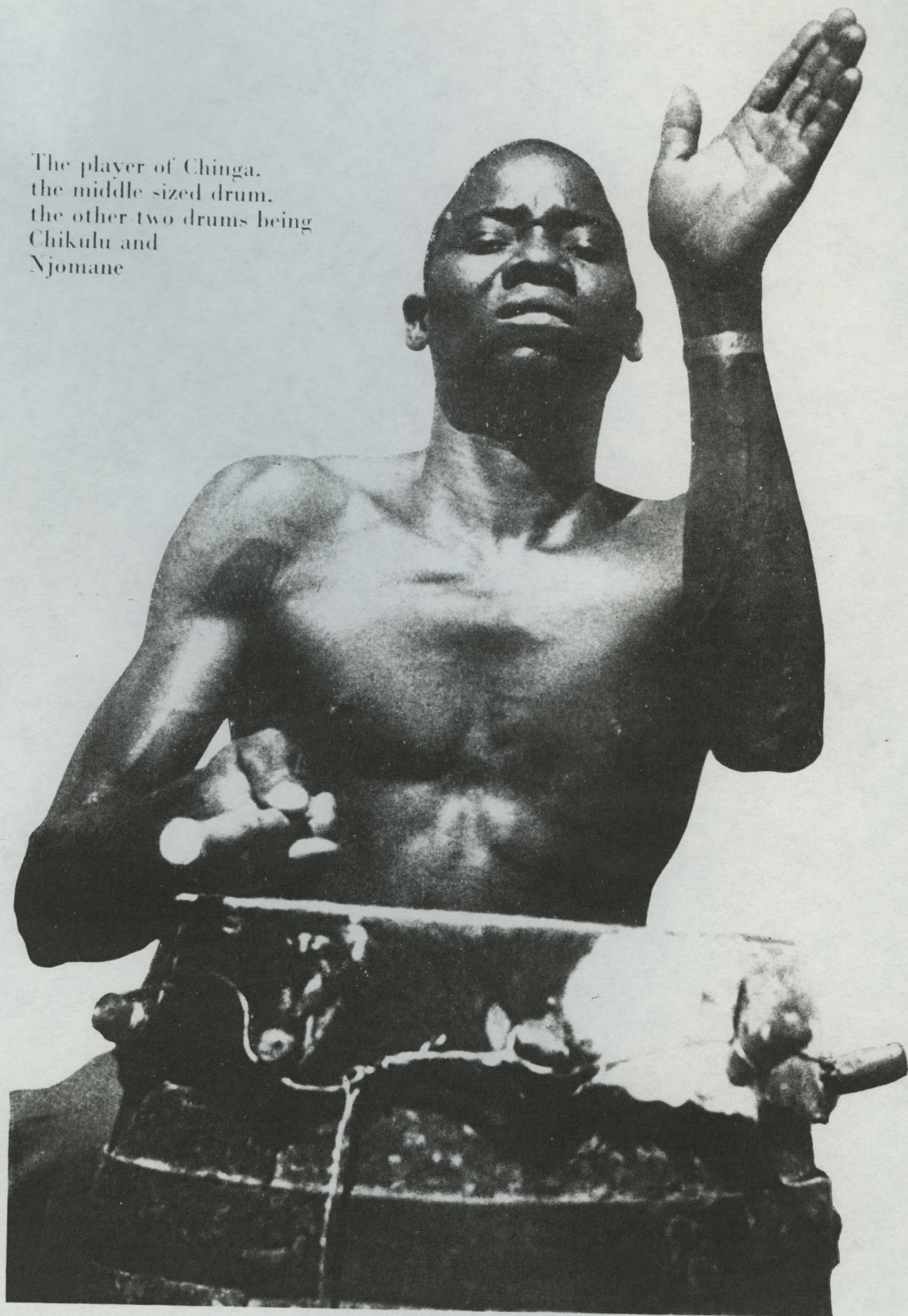


OPPOSITE The orchestra. drums and xylophones

BELOW The entry of the dancers
led by Sabao Pondo Matibe



The player of Chinga,
the middle sized drum,
the other two drums being
Chikulu and
Njomane





