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**FOLK SONGS SUNG
IN GAZANKULU**
(in Tonic Solfa, Staff Notation and Video Tapes)

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Submitted in partial fulfilment of
the requirement of the degree

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STUDY LEADER : PROF E HOGO

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CHAPTER ONE

RESEARCH PROGRAMME

This research paper consists of three video-cassettes on which 43 songs from Gazankulu are recorded.

The author is a music adviser who visits the schools in this area regularly. Therefore he was able to make a responsible choice of songs which are regularly sung, including those in the indigenous languages of the Northern Transvaal.

The first video cassette consists of the singing of the individual voice parts of each song. Then it was discovered that it was desirable to sing the songs in solfa. This was added to the other two video cassettes.

The solfa is useful for pupils who wish to learn the songs, but who do not know the languages. The video cassettes also depict the following:

- * facial expression
- * body language
- * actions
- * movement
- * conducting

In the final instance 21 songs were selected and were provided with:

- * the lyrics
- * translation of the words into English
- * background information of each song
- * tonic solfa and staff notation.

The most important contribution of the research paper is the fact that the problems relating to -

- * the selection of songs;
- * notation in solfa and staff; and
- * video-recordings

were experienced in practice and the workable solutions were found.

There is a need to use songs from other ethnic groups of South Africa in our Class Music Syllabuses. At present there are very few such document songs. This research paper is the first attempt to provide a South African song book, with the necessary solfa and staff notations, on video cassettes.

CHAPTER TWO

2. SOUTH AFRICAN SONGS

2.1 Problem Statement

There has always been a dire need for a specifically South African song book for use in schools and by other interested music groups. Being a land of great cultural diversity, South Africa is very rich in songs, a very high percentage of which has not been documented and can, therefore, not be effectively used by scholars, choirs, music classes and other interested groups. It is hoped that this collection of 21 songs in Tsonga, Venda, Northern Sotho and Zulu will form a foundation on which more can be added. It is further hoped that songs in all the languages spoken in South Africa will be included in the final collection.

2.2 Use of the songs

Most of the songs in this collection are four-part arrangements suitable for use by choral groups, and are accompanied by dance. An attempt has been made to include ^stuned with simple rhythmic flow, as well as those with more complex rhythmic patterns. The songs can thus be used in class music lessons for **sight reading** and for teaching **movement**, in both the lower and the more advanced classes. These songs can lend themselves to **instrumental accompaniment**; especially percussion accompaniment calls for some measure of improvisation, and also offer ample opportunity for **creativity**. Since most traditional African songs are accompanied by some kind of movement, the **visual** element (watching the choreographical skills) is included.

The polyphonic, simple and repetitive nature of these songs makes them more readily enjoyable to pupils than other indigenous or Western/non-Western types of

music. Since they led themselves to a cappella singing, they are a favourite in vocal music-making circles, especially among African choral groups, where accompaniment is not common.

Each of the songs has not only been notated in both tonic solfa and staff notation, but also video-taped, with the compiler singing each part of every one of the songs in both tonic solfa and in words.

The collection includes songs for different occasions in order to cater for as many interests as possible. For that matter, life itself consists of a large variety of situations, feelings, aspirations and experiences, and folk songs are a unique musical means of expressing these various life moods.

2.3 Merits of the Songs

A summary of the merits of these songs with respect to class music teaching are as follows:

- they are short and yet complete;
- they are pleasant to the ear;
- they have varying degrees of difficulty;
- they are suitable for various grade/age groups
- they mostly comment on down-to-earth life situations;
- they are appropriate for use by schools and other singing groups;
- they are suitable for teaching both tonic solfa and staff notation;
- they are enjoyed by the majority of South Africans;
- they are suitable for voice exercises;
- they are also suitable for developing co-ordination between singing; and
- they engage, and give healthy exercise to, the individual's physical and emotional faculties.

There are in Gazankulu important music activities in which the author is actively involved. Therefore a chapter has been added in which these activities are described.

CHAPTER THREE

3. MUSIC ACTIVITIES IN GAZANGULU

3.1 Informal music education activities

3.1.1 "Rural Traditional Music"

- ✓ This kind of music and dance falls into two categories, namely, **Western musical instrument-accompanied music**. The instruments here include electric guitars and organs, drums and other percussions. This kind of music has, since the early 1970s become very popular among Black listeners, especially the Shangaan/Tsonga people, among whom there are numerous composers. The most popular composers of this category of music are Thomas Chauke, January Ngobeni Elias Baloyi and GT Chauke. The second category is that of **percussion (drum) accompanied song-and-dance music**.

"Muchongolo", "mukhinyavezo", "xincayincayi", and "xibelana" are examples of this kind of traditional music and dance. An annual competition of this kind of music and dance is held in different districts of Gazankulu, followed by a "territorial" competition of the district champion groups. The competitions are organized under the auspices of the Tsonga Bureau for Culture which is financially supported by the Gazankulu Government. This national event takes place at the Giyani Show Grounds. Both young and old participate in the competition.

3.1.2 Township Folk Songs

These folk songs are characterised by brevity, repetition, strong and (usually) syncopated rhythmic patterns and dance accompaniment. They are very popular with both school and adult choirs. Traditionally township folk songs have been orally transmitted from generation to generation. It is rather unfortunate that in the

process of this oral transmission, beautiful folk songs may become spoiled by "transmitters" who half-learn the songs and thus allow these to be learned in their inaccurate form. The idea of having folk songs notated has of late become very welcome in order to preserve them in their reasonably original form.

3.1.3 Other Music Types

Other music types such as pop, gospel, reggae, jazz and mbaqanga are also popular in Gazankulu. Examples of performing groups in this category are Pure Gold, Mahotella Queens, Brenda Fassie, High Masekela and Meriam Makeba.

3.1.4 Choir Competitions and Festivals

Choir competitions and festivals are perhaps the best organized forms of music making in Gazankulu. Giyani, the Gazankulu homeland town where occasional and annual choir competitions and festivals are usually held has often been described as "the Mecca of Music". Many choirs from various parts of South Africa rally to the town to take part in the competition. The popularity of Giyani as a venue for choir competitions and eisteddfodau can be attributed to the availability of facilities such as a good shopping centre, an hotel, show grounds, a sophisticated stadium, a large, modern hall (the Chachulani Hall) coupled with a peaceful and hospitable atmosphere, Giyani has become one of the most ideal venues for concerts and eisteddfodau in the Transvaal.

3.1.5 The Khindlimuka Choir Festival

Started in earnest in 1967, the Khindlimuka choir festival is one of the best organised and most popular music making festivals in South Africa. In the past 25 years this festival has drawn choirs from many parts of the Transvaal, and, at times, Natal. Hundreds of primary, post primary, college and adult choirs take part in the competitive festival. So do church, hospital and police choirs.

Like the traditional music and dance mentioned above, the Khindlimuka Festival is organised under the auspices of the Tsonga Bureau for Culture, and financially supported by the Gazankulu Education Department. Every year the Gazangulu Cabinet honour this and other choir festivals by their presence in the Chachulani concert hall.

The curation of the annual choir festival is three days, during the Friday, Saturday and Sunday of September. On the Friday, Primary Schools compete, are adjudicated, and the results of the competition announced. On the following day (Saturday), post primary (junior and senior secondary) schools have their turn of the performance. On the Sunday thereof the following groups of choirs compete: colleges, church choirs, hospital choirs, police and adult choirs also compete. At the end of each competition day all choirs which have won in particular sections are awarded trophies plus some prize money.

At the beginning of every year (usually in February), all the choirs which won are invited to a prestigious concert in Giyani, where they are congratulated and warded further prizes by well-wishing sponsors. For example, in 1992, Momentum Life, an insurance company sponsored the celebration, and undertook to do so in future years.

The Khindlimuka Festival encourages composers to produce new works by prescribing suitable song pieces for different sections of the competition each year. The result is that Gazankulu can today boast of not less than 10 noteworthy choral music composers, viz the late Rev DC Marivate, DD Malungana, SJ Hlekani, RS Mtsetwene, as well as SJ Khosa, LJ Nkuna, EP Maswanganyi, DG Baloyi, S Chauke, B Shilubane and GV Maluleke.

3.1.6 The Influence of Tsonga Composers

Choral works by composers such as DC Marivate, S Chauke, SJ Khosa, SJ Hlekane and LJ Nkuna are good examples of the influence Tsonga composers' choral works

have had on general education. For example:

- DC Marivate's song, "Vakhale va Varile", composed in 1934, is both a historical and political record of the colonisation and subsequent political and economic domination of Africa by Europeans.
- S Chauke's "Dyana Masonja ni Timanga" is an advice to everyone to include in their diet the mopani worms (masonja"), groundnuts and pumpkins - in other words, good food, for the sake of good health.
- SJ Khosa's vivid description of the Drakensberg Mountain Range ("Tintshava ta Drakensberg) has prompted a number of school excursions by choristers and other pupils who have got the message of the song: a description of places of interest to be found along the mountain range, eg the Strydom Tunnel, the Blyde River Canyon, the Echo Caves, God's Window etc.
- SJ Hlekane's "Xintshabyana" is in praise of Nature, and emphasised nature conservation.
- LJ Nkuna's "Ku Hlupheka ka Vantima" is a historical survey of the apartheid politics of South Africa. The lyrics of these and other Tsonga composers have much educational significance. Their religious songs and those based on folklore have a bearing on the **cultivation** by pupils and adults of good morals and well-balanced personality development. "Mbongolo" by Marivate emphasizes the value of careful judgement in everyday life situations. In short, the compositions advocate respect for nature, human dignity and fairness: educative topics are used by the composers to comment on almost every sphere of life experiences.

3.1.7 Community Involvement Through Music

In Gazankulu, as in other communities, choirs and other musicmaking groups take

part in different kinds of meetings - festivals, funerals, political rallies, agricultural shows, official openings of establishments, celebrations of all kinds and so on. These music activities serve not only to entertain the crowds, but also to bring in the spirit of unity and an atmosphere that is as beautiful as good music. While breathing is an involuntary, spontaneous way of keeping all living creatures alive, music making, especially singing, is a conscious, deliberate and artistic way of elevating the process of living. Every single mood in life is portrayable by music, which is, no doubt, the loftiest form of self-expression. Gazankulu is one of the shining examples of how people cannot, and should not, live without music.

3.1.8 Liaisoning with Music Makers outside Gazankulu

Gazankulu choirs and musicians make sure that they liaison with music makers beyond the confines of their territory.

Not only do Gazankulu choirs take part in national and international festivals and eisteddfodau; the territory's music organisers also invite choirs from other parts of South Africa to perform in their concert halls. The following are examples of Gazankulu's choirs and musicians' involvement in national and international involvement:

Adult choirs take part in the annual National Choir Festival sponsored by Caltex and Old Mutual. Participation in this festival depends on a choir emerging as the winners in the regional eliminations (competition). One of Gazankulu's adult or college choir represents the territory at the annual Sasol Choral Festival as well as the Oude Meester Festival. In 1987 the Hozani College choir took part in the Roodepoort International Eisteddfod. They also took part in the international mass choir. In the same year (1987) the music section of the Department of Education invited choirs from different parts of South Africa - Durban, Qwaqwa, Kwandebele, Kangwane, Venda, Pophuthatswana, Ciskei, Transkei and Lebowa, to take part in the Sasol Choral Festival, which was jointly sponsored by Gazankulu and Sasol.