Sabao,
the leader of the team,
with small tortoise shell strapped to his forehead
and the lanyard of his dance whistle
round his neck

TSWA TRIBE



The leader
and four others
do a miming action

TSWA TRIBE

Two scenes from the "Inzumba" Step Dance

The end of a step dance sequence
with the dancers falling on the ground
in front of the orchestra



Two more scenes from the dance

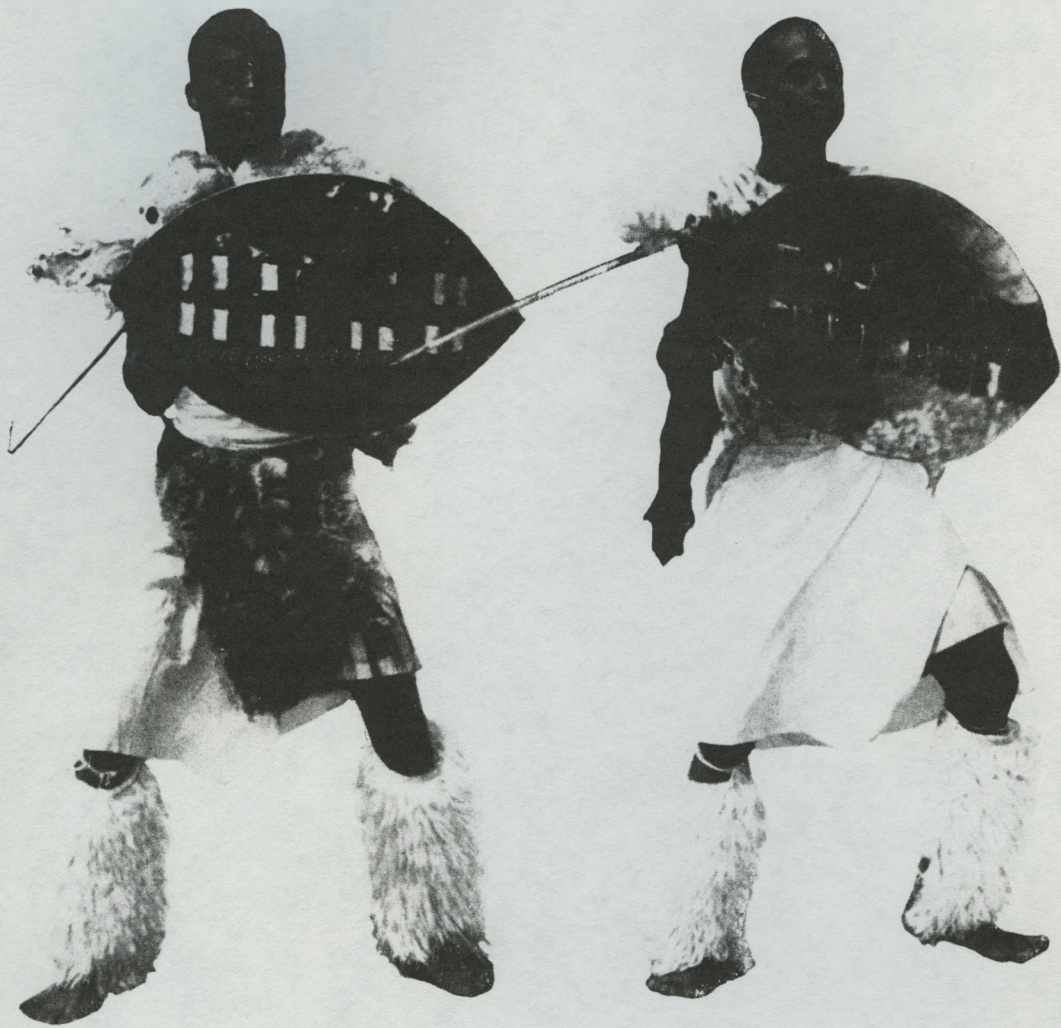
The step dance
by all the team in a semi-circle.
Rattles are tied onto one or the other leg and
the rhythm of the routine
is produced
by stamping this leg
with the rattles on it





Dancers and orchestra.
The xylophones are Chopi type Timbila

TSWA TRIBE



Two Chopi dancers,
or as they have been described in their songs,
“The fine young men for dancing”

RIGHT Line of Dancers, the “*Basinyi*”



(FROM ZAVALA DISTRICT, MOÇAMBIQUE)

CHOPI TRIBE

“Ngodo” Orchestral Dance

CONSOLIDATED MAIN REEF TEAM





Part of the Orchestra of Timbila xylophones:
Treble and Alto in the front row,
Bass in the Centre
and Double Bass in the back row.
Teni Maposi,
the leader of the orchestra,
on the left

CHOPI TRIBE

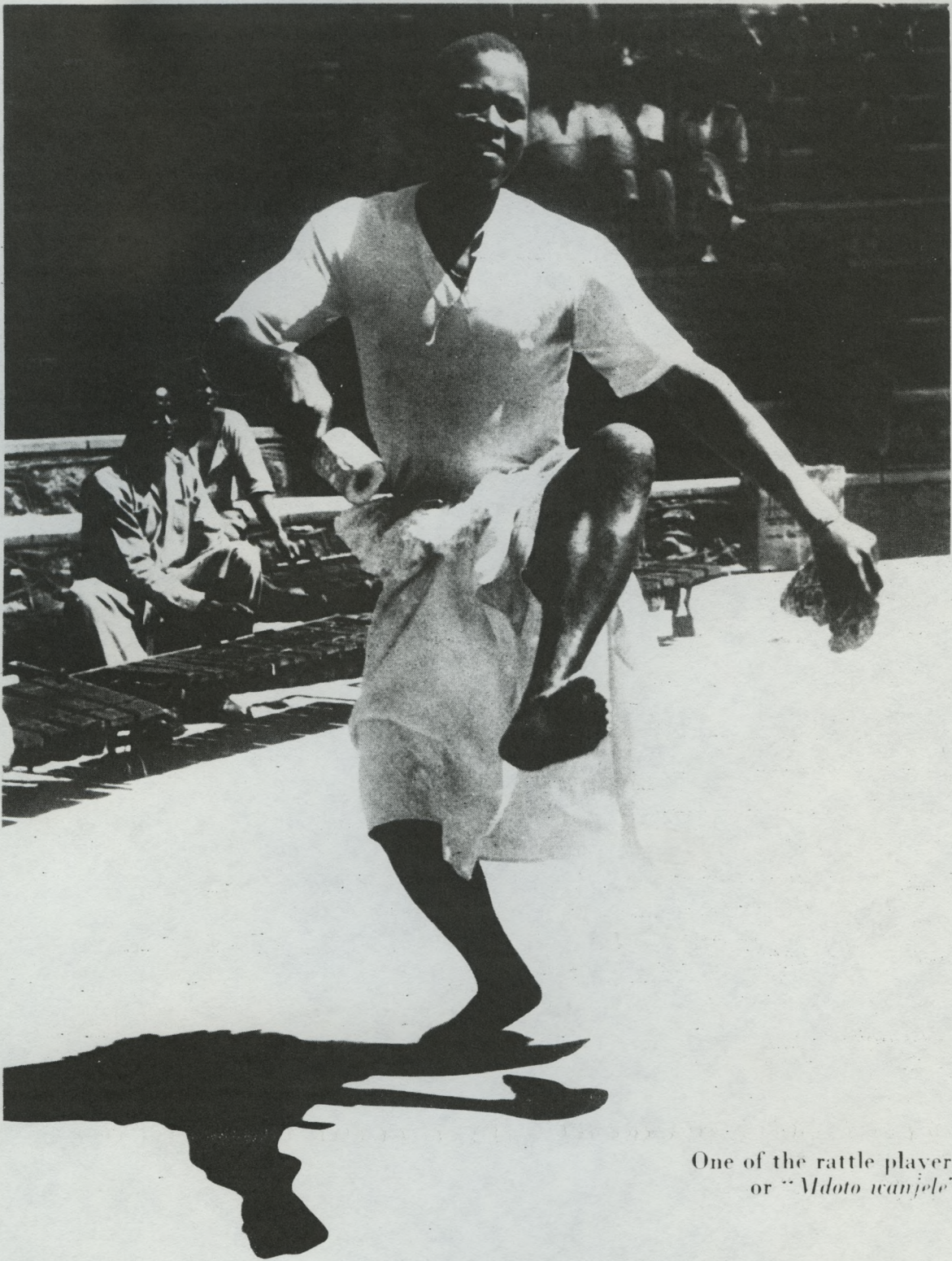
“Ngodo” Orchestral Dance

The rattle players
who stand and dance
in front of the orchestra





Teni Maposi, the orchestral leader or "*Msikiwa Timbila*"