Since its inception in 1986, the Sasol choral Festival mass choir has annually been conducted by SJ Khosa, Gazankulu's music inspector and composer of the "Sasol Song". This composer-conductor has also conducted the roodepoort Internaitonal mass choir singing his own commissioned work entitled "New Africa". Khosa also serves on the DNE committee for Arts Education.

3.2 Formal Music Education

Formal music education embraces class music in all its forms as prescribed in the various syllabi. The syllabi of the Department of Education and Training is used in Gazankulu. Music is, unfortunately not effectively taught in schools and colleges. The reasons for this include lack of:

- * suitably qualified music teachers
- * the necessary equipment
- * examinable status for the subject and
- * interest in the subjects by school principals

A music centre with two qualified (music) teachers has been established. A piano, recorders, xylophones and metalophones are taught besides theory.

CHAPTER FOUR

4. RECOMMENDATIONS FOR FURTHER STUDY

Being a land of great cultural diversity, South Africa is very rich in songs, a high percentage of which has not been documented by means of solfa, staff notation or video-tapes. Therefore they are not available for use in music classes or for school singing. It is therefore important that those songs which have been video-taped should be notated in both solfa and staff notation. During the research and the documentation of the songs the following problems were encountered:

- having to embark on the research programme without any financial assistance
- appointments with potential data providers not always honoured
- the researcher being not so proficient in staff notation
- research assistants having no knowledge of tonic solfa, and
- typists without the slightest knowledge of the languages used in the typing matter.

The above and other problems often caused delays, and sometimes having to do the same work all over again. Fortunately, the work that had to be done again was better done the second time!

In view of the above it is also important that indigenous folk music should be written down. This should, however, require the necessary grants and bursaries. People who are capable of understanding this work must be identified and put to use. Experience has shown that team research produces the best results.

The various music activities of the different parts of our country have seldom been notated or video-taped. It is recommended that the Radio, Television, Press and educational institutions give more publicity to these activities, which also provide an important field of research for post-graduate studies. It is strongly recommended that a South African song book, which will include songs of all the various language groups, should be published. The book must be made available to teachers, and should be on video, with the necessary solfa and staff notation. Financial support will make such a publication possible.

It can be used for the teaching of

- * multi-cultural music;
- * sight singing; and
- * the teaching of music theory.

APPENDIX A

LIST OF FOLK SONGS IN THEIR ORDER IN THE BOOK

1. A re Tsamayeng
2. Xi Rila Ngopfu
3. Tshivha Ts.
4. Va ta Giya Va ka Zulu
5. Moo oo Swekile
6. Ndzi Rila Vana va Vanhu
7. Wen'u nge Gee
8. Hi ku Twanana
9. Tsho La Muri tsha Pomoka
10. Ke Mmone Maabane
11. Muxe, Muxe
12. Vamaseve
13. Goloi ya Makhuwa
14. Risenga wa Deya
15. S'yolala Ngaphi
16. Ba Bowa ka Wena
17. Tuva le Murhini
18. Josefa N'wamilorho
19. Xewan', Xewan' Wamanana
20. Tshilidzi tshi Mangadzaho
21. Xisaka xa Tuva

ALPHABETICAL INDEX

1. A re Tsamayeng
2. Ba Bowa ka Wena
3. Goloi ya Makhuwa
4. Hi ku t^hwanana
5. Josefa N'wamilorho
6. Ke Mmone Maabane
7. Manana o Swekile
8. Moxe, Moxe
9. Ndzi Rila Vana va Vanhu.
10. Risenga wa Deya
11. S'yolala Ngaphi
12. Tshivha Tshanga
13. Tshilidzi tshi Mangadzaho
14. Tsho La Muri tsha Pomoka
15. Tuva le Murhini
16. Vamaseve
17. Va ta Giya Va ka Zulu
18. Wen' u nge Gee
19. Xewan', Xewan' Vamanana
20. Xi Rila Ngopfu
21. Xisaka xa Tuva

INDEX**I. TSONGA FOLK SONGS**

1. Xi Rila Ngopfu
2. Va ta Giya Va ka Zulu
3. Manana o Swekile
4. Ndzi Rila Vana va Vanhu
5. Wen' u nge Gee
6. Hi ku Twanana
7. Moxe, Moxe
8. Vamaseve
9. Risenga wa Deya
10. Tuva le Murhini
11. Josefa N'wamilorho
12. Xewan', Xewan' Vamanana
13. Xisaka xa Tuva

II. VENDA FOLK SONGS

14. Tshivha Tshanga tsho Dzhiyelwa
15. Tsho La Muri tsha Pomoka
16. Goloi ya Makhuwa
17. Tshilidzi Mangadzaho

III. NORTHERN SOTHO FOLK SONGS

18. A re Tsamayeng
19. Ke Mmone Maabane
20. Ba Bowa ka Wena

IV ZULU FOLK SONG

21. S'yolala Ngaphi

BACKGROUND INFORMATION ON THE SONGS

1. A re Tsamayeng

1.1 Meaning

Let us go to our homes to see our parents.

1.2 Background

This Northern Sotho tune is usually sung by school children when they are far away from their parents, i.e. when they are in a nostalgic mood.

1. A re Tsamayeng

: : | m : m : r.d | r : - : -
 A re tsa-ma-yeng
 : : | d : d : t₁.l, | t₁ : - : -
 A re tsa-ma-ye... Re ye,
 :m.s : - | - : - : f.m | s₁ : s-s : -
 : : | d : d : t₁.l, | s₁ : - : -

| f : f : m.r | m = - : - | m = m : -
 re ye ma-ha-ye, Re yo
 | r : r : d.t₁ | d : - : - | d = d : -
 re ye ma-ha-ye, bo-na
 | l : l : s.s | s : - : - | s : s : -
 | r : r : d.s, | d : - : - | d : d : -

- 2 -

Handwritten musical score for a vocal piece. The score is written on five staves (two treble clefs and three bass clefs) in a key signature of one flat (B-flat). The lyrics are written below the notes. The first system contains three measures of music. The lyrics for the first system are: "bo - na bo - nta - te." and "na bo - nta - te. A re". The second system contains three measures of music. The lyrics for the second system are: "na bo - nta - te. A re" and "na bo - nta - te. A re". The third system contains three measures of music. The lyrics for the third system are: "na bo - nta - te. A re" and "na bo - nta - te. A re".

Handwritten musical score for a vocal piece, continuing from the previous system. The score is written on five staves (two treble clefs and three bass clefs) in a key signature of one flat (B-flat). The lyrics are written below the notes. The first system contains three measures of music. The lyrics for the first system are: "na bo - nta - te. A re" and "na bo - nta - te. A re". The second system contains three measures of music. The lyrics for the second system are: "na bo - nta - te. A re" and "na bo - nta - te. A re". The third system contains three measures of music. The lyrics for the third system are: "na bo - nta - te. A re" and "na bo - nta - te. A re".

2. Xi Rila Ngopfu

2.1 Meaning

The bride's mother is crying bitterly, while the bridegroom is beaming with joy.

2.2 Background

It is customary for the bride's mother to crying during the wedding feast of her daughter because she (the former) is not sure whether or not her daughter's marriage will living happiness or miery. On the other hand, the bridegroom is very happy to get his new wife. The bride usually has mingled feelings about her marriage because, on the one hand she wants to get married, and on the other she is anxious about the unknown at her new home, with all the in-laws.

2. Xi Rila Ngopfu

ff

(1) Xi - ri - le - la, xi ri - la

ff

ngo - pfu, ngo - pfu, xi - ri -

D.S.

| m :--r | - : - | = d | t, = d | r :--d | - : - ||
 le-la, xi ri-la ngo-pfu.
 | l, :--l, | - : - | = s, | s, = s, | s, :--s, | - : - ||
 | s, :--f | - : - | = m | r : m | f, :--m | : s, ||
 le-la, xi ri-la ngo-pfu.
 | m, :--f, | - : - | = s, | s, = s, | s, :--d | - : - ||

| r :--d | - : - || (2) We Manana, hlangula nhloti, (bis)
 U nga vili, hlangula nhloti. (bis)
 ngo-pfu.
 | s, :--s, | - : - || (3) N'wa-Dumela u tsaka ngopfu, (bis,
 U tsakela n'wingi wa yena (bis).
 | f :--m | - : - || (4) Lo' wa jaha u tsaka ngopfu (bis)
 U tsakela nsati wa yena (bis)
 ngo-pfu.
 | s, :--d, | - : - ||

3. Tshiiivha Tshanga

3.3 Background

This is a Venda herd-boys' song. The boy who discovers a bird's nest becomes the "owner" of both the bird (in this case a dove) and the nest. Now, the discover of a dove's nest is complaining that someone has stolen the eggs of his dove, which were two in number.

3. Tshivha Tshanga

The image shows a handwritten musical score for a piece titled "3. Tshivha Tshanga". The score is written in 2/4 time and consists of four systems of music, each with a vocal line and a corresponding rhythmic line. The lyrics are "Tshi-i-vha tshanga tshodzhiyelwa nga nnyi,". The rhythmic notation uses letters 's', 'd', 'm', 'f', and 't' to represent different rhythmic values, often with accents or slurs. The first system uses a treble clef, while the subsequent three systems use a bass clef. The lyrics are written below the notes in each system.

System 1 (Treble Clef):
 Rhythmic: s, s, s, d, d, r, m, m, m, d, r
 Lyrics: Tshi-i-vha tshanga tshodzhiyelwa nga nnyi,
 Rhythmic: m, m, m, s, s, t, d, d, d, t, t

System 2 (Bass Clef):
 Rhythmic: d, d, d, m, m, f, s, s, s, m, s
 Lyrics: Tshi-i-vha tshanga tshodzhiyelwa nga nnyi,
 Rhythmic: s, s, s, d, d, t, d, d, d, t, s

System 3 (Bass Clef):
 Lyrics: Tshi-i-vha tshanga tsho dzhiyelwa nga nnyi,

Handwritten musical score for a song in 7/4 time. The score is organized into five systems, each containing a vocal line and a piano accompaniment line. The lyrics are: "tshi - i - vha tsha-nga tsho-dzhiyelwa nga nnyi,". The notation includes notes, rests, and dynamic markings such as *f* and *ff*. The piano accompaniment features chords and rhythmic patterns.

3. Tshiiuha Tshanga

	.d : d . d	m ; m : - . s	s . s - s : - s	f : -
	tshi - i - uha	tshanga	tshodzhiyelwa	nga nnyi?
	.s : s . s	d ; d : - d	d d = d : - d	r : -
	tshi - i - uha	tshanga	tshodzhiyelwa	nga nnyi?
	.m : m . m	s , s : - . s	s , s - s : - s	L : -
	tshi - i - uha	tshanga	tshodzhiyelwa	nga nnyi?
	.d : d . d	d , d : - m	m , m : - m	f : -
	tshi - i - uha	tshanga	tshodzhiyelwa	nga nnyi?

Handwritten musical score for a song. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "Ma - ku - mba a - tsho - ndi ma - vhi - li,".