One of the rattle players
or "*Mdoto wanjele*"

CHOPI TRIBE



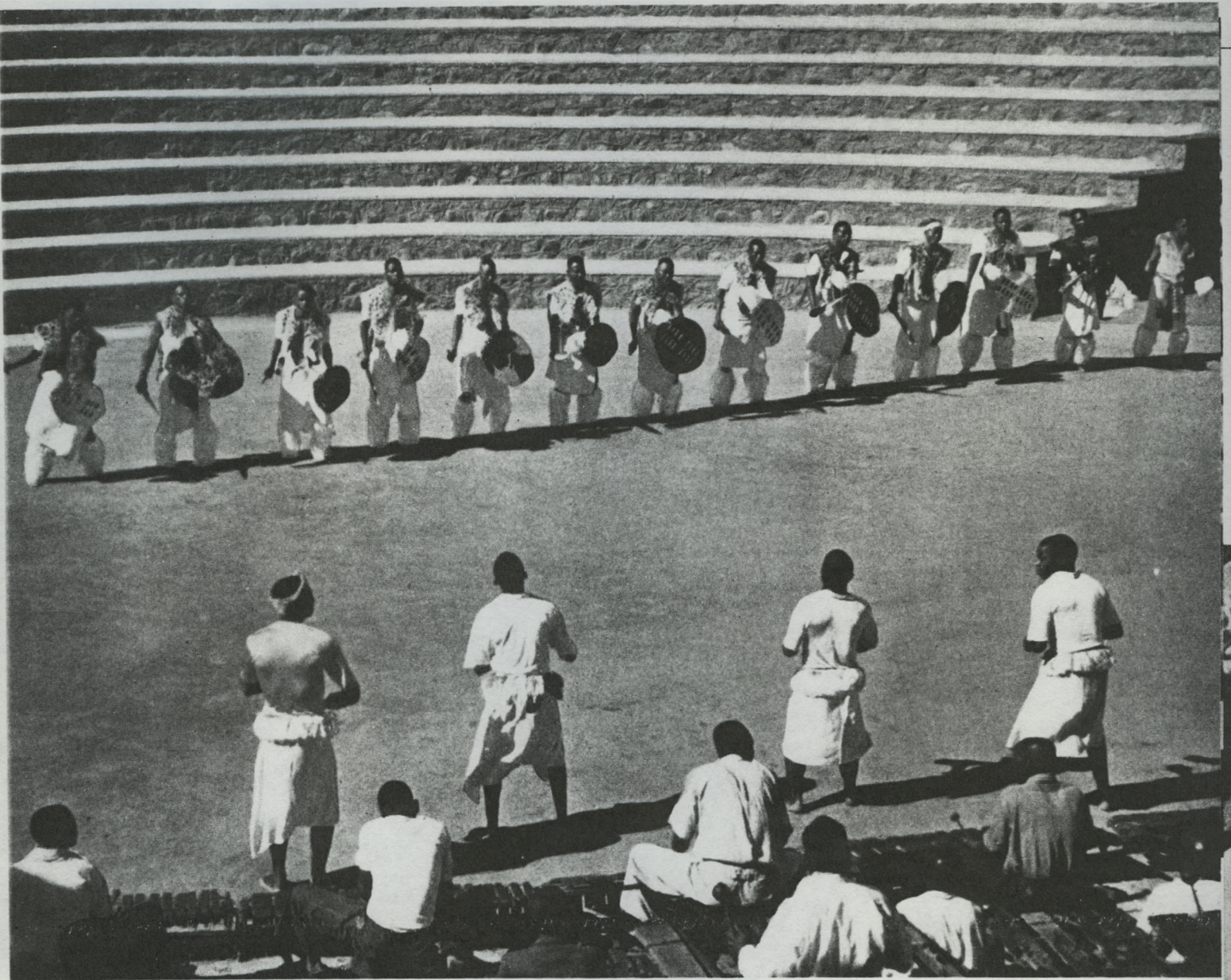
Two scenes from the "Ngodo"

The entry, from the wings, of the dancers into the Consolidated Main Reef Mine Arena

The orchestra is in the foreground with the rattle players standing in front

Teni Maposi, the orchestra leader is the player seen between the second and third rattle players

CHOPI TRIBE



The turn into line during the entry,
in order to face the orchestra,
the position in which the dance will be performed

CHOPI TRIBE

Two further scenes
from the "Ngodo"

The dancers have advanced towards the orchestra
for the singing of the Great Song
during the "Mzeno" movement
and pause for a moment
leaning forward on their wooden spear blades
with shields down





The end of the Great Song,
punctuated by the raising of their spears
in a kind of Roman salute

CHOPI TRIBE

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*“Kukavula”,
the concerted leap into the air
during the wilder dance movements
notably during “Chiriri”
and “Jibudu”*

CHUPI TRIBE

CHOPI TRIBE

Close-up views of
individual dance actions

The moment when the dancers
are about to crash their shields
down onto the ground with a report like
a pistol shot, "*Kupeka hahatsi*"





A pas seul during the "Mabandla" movement;
the other dancers rest, kneeling on the ground with their shields before them

More close-ups
of individual
dance actions

A pas de deux
during the same "Mabandla" movement



CHOPI TRIBE

DURBAN ROODEPOORT DEEP MINE TEAM

Chopi "Ngodo" dance scenes in the Durban Deep Arena

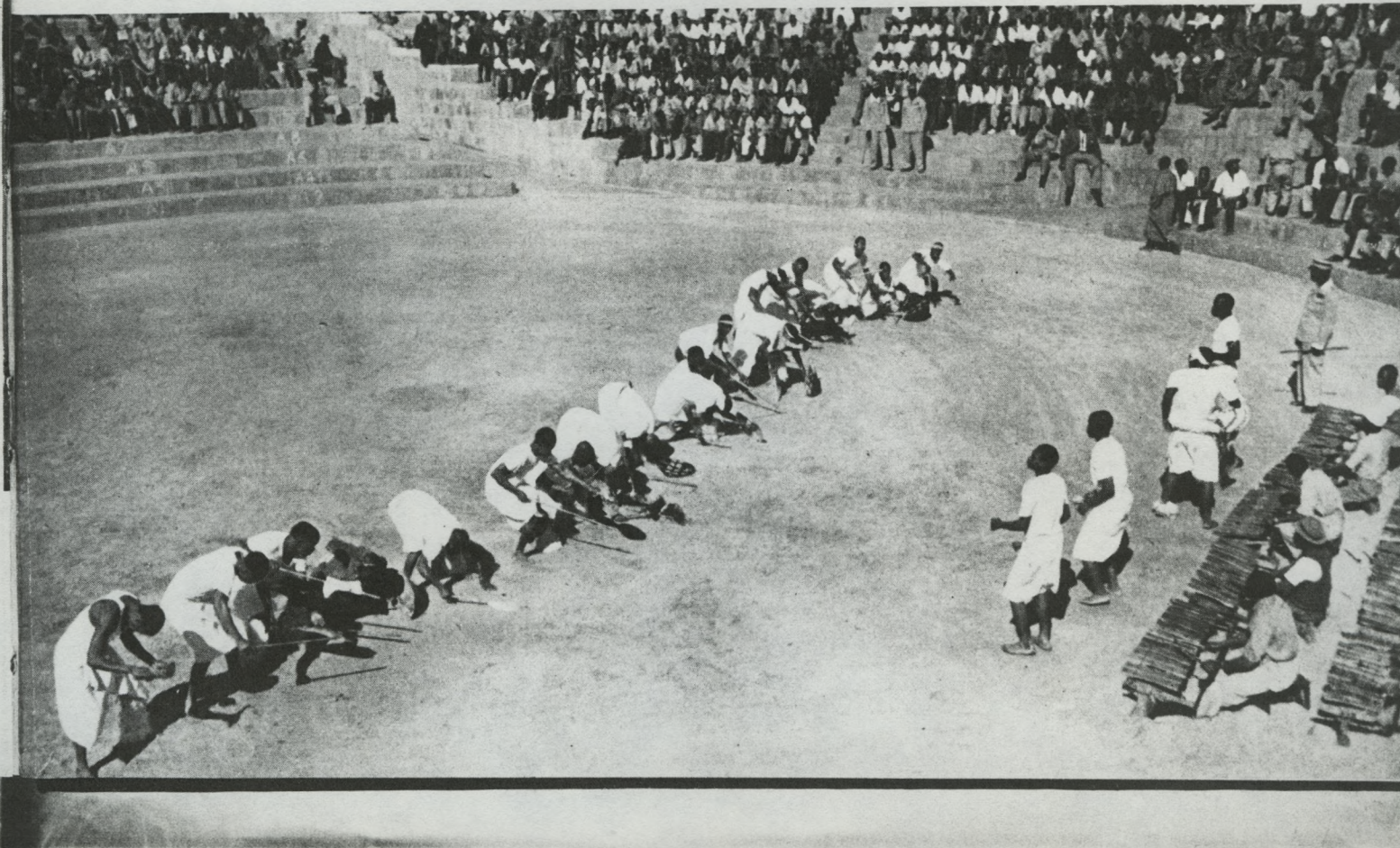




ABOVE The "*Kukavula*" leaping during the "*Jibudu*" movement

OPPOSITE The entry of the dancers, showing the relative positions of the dancers, the rattle players and the various pitches of instruments in the orchestra, Treble and Alto in front, Tenor and Bass in the centre row and Double Bass behind

BELOW The "*kupeka hahatsi*" action, the smacking of the shields onto the ground at the moment of impact



CHOPI TRIBE

The swirl of the dancers,
with their dance leader, the "*mabandiwa mabandla*",