The first system (top) is in G major (one sharp) and 4/4 time. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ma - ku - mba a - tsho - ndi ma - vhi - li,

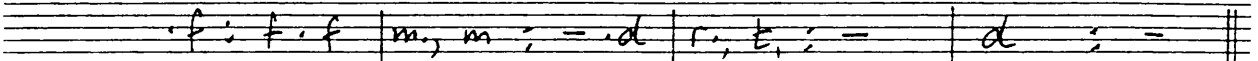
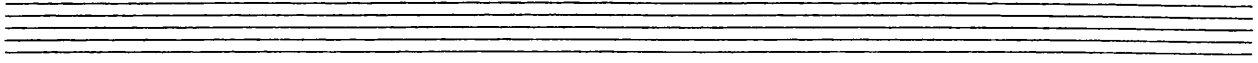
The second system is in G major and 4/4 time. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ma - ku - mba a - tsho - ndi ma - vhi - li,

The third system is in G major and 4/4 time. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ma - ku - mba a - tsho - ndi ma - vhi - li,

The fourth system is in G major and 4/4 time. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ma - ku - mba a - tsho - ndi ma - vhi - li,

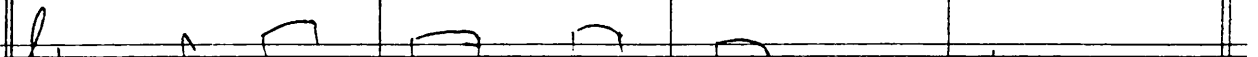
The fifth system is in G major and 4/4 time. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ma - ku - mba a - tsho - ndi ma - vhi - li,

3. Tshiiva Tshanga



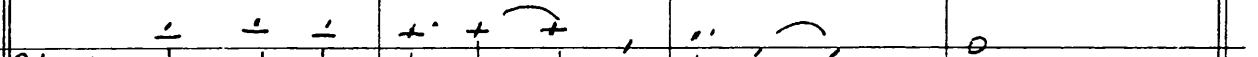
ma-ku-mba a-tsho-ndi ma-uhi- li!

.d : d . r d, d : = .d t, s, : = s, : =



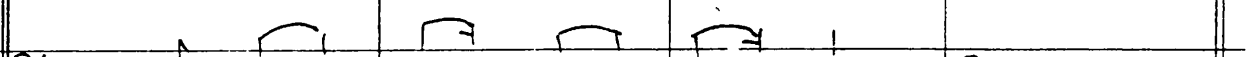
ma-ku-mba a-tsho-ndi ma-uhi- li!

.t t . t s, s - m f, r = m : =

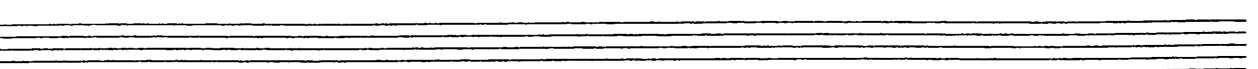
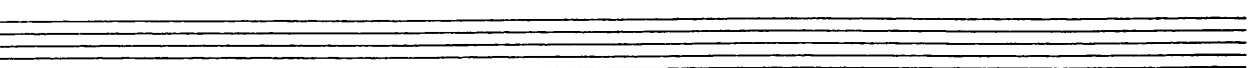
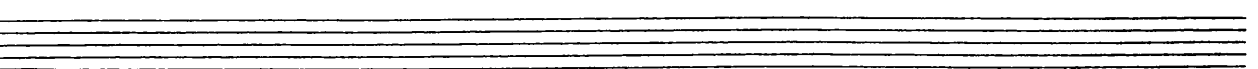
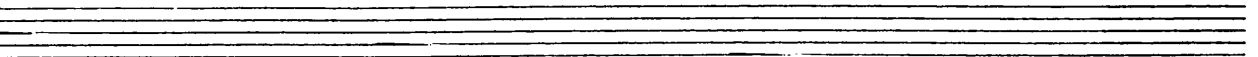


ma-ku-mba a-tsho-ndi ma-uhi- li!

.f f . f s, s - s, s, s, - d : =



ma-ku-mba a-tsho-ndi ma-uhi- li!



4. Va ta Giya Va ka Zulu

4.2 Meaning

The Zulu will dance. Yes, indeed, they will dance.

4.3 Background

This a Tsonga/Shangaan tune sung to a Zulu type of a dance. The Shangaan/Tsonga people have historic links with the Zulus, and they sometimes dance like the latter.

4, Va ta Gi ya Va ka Zulu

Handwritten musical score for the first system. It consists of three staves. The top staff is a drum line with rhythmic notation: $l \cdot l \quad ; \cdot \cdot s \quad | \cdot \cdot s \quad ; s \cdot s \quad | s \cdot s \quad ; \cdot \cdot \quad | \quad ;$. The middle staff is a vocal melody line in G major (one flat) with lyrics: "Vata gi - ya va ka Zu-lu,". The bottom staff is a bass line with lyrics: "Hee! a-hee!".

Handwritten musical score for the second system. It consists of three staves. The top staff is a drum line with rhythmic notation: $l \cdot l \quad ; \cdot \cdot s \quad | \cdot \cdot s \quad ; s \cdot s \quad | s \cdot s \quad ; \cdot \cdot \quad | \quad ;$. The middle staff is a vocal melody line in G major (one flat) with lyrics: "Vata gi - ya va ka Zu-lu----". The bottom staff is a bass line with lyrics: "vata gi - ya, Zu-lu, hee! a-hee!".

f . f : - m | - d ; r . d | s , s , ; - . | | :

vata gi - ya va ka Zu - lu,

f . f , ; - s , | - s , ; | s , s , ; . d | - s , ; d . t ,

vata gi - ya - - - Zu - lu, hee! a - hee!

f . f : - m | - d ; r . d | s , s , ; - . | | :

vata gi - ya va ka Zu - lu - - -

f . f , ; - s , | - s , ; | s , s , ; - . | | :

vata gi - ya - - - Zu - lu.

5. MANANA O SWEKILE

5.1 Meaning

Hurray! we are so happy!

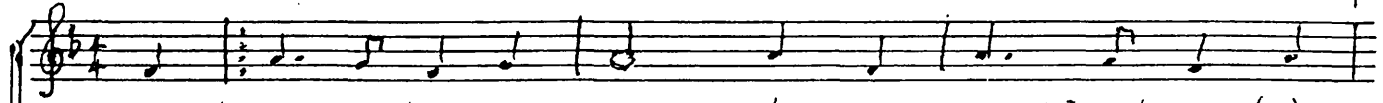
Mother has cooked some porridge and some relish (meat or vegetables)
She will also cook some pumpkins and keep them in the pot.

5.2 Background

This is a Tsonga children's song. It is important here to note that porridge is always enjoyed simultaneously with meat or vegetables (relish).

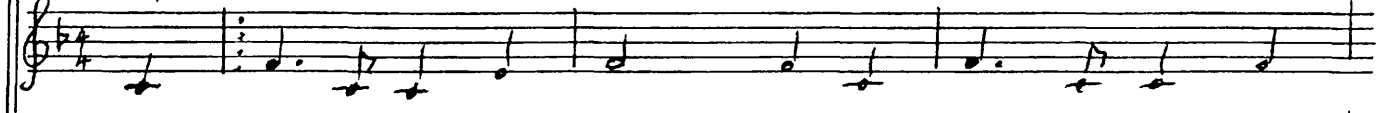
5. Manana O Swekile

| d | m :- r | d : r | m :- | m : d | m :- r | d : m |

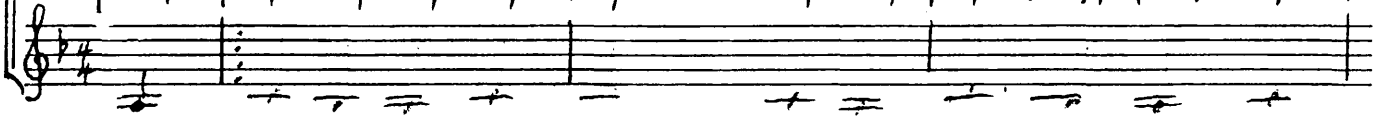


A hu-re, hu-re, hu-re! Hi-na hi tsa-ki-

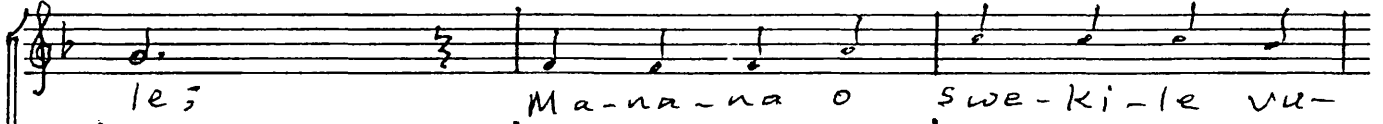
| s, | d :- s, | s, : t, | d :- | d : s, | d :- s, | s, : d |



| m, | s, :- f, | m, : s, | s, :- | s, : m, | s, :- f, | m, : s, |



| r :- | - : | d : d | d : m | s : s | s : f |

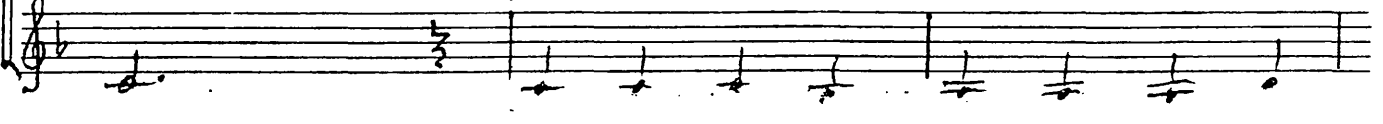


le; Ma-na-na o swe-ki-le vu-

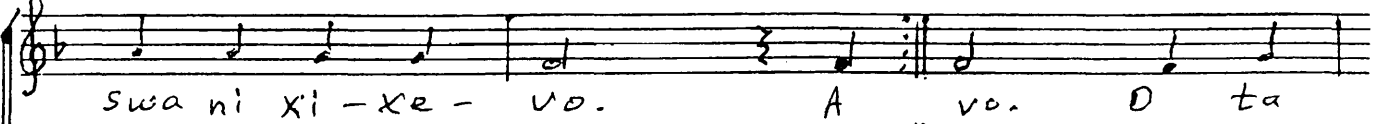
| t, :- | - : | d : d | d : d | d : d | d : r |



| s, :- | - : | s, : s, | s, : f, | m, : m, | m, : l, |

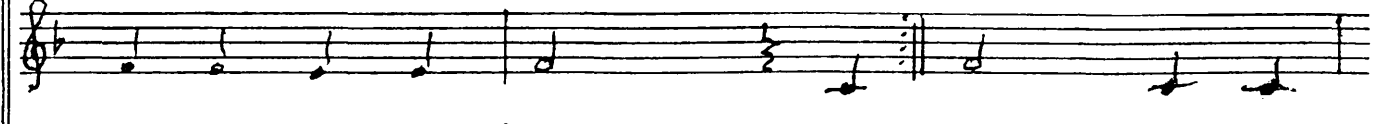


| m : m | r : r | d :- | - : | d : d | d :- | d : r |

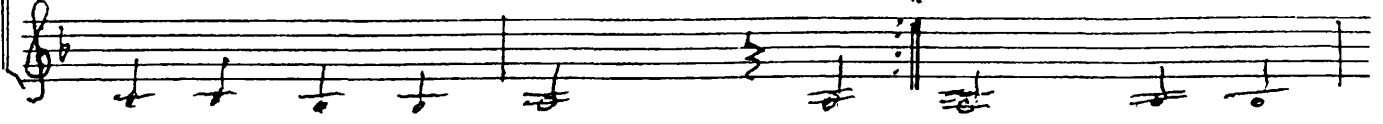


swa ni xi-xe-vo. A vo. O ta

| d : d | t, : t, | d :- | - : | s, : s, | d :- | s, : s, |



| s, : s, | f, : f, | m, :- | - : | m, : m, | m, :- | m, : f, |



fz

| m : - r | d : r | m : - | m : | m : - . r | d : r |

swe - ka na ma - kwe - mbe, kwe -

| d : - . s, | s, : t, | d : - | d : | d : - . s, | - : t, |

| s, : - f, | m : s, | s, : - | s, : | s, : - f | m, : s, |

| m : - | m : m | r : r | m : r | d : | d : r ||

mbe. A ve - ka 'po - twe - ni, o ta

| d : - | d : d | t, : t, | d : t, | d : | s, : s, ||

| s, : - | s, : s, | s, : s, | s, : f, | m, : | m, : f, . ||

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a measure with a fermata and a '2' above it, followed by three staves of notes with stems and beams, and a final measure with a double bar line.

ni.
ni.
ni.

Five empty musical staves for writing.

6. Ndzi Rila Vana va Vanhu

6.1 Meaning

I am crying for the poor children, they might be eaten up by the lions and the hyenas.

6.2 Background

This is a Tsonga tune. It is used to accompany, and is part of a folktale.

b. Ndzi Rila Vana va Vanhu - 4 -

r : r | d : - | m : m | d : - | - : - | - : -

ndzi rila, ndzi ri-la!

z, : l, | s, : - | d : d | s, : - | - : - | - : -

f : f | m : - | s : s | m : - | - : - | - : -

ndzi ri-la, ndzi ri-la!

f, : f, | s, : - | d : d | f, : - | - : - | - : -

ndzi ri-la

7. Wen' u nge Gee

7.1 Meaning

Wood-cutter, wood-cutter, please, go and tell my mother that is nomore; they killed her for her whitest teeth.

7.2 Background

This is a Tsonga tune - part of a folk-tale - about a girl with the whitest teeth around her area. Jealous of her pretty set of teeth, her peergroup girls conspired to, and actually did, push her into a dangerously deep part of a river. She was kept captive in the deep waters by a strange, amphibious being. When one day she heard a wood-cutting sound she pleaded with the wood-cutter that he should go and tell her mother that she had been thrown into the river.

7. Wen' u nge Gee

| f :--s | - : f | m :- | - :- | r :--d | - : t₁ |
 We-n'u nge "gee!" we-n'u nge
 | r :--m | - : r | d :- | - :- | t₁ :--l₁ | - : s |

| l₁ : | m : m | m : m | m : r | m :- m | - :- |
 "gee!" Fa-mba' ndzi bye-le-ta Ma-nan',
 | m₁ : | d : d | d : d | d : l₁ | d :--d | - :- |

| r :--d | - : t₁ | l₁ : | m : m | r :--m | - : r |
 wen' u nge "gee!" U ku Hla-mbaz' a
 | t₁ :--l₁ | - : s | m₁ : | d : d | l₁ :--d | - : l₁ |

| m :--m | - :- | r :--d | - :t, | L, : | :m |

nga kon', wen' u nge "gee!" U

| d :--d | - :- | t, :--L, | - :s, | m, : | :d |

U

| m :m | r :r | d :d | d :d | d :--d | - :- |

fe-la la' ma-zi-no ya ku hle-ti -

| d :d | t, :t, | L, :L, | L, :L, | L, :--L, | - :- |

fe-la la' ma-zi-no ya ku hle-ti

| s, : - | - :- | s, :--L, | - :t, | d : - | - :- ||

wa, wen' u nge "gee!"

| m, : - | - :- | m, :--s, | - :f, | m, : - | - :- ||

wa, wen' u nge "gee!"

8. Hi ku twanana

8.1 Meaning

It is a good thing to serve the Lord(worship) together. Even the ants know how to co-operate and dig their holes together. The teachers too are able to teach the children through co-operation.

8.2 Background

This Tsonga Religious tune is about the importance of co-operation.

8. Hi Ku Twanana

S, d : t, l, | S, : m. d r : | S, : m. d r : t, s, | f. f : m. r

Swa sa-seka le le-swotwa - na - na, Leswotwana-na, Hitirhela

(Humming)

(Humming)

(Humming)

Detailed description: The musical score is written on a grand staff with four systems. The first system contains a vocal line in G major (one sharp) and common time. The lyrics are 'Swa sa-seka le le-swotwa - na - na, Leswotwana-na, Hitirhela'. Above the vocal line are rhythmic notations: 'S, d : t, l, | S, : m. d r : | S, : m. d r : t, s, | f. f : m. r'. The second system contains three humming lines, each with a treble clef and a common time signature. The first humming line is marked '(Humming)' and has notes on the lines G, B, D, F, A. The second humming line is also marked '(Humming)' and has notes on the lines G, B, D, F, A. The third humming line is marked '(Humming)' and has notes on the lines G, B, D, F, A. The notes are half notes with stems pointing up.

Chorus

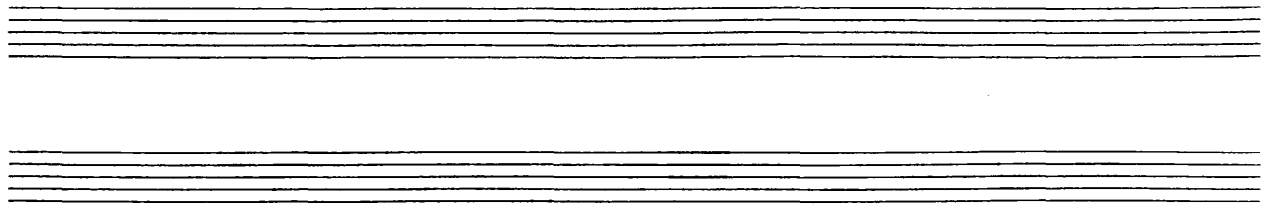
Handwritten musical score for a chorus, featuring rhythmic notation above and below the staff, and lyrics in Swahili. The score is organized into four systems, each with a vocal line and a guitar accompaniment line.

System 1:
 Rhythmic notation: $d \cdot d : \underline{t} \cdot \underline{t} | s : d \cdot d | f : f | f : f \cdot f | m : m | m : d \cdot d | r : r \cdot r | r \cdot f : m \cdot r$
 Lyrics: Ho-si ya hi-na. Hi-ku-twa-na-na, hi-ku-twa-na-na, hi-ku-twa-na-na, Hi-ti-rhela

System 2:
 Rhythmic notation: $d \cdot d : \underline{t} \cdot \underline{t} | s : d \cdot d | d : d | d : d \cdot d | d : d | d : d \cdot d | \underline{t} : \underline{t} \cdot \underline{t} | r : d \cdot t$
 Lyrics: Ho-si ya hi-na. Hi-ku-twa-na-na, hi-ku-twa-na-na, hi-ku-twa-na-na, Hi-ti-rhela

System 3:
 Rhythmic notation: $m : s \cdot f | m : m \cdot m | \underline{t} : \underline{t} | \underline{t} : \underline{t} \cdot \underline{t} | s : s | s : m \cdot m | s : s \cdot s | s \cdot r : s \cdot f$
 Lyrics: Hi-ku-twa-na-na, hi-ku-twa-na-na, hi-ku-twa-na-na, Hi-ti-rhela

System 4:
 Rhythmic notation: $d : r \cdot r | m : d \cdot d | f : \underline{t} | f : f \cdot f | d : d | d : d | s : s \cdot s | s \cdot s \cdot s | s \cdot s$
 Lyrics: Hi-ku-twa-na-na, hi-ku-twa-na-na



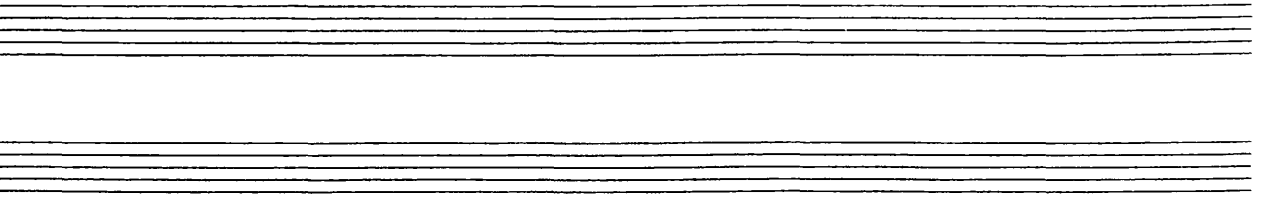
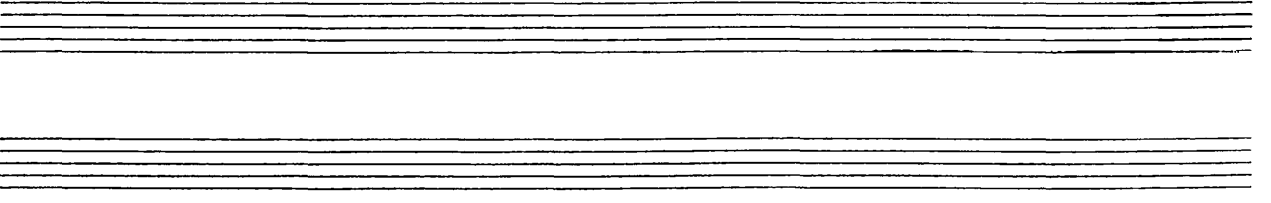
Handwritten musical notation with rhythmic patterns and notes. The notation is organized into four systems, each consisting of a rhythmic line and a corresponding musical staff.

System 1:
 Rhythmic: d: - | d: d d | f: f | f: f f | m: m | m: d d | r: r r | r: f m r | d: - | d
 Musical: Treble clef, key signature of one sharp (F#). Notes include quarter, eighth, and sixteenth notes with stems.

System 2:
 Rhythmic: d: - | d: d d | d: d | d: d d | d: d | d: d d | t: t | t: t | t: r: d t | d: - | d
 Musical: Treble clef, key signature of one sharp (F#). Notes include quarter, eighth, and sixteenth notes with stems.

System 3:
 Rhythmic: m: - | m: m m | l: l | l: l l | s: s | s: - | s: s s | r: s f | m: - | m
 Musical: Bass clef, key signature of one sharp (F#). Notes include quarter, eighth, and sixteenth notes with stems.

System 4:
 Rhythmic: d: - | d: d d | f: f | f: f f | d: d | d: d d | s: s s | s s: s s | d: - | d
 Musical: Treble clef, key signature of one sharp (F#). Notes include quarter, eighth, and sixteenth notes with stems.