in front



LIST OF GRAMOPHONE RECORDS
OF
TYPICAL MINE DANCE MUSIC

Recorded by the Author

"Zefaniya ngujamu"

TRIBE: SHANGAAN,
TSWA/DZIBI
COUNTRY: MOÇAMBIQUE

GALLOTONE G.E. 972

The *Kuchina* movement of the Tumbling dance, with drums and clappers. This is the action performed in the crouching attitude as if the dancers were riding horses. The two drummers punctuate the action with excellent rhythm on four drums. The performers are those mentioned in the text.

"Maruwe ruwe ende ha"

REVERSE SIDE

The first movement of the acrobatic dance, with drums and clappers, called *Ngeniso*. Drumming, singing and cries by the same men.

"Godumaduma gwa mosadi"

TRIBE: TSWANA
COUNTRY: BECHUANALAND

GALLOTONE G.E. 994

Flute Dance.

Tswana Flute Dancers led by Modiseng.

The first, or slow, movement of the dance. Played on four sets of pipes, each set covering a fifth is a true octave lower than the one above. Copper and iron pipes stopped with wood. Sixteen single pipes in all.

"Kgokong"

REVERSE SIDE

Flute dance.

The second or fast movement of the dance.

"Theko Makhaola"

TRIBE: *SOUTHERN
SOTHO*

GALLOTONE G.E. 1045

COUNTRY: *BASUTOLAND*

Dance song for the Entry of the dancers.

"Bolellang Malan thepa lea thoba"

REVERSE SIDE

Dance song for the slow movement of the *Mohobelo* Dance.

By Sotho men.

Two typical Sotho dance songs well illustrating the modality peculiar to the Sotho.

"Ngeniso"

TRIBE: *CHOPI*

GALLOTONE G.E. 1046

COUNTRY: *MOÇAMBIQUE*

Dance song, for *Ngodo* dance, with *Timbila* xylophone orchestra and rattles.

By Chopi orchestra led by Teni Maposi.

The *Ngeniso* movement introduces the dancers who come onto the dance floor to the sound of this music.

"Mdano"

REVERSE SIDE

Dance song and music for the Third movement.

This movement is the "Call". The dancers having come onto the floor are lined up opposite the xylophone orchestra and now take their call before doing the more exciting actions of the next few movements.