9. Tsho La Muri tsha Pomoka

9.1 Meaning

They have stole some fruit from some-body's orchard and accused the elephant for having done so. "Mutotoliyo" and "Sankambe" are nick-names given to the deceptive hare.

9.2 Background

This is a Venda tune - part of a folk-tale.

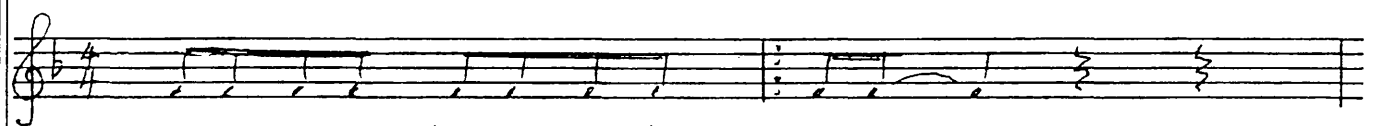
9. Tsho La Muri tsha Pomoka ✓ 36

f.f : f.f | f.f : f.f | m.m : - | :



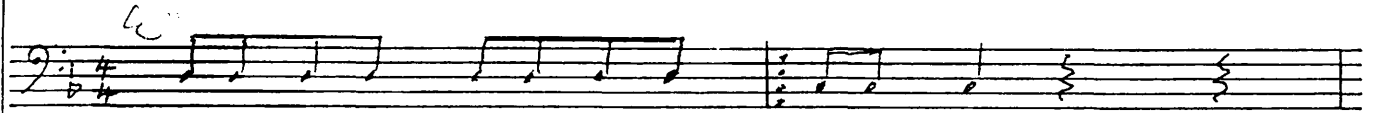
3

d.d : d.d | d-d : d-d | d-d : - | :

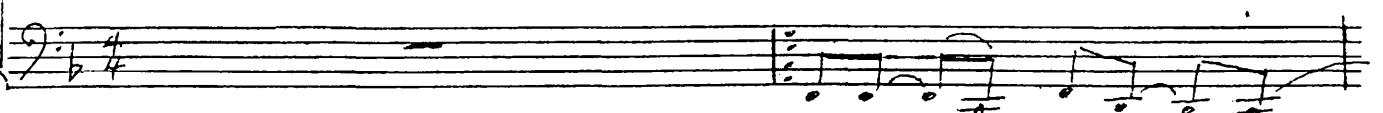


Tsho la mu-ri, tsha po-moka vho-mzhou,

l.l : l.l | l.l : l.l | s.s : - | :



: : | : | d.d : - .s, | d-l, : - .s,



vho-mzhou, Sa-nka-mbe,

2

Tsho La Muri tsha Pomoka

2

r-r : r-r | s-s : s-f | m-m : — | :

t₁-t₁ : t₁-t₁ | t₁-t₁ : t₁-r | d-d : — | :

tsho la mu-ri tsha po-mo-ka vho-mzho,

s-s : s-s | s-s : s-l | s-s : — | :

4:

— : — | — : — | d : d-d | d-r : m-d

Hi - yo! Mu-ta-ta-li-yo

Tsho La Muri tsha Pomoka

f·f : f·f | f·f : f·f | m·m : — | :

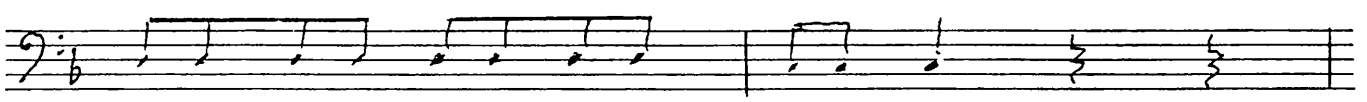


d·d : d·d | d·d : d·d | d·d : — | :

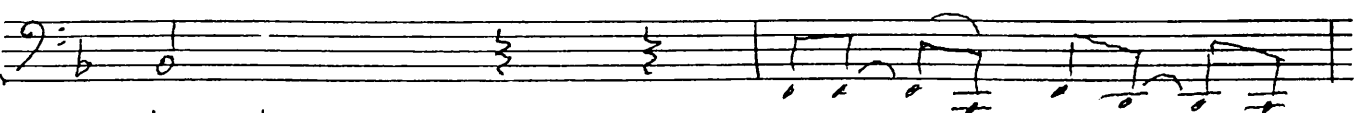


tsho la muri tsha po-mo-ka vho-mzhou.

L·L = L·L | L·L = L·L | s·s : — | :



f = — | : | d·d : —·s, | d·L, : —·s,



haa!

vho-mzhou, Sa-nka-mbe,

Tsho la Muri tsha Pomoka

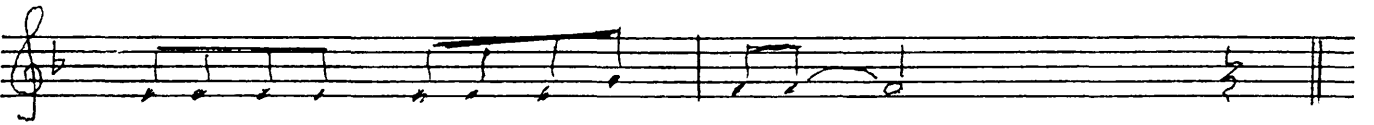
39

4

r·r : r·r | s·s : s·f | m·m : - | - : ||

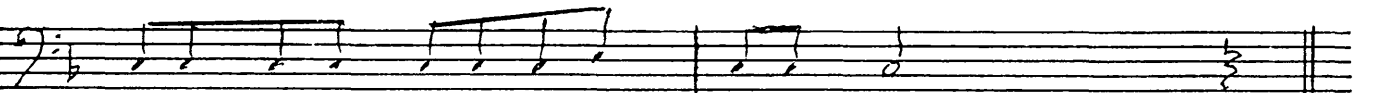


t, t, : t, t, | t, t, : t, r | d·d : - | - : ||

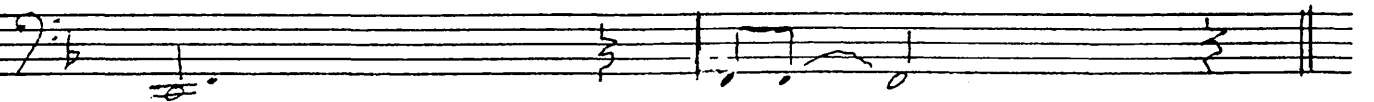


tsho la mu-ri tsha po-mo-ka vho-mzhou.

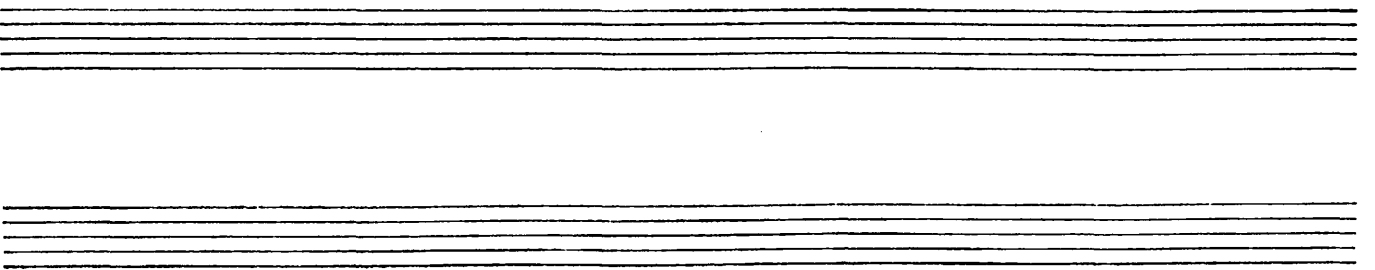
s·s : s·s | s·s : s·l | s·s : - | - : ||



- : - | - : | d·d : - | - : ||



vho-mzhou.



10. Ke Mmone Maabane

10.1 Meaning

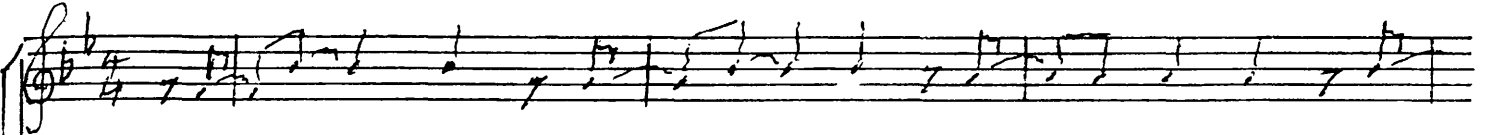
I saw him yesterday walking with her. Yes, Theledi
himself.

10.2 Background

This is a Northern Sotho Love Song.

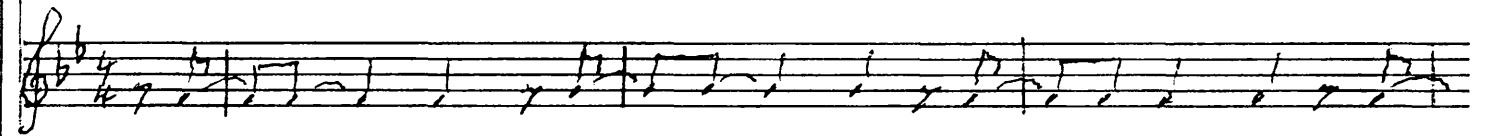
10. Ke Mmone Maabane

·s, -d; - | d : ·l, -d; - | d : ·t, -t; t, | t, : -d



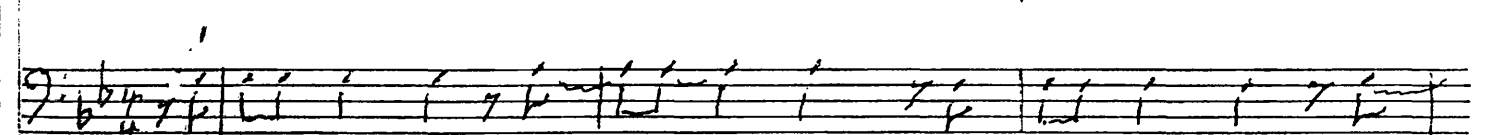
le

·s, -·s; - | s, : ·l, -l; - | l, : -s, -s; s, | s, : -s,



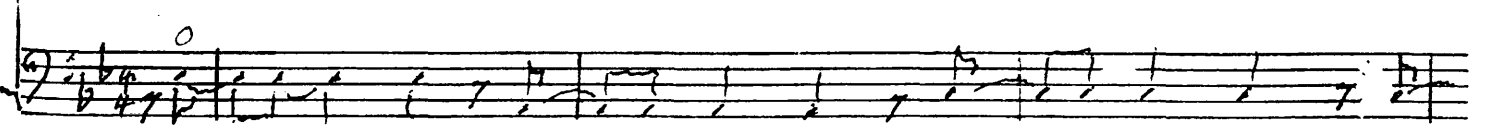
Ke mmo-ne maaba-ne A tsa-ma-ya le

·m -m; - | m : ·f -f; - | f : ·r -r; r | r : ·m



Solo

·d -d; - | d : ·f, -f; f, | f, : -s, -s; s, | s, : -s,



--m:-- | d : || --m:-- | d : -- | d:-- | - :--d

ye - na. ye - na. O, The-

--d:-- | s, : || --d:-- s, | - : l, ta - : - | - : - . l

ye - na. Jen'. The - le - di,

--s:-- | m : || --s:-- | m : -- | .m:-- | - :--f

O, The-

--d:-- | d : || --d:-- | d : -- | d:-- | - :--f

-d:d-d|-d:d | -t:- | -:-d | -d:d-d|-d:d

-:o2, | -:r,s, | -:- | -:-s, | -s,s,s | -:t,ta,

The - le-di, The - le-di, The - le-

-f:f-f | -f:f | -r:- | -:-m | -m:m-m | -m:m

-ledi, The-le-di, o, The-le-di, The-le-di.

-f, :f, f, | -f, f, | -s, :- | -:-d | -d:d-d | -d:d

Handwritten rhythmic notation on a five-line staff: | - d : d . d | - - d : d | - : - | - : -

Musical notation on a five-line staff in treble clef with a key signature of two flats (Bb, Eb). The notation consists of eighth and quarter notes.

Handwritten rhythmic notation on a five-line staff: | - s , s , s , s | - - s , s , | - : - | - : -

Musical notation on a five-line staff in treble clef with a key signature of two flats (Bb, Eb). The notation consists of eighth and quarter notes.

le-di, The-le-di !

Handwritten rhythmic notation on a five-line staff: | - m : m . m | - - m : m | - : - | - : -

Musical notation on a five-line staff in bass clef with a key signature of two flats (Bb, Eb). The notation consists of eighth and quarter notes.

le-di, The-le-di !

Handwritten rhythmic notation on a five-line staff: | - d : d . d | - - d : d | - : - | - : -

Musical notation on a five-line staff in bass clef with a key signature of two flats (Bb, Eb). The notation consists of eighth and quarter notes.

Empty five-line musical staff.

Empty five-line musical staff.

11. Muxe, Muxe

11.1 Meaning

"Moses, Moses, remove your shoes because you are standing on holy ground!" You young men, learn how to put your ties on; you young ladies learn how to put on your skirts properly, other-wise you will do it wrongly on a wedding day.

11.2 Background

This is a Tsonga wedding song. The lyrics come from the Bible story, where Moses hears a voice ordering him to remove his shoes etc. The words that follow irrelevant from the Bible story. The young men and the young women are being advised to learn to dress properly, in preparation for the wedding day.

II. Muxe, Susa Tintangu

d : d : m-s | - : - : - | f-f : m : r.m
 Mo-xe, Mo-xe! Su-sa ti - nta-ngu,
 : : : : | r.r : d : t.d
 : : : : | l.l : s : s.s
 : : : : | r.r : d : s.d
 Su-sa ti ntangu,
 : : : : | r.r : d : s.d

- : - : - | d : d : m-s | - : - : -
 Mo-xe, Mo-xe!
 : : : : | : : : :
 : : : : | : : : :
 : : : : | : : : :

Handwritten musical score for two systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are: "Su-sa ti-nta-ngu, Hi-ku-va Xi-".

System 1:

Vocal line: | f.f : m : r.m | - : - : | m : r : m.m |
 Lyrics: Su-sa ti-nta-ngu, Hi-ku-va Xi-

Piano line: | r.r : d : t, d | - : - : | d : d : d.d |

System 2:

Vocal line: | l.l : s : s.s | - : - : | s : f : s.s |
 Lyrics: Su-sa ti-nta-ngu, Hi-ku-va Xi-

Piano line: | r.r : d : s, d | - : - : | d : l, : s, s, |

Handwritten notes: "6 x" and "6 x" are written below the piano accompaniment lines.

Handwritten musical score for two systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are: "va-ndla le-xi xi kwe-tsi-mi - le." and "D.C." is written above the first system.

System 1:

Vocal line: | f.f : m : r.r | d : t, : r | - : d : ^{D.C.} ||
 Lyrics: va-ndla le-xi xi kwe-tsi-mi - le.

Piano line: | l, l, : l, : l, l, | s, : s, : s, | - : s, : ||

System 2:

Vocal line: | l.l : s : f-f | m : r : f | - = m : ||
 Lyrics: va-ndla le-xi xi kwe-tsi-mi - le.

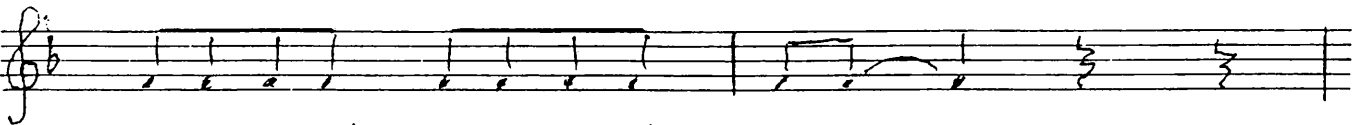
Piano line: | f, f, : m, : f, f, | s, : s, : s, | - : d : ||

Tsho La Muri tsha Pomoka

f.f : f.f | f.f : f.f | m.m : — | :

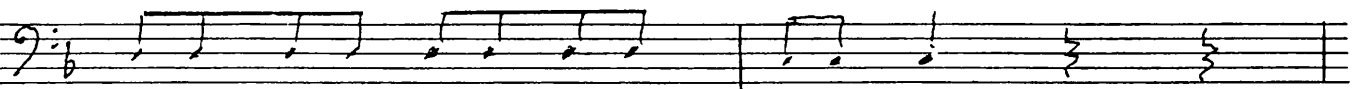


d.d : d.d | d.d : d.d | d.d : — | :

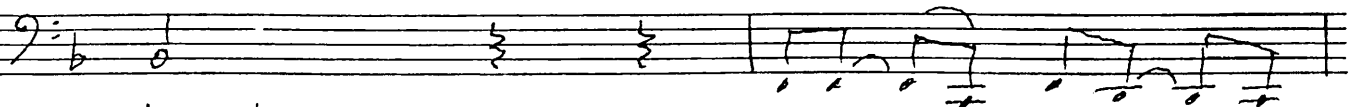


tsho la muri tsha po-mo-ka vho-mzhou.

L.L : L.L | L.L : L.L | s.s : — | :

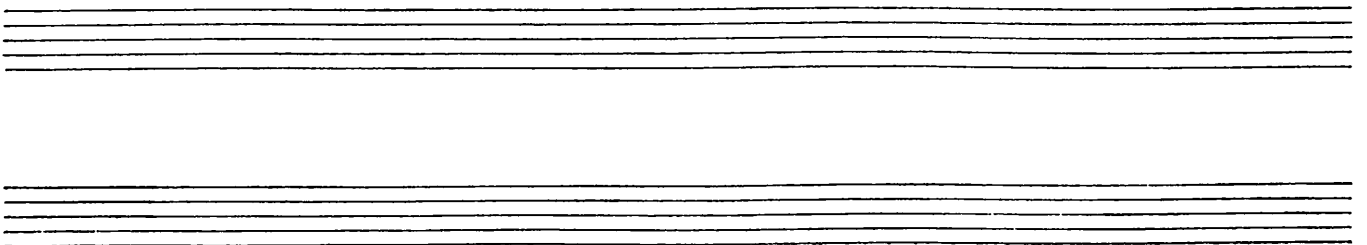


f = — | : | d.d : — s, | d.L, : — s,



haa!

vho-mzhou, Sa-rika-mbe,



Tsho la Muri tsha Pomoka

39

4

r.r : r.r | s.s : s.f | m.m : - | - :



t, t, : t, t, | t, t, : t, r | d.d : - | - :

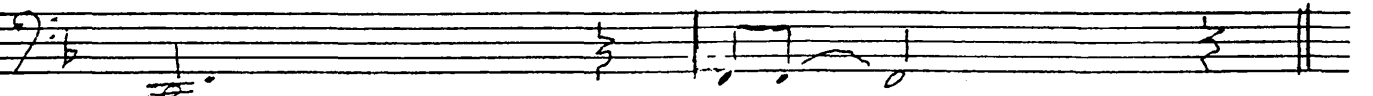


tsho la mu-ri tsha po-mo-ka vho-mzhou.

s.s : s.s | s.s : s.l | s.s : - | - :



- : - | - : | d.d : - | - :



vho-mzhou.

10. Ke Mmone Maabane

10.1 Meaning

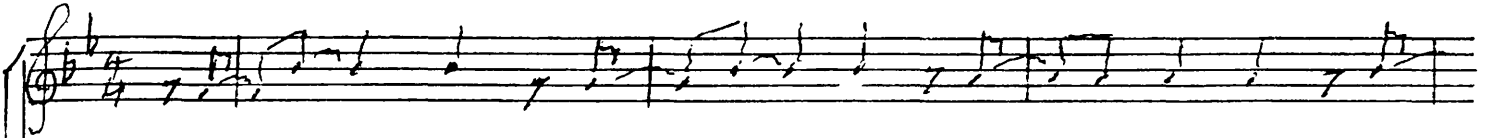
I saw him yesterday walking with her. Yes, Theledi
himself.

10.2 Background

This is a Northern Sotho Love Song.

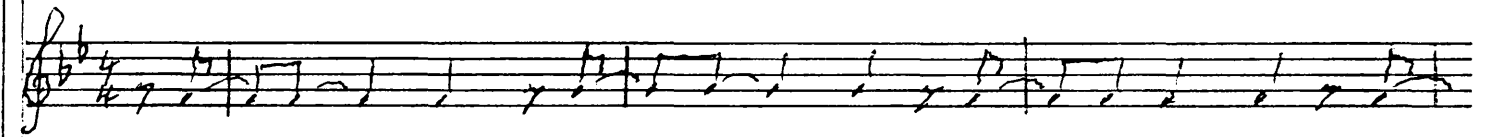
10. Ke Mmone Maabane

·s, -d; - | d : ·l, | -d; - | d : ·t, | -t; t, | t, : -d



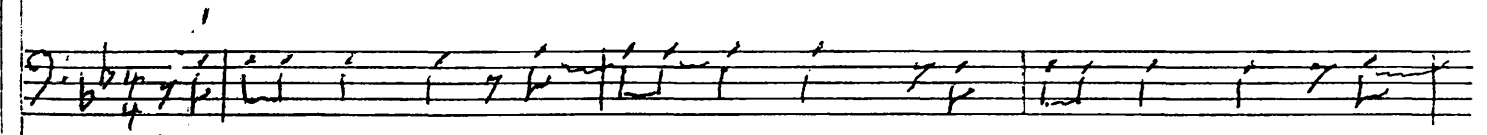
le

·s, -·s; - | s, : ·l, | -l; - | l, : -s, | -s; s, | s, : -s,



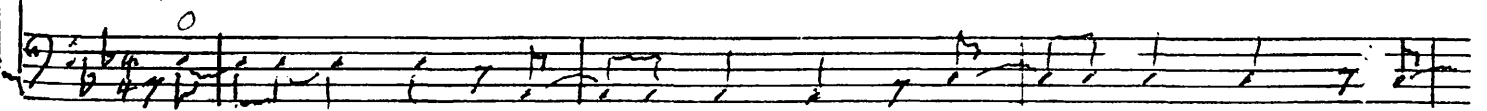
Ke mmo-ne maaba-ne A tsa-ma-ya le

·m -·m; - | m : ·f | -f; - | f : ·r | -r; r | r : ·m



Sa

·d -·d; - | d : ·f, | -f; f, | f, : -s, | -s; s, | s, : -s,



Handwritten musical notation on a grand staff, consisting of two staves. The notation includes a double bar line and rhythmic markings: --m:-- | d : , --m:-- | d :-- , and .d:-- | --s--d .