"Mchuio"

TRIBE: *CHOPI*

COUNTRY: *MOÇAMBIQUE*

GALLOTONE G.E. 1047

Dance music and song for the *Mchuio* movement of the *Ngodo* Dance. With *Timbila* xylophone orchestra and rattles.

By Chopi orchestra led by Teni Maposi.

The high-leaping dance is the central dance feature of the *Ngodo* dance. It is performed at speed and is usually the fourth movement immediately following *Mdano*.

"Mtsumeto"

REVERSE SIDE

The retreat, preceded by cries and the banging of shields.

This movement follows the *Mzeno* song when the dancers have advanced towards the orchestra. Now they retreat in preparation for the next dance, *Mabandla*.

"Mabandla"

TRIBE: *CHOPI*

COUNTRY: *MOÇAMBIQUE*

GALLOTONE G.E. 1048

Dance music, with *Timbila* xylophone orchestra and rattles.

By Chopi orchestra led by Teni Maposi.

The *Mabandla* movement is the dance of the Councillors when the team divides into two sections which dance opposite each other. This is followed by several *Pas de deux* by pairs of dancers in turn.

“Chitewetewe”

REVERSE SIDE

The dancers' finale, with drums.

The first and last movements of the *Ngodo* Dance are frequently accompanied by drums.

This is the dancers' last movement during which they move off the dance floor leaving the orchestra to play their own finale. All the music illustrated on these three records is performed by the men photographed for this book.

Copies of all the above records, and many others of genuine African music recorded by the author, Mr. Hugh Tracey, may be obtained from the African Music Society, P.O. 138, Roodepoort, nr. Johannesburg. S. Africa, or direct from the publishers, Gallo (Africa) Ltd., of 161 President Street, Johannesburg, Union of South Africa, through their agents in Africa, or may be ordered through their London office, Gallo (Africa) Ltd., of 11 Hanover Square, London, W.1.

“Ndlamu” Stamping Dance

BACA TRIBE

| | |
|----------------------------------------------------------|----------------|
| Local name of dance | Indlamu |
| dancers | basini |
| singers and clappers | abavumi |
| dance v.i. | kusina |
| point at end of routine v.i. | kubaquka |
| first movement, entry | Ngeniso |
| second movement | Kulungiselela |
| change the stick from one hand to another or into armpit | kufaga kwapeni |

“Ngoma” Circle Dance

NGONI TRIBE

| | |
|--------------------------------------------------------|------------------------------|
| Name of dance | Kuvina ngoma yachiNgoni |
| leader of dancers | mukulu wachamba |
| dancers | chamba |
| ululate v.i. | tungulula |
| dance v.i. | kuvina |
| First movement | kulowa bwalo |
| dance in line | kulowa munzela |
| dance in circle | kuzungulila bwalo |
| female impersonators | anyamata obambutila (azimai) |
| raise and lower switches | kuimila, kugwadila |
| ankle rattles | manjenjeza |
| last movement, exit | lugubo |
| whistle | wenzulo |
| sitting in circle, women standing, leader dancing solo | lugubo |

“Umteyo” Shaking Dance by “Amakwenkwe” (Young Men)

XHOSA TRIBE

| | |
|--------------------------------|----------------------------|
| Name of dance | Umteyo |
| whistle player | idraiva (English ‘driver’) |
| dance leader | idraiva (English ‘driver’) |
| small bells worn on chest | makloko (English ‘clock’) |
| leg rattles | isikunjana |
| sticks | izinduku |
| concertina | concertina |
| whistle | impembe |
| holding hands during the dance | izizimbo |
| shaking dance action | ukutauza, kuteya |
| finish routine | bayawisa |
| holding up of sticks | ukumisa |