Musical staff with lyrics: *ye - na. ye - na. O, The -*

Handwritten musical notation on a grand staff. The notation includes a double bar line and rhythmic markings: --d:-- | s, : , $\text{--d:--s, | --:l.ta--s-- | --s--l}$.

Musical staff with lyrics: *ye - na. Jen's. The - le - di,*

Handwritten musical notation on a grand staff. The notation includes a double bar line and rhythmic markings: --s:-- | m : , --s:-- | m :-- , and .m:-- | --s--f .

Musical staff with lyrics: *O, The -*

Handwritten musical notation on a grand staff. The notation includes a double bar line and rhythmic markings: --d:-- | d : , --d:-- | d : , and .d:-- | --s--f .

Musical staff with lyrics: *O, The -*

D.S. ||

-d:d-d|-d:d | -t:- | -:-d | -d:d-d|-d:d

-:o2| -:r-s| -:- | -:-s| -s:s-s| -:l.ta||

The - le-di, The - le-di, The - le-

-f:f-f|-f:f | r:- | -:-m | -m:m-m|-m:m

-ledi, The-le-di, o, The-le-di, The-le-di.

-f, :f, f, f|-f, f, | -s, :- | -:-d | -d:d-d|-d:d

Handwritten rhythmic notation on a five-line staff: $\text{--}d;d \cdot d \mid \text{--}d;d \mid \text{--} \text{--} \mid \text{--} \text{--}$

Musical notation on a five-line staff in treble clef with a key signature of one flat (Bb). The notation consists of a sequence of eighth and quarter notes.

Handwritten rhythmic notation on a five-line staff: $\text{--}s, \text{--}s, \text{--}s \mid \text{--}s, \text{--}s, \text{--}s \mid \text{--} \text{--} \mid \text{--} \text{--}$

Musical notation on a five-line staff in treble clef with a key signature of one flat (Bb). The notation consists of a sequence of eighth and quarter notes.

le-di, The-le-di!

Handwritten rhythmic notation on a five-line staff: $\text{--}m \text{--}m \cdot m \mid \text{--}m \text{--}m \mid \text{--} \text{--} \mid \text{--} \text{--}$

Musical notation on a five-line staff in bass clef with a key signature of one flat (Bb). The notation consists of a sequence of eighth and quarter notes.

le-di, The-le-di!

Handwritten rhythmic notation on a five-line staff: $\text{--}d;d \cdot d \mid \text{--}d;d \mid \text{--} \text{--} \mid \text{--} \text{--}$

Musical notation on a five-line staff in bass clef with a key signature of one flat (Bb). The notation consists of a sequence of eighth and quarter notes.

Empty five-line musical staff.

Empty five-line musical staff.

11. Muxe, Muxe

11.1 Meaning

"Moses, Moses, remove your shoes because you are standing on holy ground!" You young men, learn how to put your ties on; you young ladies learn how to put on your skirts properly, other-wise you will do it wrongly on a wedding day.

11.2 Background

This is a Tsonga wedding song. The lyrics come from the Bible story, where Moses hears a voice ordering him to remove his shoes etc. The words that follow irrelevant from the Bible story. The young men and the young women are being advised to learn to dress properly, in preparation for the wedding day.

II. Muxe, Susa Tintangu

Handwritten musical score for the first system. It consists of five staves. The top staff is the vocal line, with lyrics "Mo-xe, Mo-xe!" and "Su-sa ti - nta-ngu,". The second and third staves are piano accompaniment. The notation includes rhythmic symbols (e.g., d, m, s, f, r, t, l, s) and musical notes. The key signature has one flat (Bb) and the time signature is 3/4.

Handwritten musical score for the second system. It consists of five staves. The top staff is the vocal line, with lyrics "Mo-xe, Mo-xe!". The second and third staves are piano accompaniment. The notation includes rhythmic symbols and musical notes. The key signature has one flat (Bb) and the time signature is 3/4.

Handwritten musical score for two systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are "Su-sa ti-nta-ngu, Hi-ku-va xi-". Above the notes are rhythmic notations such as "f.f : m : r.m" and "m : r : m.m". The piano accompaniment includes a bass line with a "6 12" marking.

Su-sa ti-nta-ngu, Hi-ku-va xi-
 Su-sa ti-nta-ngu, Hi-ku-va xi-

Handwritten musical score for a single system. It includes a vocal line and a piano accompaniment line. The lyrics are "va-ndla le-xi xi kwe-tsi-mi - le.". Above the notes are rhythmic notations such as "f.f : m : r.r" and "d : t, : r". The system concludes with "D.C.". The piano accompaniment includes a bass line with a "6 12" marking.

va-ndla le-xi xi kwe-tsi-mi - le.
 va-ndla le-xi xi kwe-tsi-mi - le.

D.C.

| m.m : d : d | m : m : m.m | r.r : m.m : f |
 N'we ma-ja-ha, dyo-ndza-ni ku bo-ha ka ti-tha-
 : : | d : d : d.d | t,t, : d.d : d |
 : : | s : s : s.s | s.s : s.s : l |
 dyo-ndza-ni ku bo-ha ka ti-tha -
 : : | d : d : d.m | s.s : s.s : d |

| - : m : | m.m : d : d | m : m : m.m |
 yi; N'we ma-ja-ha, dyo-ndza-ni ku
 | - : d : | : : | d : d : d.d |
 | - : s : | : : | s : s : s.s |
 dyo-ndza-ni ku
 | m : d : | : : | d : d : d.m |

| r . r : m . m : f | - : m = | m = r : m |
 bo-ha ka swi-ke : - te. xa-na m'to
 | t, t, : d . d : d | - : d : | d : t, : d |
 | s . s : s . s : l | - : s : | s : s : s |
 boha ka swi-ke - te. xa-na m'to
 | s . s : s, s, : d | - : d : | d : l, : s, |

| f : m : r | d . d : t, : r | - : d : |
 yi - ni hi si-ku ra nku - vo,
 | l, : l, : l, | s, s, : s, : s, | - : s, : . |
 | l : s : f | m . m : r = f | - : m : |
 yi - ni hi si-ku ra nkhu - vo?
 | f, : m, : f, | s, s, : s, : s, | - : d : |

| m : r : m | f : m : r | d . d : t , : r |
 xa - na m'to yi - ni hi si - ku ra nkhu -
 | d : t , : d | L , : L , : L , | S . S , : S , : S , |
 | S : S : S | L : S : f | m . m : r : f |
 xa - na m'to yi - ni hi si - ku ra nkhu -
 | d : L , : S , | f , : m , : f , | S . S , : S , : S , |

| - : d : - ||
 vo?
 | - : S , : - ||
 | - : m : - ||
 vo?
 | - : d : - ||

12. Vamaseve

12.1 Meaning

Well; well, dear in-laws, everything has an end!

12.2 Background

This Tsonga traditional song is usually accompanied with tingoma (small drums). It is usually sung during drinking sessions and is accompanied with dance.

12. Vamaseve

45

·d' | - : - | -m' : r' d' | -d' : l . l | -l : - : s | - : r' r' | -t : s . t

Aa! ku-we-le-le! vama-se - ve, Xinga he-ri-ki

- : L | L : - : s | - : - | - : . d' | - : d' d' | -d' : - : t

xa hlo - la, Ee, va - ma - se - ve,

: | : - s | - : - | - : . s | - : l . l | -l : - : s

Ee, ee, va - ma - se - ve,

: | : . m' | - : - | - : - m' | - : f' . f' | -f' : - : r'

Ee, ee, va - ma - se - ve,

: | : . d | - : - | - : - d' | - : f . f | -f : - : s

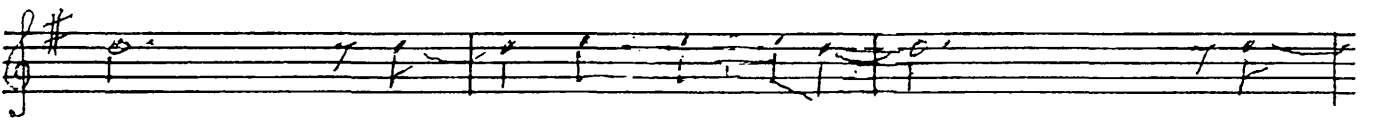
Vamaseve

- :- | - : - t | - : d' | d' : - d' | - :- | - : - d'



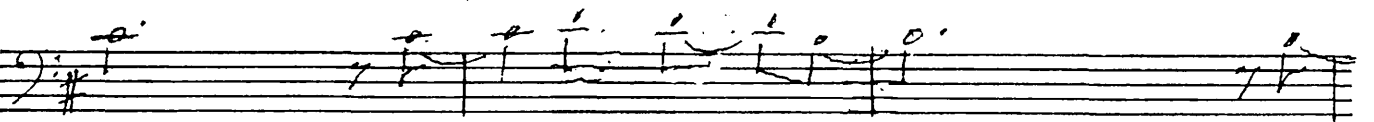
ee, xa hlo-la, ee,

- :- | - : - s | - : L | L : - s | - :- | - : - s



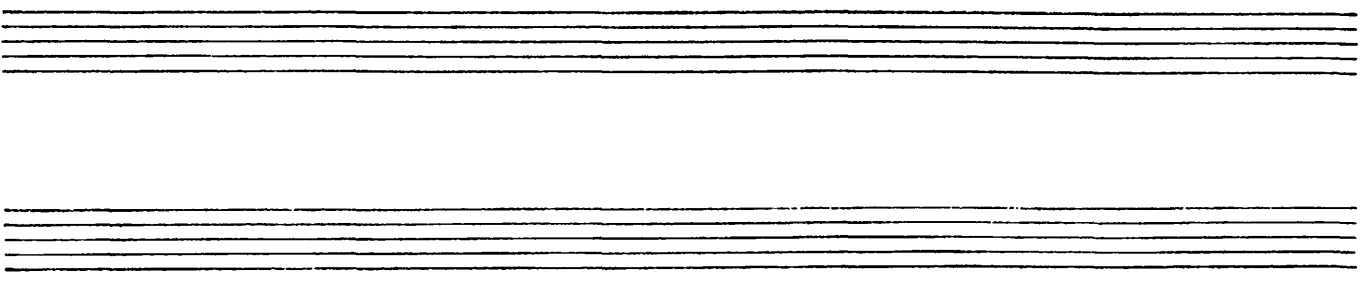
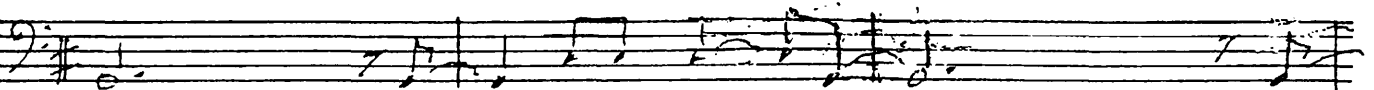
ee, xa hlo-la, ee,