“Mutshongolo” Stamping Dance or Stamp

SHANGAAN TRIBE

| | |
|-------------------------------|-------------------------------|
| Name of dance | Mutshongolo |
| leader of the singers | kipingoma |
| composer of the dance songs | muqambe |
| dance song | munyimiso |
| entry of dancers | mungeniso |
| double bass drum | shigubu |
| to play the drum | kuba shigubu |
| shield | thlangu |
| to beat the shield | kuba thlangu |
| to raise the shield | kutlakusa thlangu |
| to stamp | kutshongolo |
| to point the shields or stick | kuswaya |
| rosettes of hair or fur | chiluwa (<i>pl. siluwa</i>) |
| movements of the dance | |
| Entry | mungeniso |
| Pointing movement | muthlokozo |
| Trotting movement | mubiazo |
| Standing movement | minyimiso |
| Second standing movement | minyimiso wombiri |
| Exit of the dancers | yakuhuma |

“Makwaya” Miming and Group Singing Dance

SHANGAAN TRIBE

| | |
|------------------------------------------------------------------------------|---------------------|
| Name of dance | Makwaya |
| hit the fist with a hand | kuchaya sandhla |
| walk around | kurenza leka |
| start singing | kuvuma ngoma |
| mime with the hands | kupagamisa mandhla |
| sing | kuimbelela |
| lead the dancing | kunyiketa kuchina |
| dance walking action | kudhlongozela |
| stamp rhythmically | kuchongola |
| sing chorus | kuvuma |
| enter in line | kungeniso |
| dance | kuchina |
| dance the set steps | kuchina muchongolo |
| retire in line after routine | kutsunela nzako |
| decoration, embroidery on vest | sibayane |
| clap hands | kuba mandhla wahuma |
| turn around together | kuhonze kula |
| walk together | kufamba |
| turn about facing front again | kuhonze huka |
| run around in file | kutsutsuma |
| move inwards and outwards in the circle or spiral, dancers facing inwards | kuheta |
| solo dance (<i>pas seul</i>) | kugiya |

“Muchongolo” Tumbling Dance

TSWA TRIBE

| | |
|-----------------------------------------------------|---------------------|
| Name of dance | Muchongolo |
| names of four drums | |
| Large Bass drum | Chigubu |
| Medium drum | Ngoma |
| Small drum | Ngomane |
| Very small drum | Chingomane |
| recitative | kuimbelela |
| whistle v.t. | kuchaya mpempe |
| walk in file | kufamba |
| enter in file | kuwuya |
| run in file | kutsitsuma |
| circle around ready to dance | kufola |
| press up on hands and toes, action in this position | kufamba makweri |
| sit down | kutsame hansi |
| stand upright | kuimile |
| imitate drilling | kubandechena |
| dance in crouching attitude | kuchina |
| walk off after routine | kuzongozela |
| trot | kutlula |
| do acrobatic actions | kudipa |
| beat drum | kuthlabelele ngoma |
| end routine, surprise ending | kutsama |
| solo dance or solo act | kugiya |
| sing chorus | kuhlabelela |
| turn cartwheel | kuhonzuluka |
| jump up and gesticulate | kutakuka |
| start dance song | kuteka ngoma |
| salute | kushoweta nyiketilo |
| slide along sitting down | kutsomela |

“Ngodo” Orchestral Dance

CHOPI TRIBE

| | |
|---------------------|--------------------------------|
| Name of the dance | Ngodo |
| dancers | musinyi (<i>pl. basinyi</i>) |
| leader of dancers | mbandi wamabandla |
| leader of orchestra | misiki watimbila |
| xylophones | Timbila |
| Treble | Chilanzane |
| Alto | Sange |
| Tenor | Dole |
| Bass | Debiinda |
| Double Bass | Gulu |

“Ngodo” *Orchestral Dance*

CHOPI TRIBE—*Continued*

rattle player

shield

names of the movements usually seen by European audiences

Orchestral Introduction

Entry of Dancers

The Call

The High Leaping Dance

The Dance of the Councillors

(There are many more movements: up to fifteen in all)

high leap into the air

smack shields onto ground

solo shaking dance

quiet dance with pointing gestures

crouch down, place shields on the ground

pause, leaning forward on dance sticks

mdoto wanjele

chilavangu (*pl. silavangu*)

Msitso

Ngeniso

Mdano

Chibudo

Mabandla

kukavula, kugavula

kupeka ha'atsi

kusinya makara

kuchuia

kuzumbila hahatsi

wonama

NOTE.—For a full glossary of Chopi musical and dance terms, see *Chopi Musicians*, by Hugh Tracey Oxford University Press