- :- | - : - r' | - : f' : | f' : - m' | - :- | - : - m'



ee, xa hlo-la, ee,

- :- | - : - | - : f | f : - d | - :- | - : - d

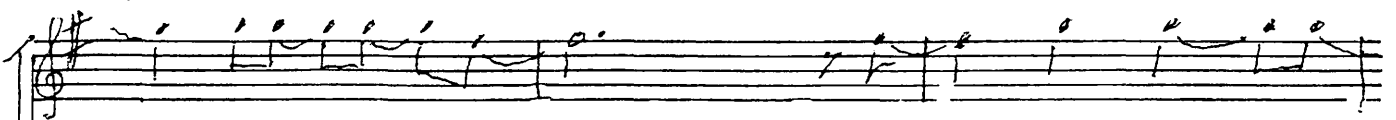


Vamaseve

47

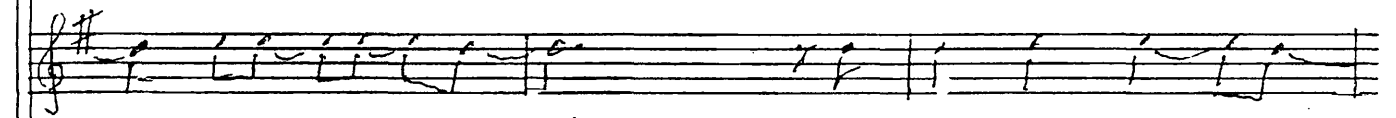
③

- : d' d' | - d' : - t | - : - | - : t | - : d' | d' : - d'



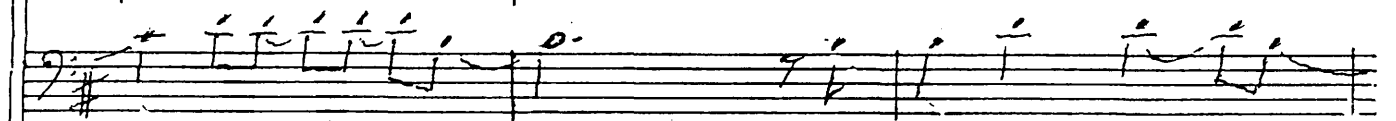
va-ma-se-ve, ee, xa hlo-la.

- : l l | - l : - s | - : - | - : s | - : l | l : - s



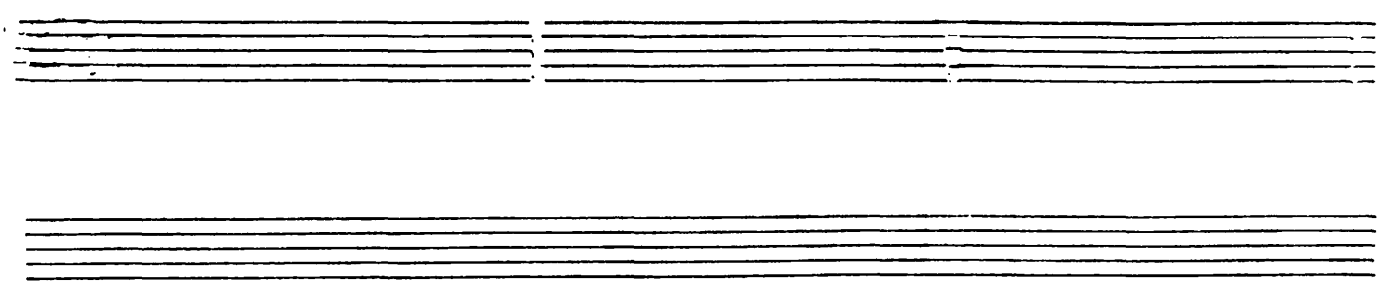
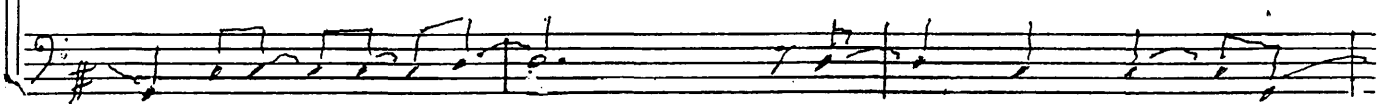
va-ma-se-ve, ee, xa hlo-la,

- : f' f' | - f' : - r' | - : - | - : r' | - : f' | f' : - m'



va-ma-se-ve, ee, xa hlo-la,

- : f f | - f : - s | - : - | - : s | - : f | f : - d



Vamaseve



Handwritten musical score for 'Vamaseve' on ten staves. The score includes rhythmic notation (dashes and vertical lines) and melodic notation (notes on a treble and bass clef staff). The key signature is one sharp (F#) and the time signature is 4/4. The notation is arranged in pairs of staves, with the first staff of each pair containing rhythmic notation and the second staff containing melodic notation. The first pair of staves is empty. The second pair of staves has rhythmic notation on the first staff and a single note on the second staff. The third pair of staves has rhythmic notation on the first staff and a single note on the second staff. The fourth pair of staves has rhythmic notation on the first staff and a single note on the second staff. The fifth pair of staves has rhythmic notation on the first staff and a single note on the second staff. The sixth pair of staves has rhythmic notation on the first staff and a single note on the second staff. The seventh pair of staves has rhythmic notation on the first staff and a single note on the second staff. The eighth pair of staves has rhythmic notation on the first staff and a single note on the second staff. The ninth pair of staves has rhythmic notation on the first staff and a single note on the second staff. The tenth pair of staves has rhythmic notation on the first staff and a single note on the second staff.

13. Goloi ya Makhuwa

13.1 Meaning

The steam locomotive is a wagon of the white people.

13.3 Background

This Venda tune is about the steam locomotive. The compound word "Tshutshu-wee" is an ideophone derived from the sound of a steam locomotive. The word "makala" has seemingly been borrowed from Tsonga. It means coal (which is used in a steam locomotive).

13 Gotoi ya Malshuwa

The image shows a handwritten musical score for a piece titled "13 Gotoi ya Malshuwa". The score is written on six systems of music, each consisting of a vocal line and a guitar accompaniment line. The key signature is one flat (Bb) and the time signature is common time (C). The lyrics are written in Shona and are repeated across the systems with some variations in phrasing and accents.

System 1:
Lyrics: "Tshu-tshu wee - ma-ka-la," go-loi,
Guitar: : m | : s | s | : - | - : s | f | : - f | - : m | m | : | :

System 2:
Lyrics: "Tshu-tshu ma-ka-la," go-loi, ya ma-
Guitar: : | : | : d | d | : d | r | : - r | - : d | d | : - s | - : t |

System 3:
Lyrics: "Tshu-tshu ma-ka-la," go-loi, ya ma-
Guitar: : | : | : s | s | : s | t | : - t | - : s | s | : - m | - : s |

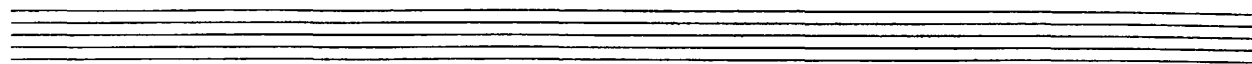
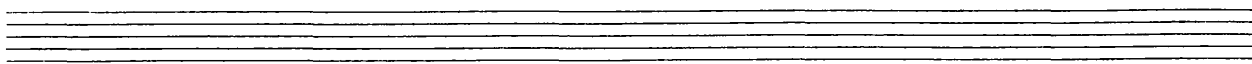
System 4:
Lyrics: "Tshu-tshu ma-ka-la," go-loi, ya ma-
Guitar: : | : | : m | m | : m | f | : - f | - : m | m | : d | - : p |

System 5:
Lyrics: "Tshu-tshu ma-ka-la," go-loi, ya ma-
Guitar: : | : | : d | d | : d | f | : - f | - : s | s | : - s | - : t |

System 6:
Lyrics: Tshu-tshu ma-ka-la," go-loi, ya ma-
Guitar: : | : | : | : | : | : | : | : | : | : |

13

Handwritten musical score for a song. The score is written on six systems, each consisting of a vocal line and a bass line. The lyrics are written below the notes. The lyrics are: "Tshu-tshu-wee-ma-ka-la, go-loi, -lchu-wa, 'tshu-tshu-ma-ka-la, go-loi ya ma-lchu-wa, 'tshu-tshu-ma-ka-la, go-loi ya ma-lchu-wa, 'tshu-tshu-ma-ka-la, go-loi ya ma".



: d | - : m m : - | - : d f : - f - : m m : | :

"tshu - tshu - wee - ma - ka - la", go - loi,

d : - : d | : : : d | m i d r : - : d | - : d d : - : s - : s |

- lhu - wa, "tshu - tshu - ma - ka - la", go - loi, ya ma -

s : - : s | : : : s | d : s, k : - : f - : s, s : - : m - : s |

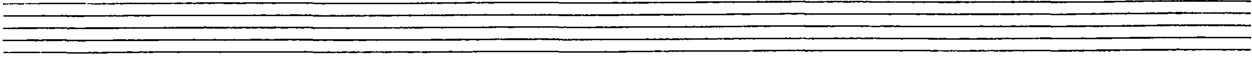
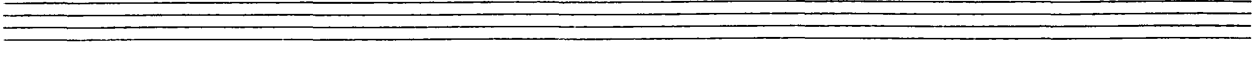
- lhu - wa, "tshu - tshu - ma - ka - la", go - loi, ya ma -

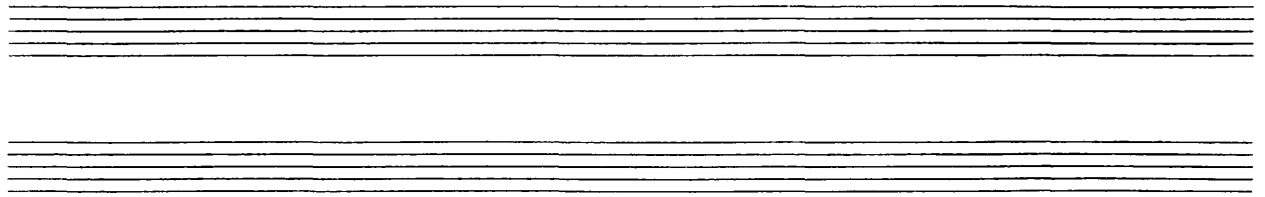
m : - : m | : : : m | s : m f : - : d - : m m i - : d - : r

- lhu - wa, "tshu - tshu - ma - ka - la", go - loi, ya ma -

d : - : d | : : : i d, d, i d, f : - : f - : s, s : - : s - : k |

- lhu - wa, "tshu - tshu - ma - ka - la", go - loi, ya ma -





:d = :m m : - - :d f : :f - :m m : | : | : | :

"tshu-tshu-wee ma-lca-la," go-loi

d : - :d | : | :d m : d r : - :d d : - :s - :t, d : - :d - : -

-lchu-wa, "tshu-tshu ma-lca-la," go-loi ya ma-lchu-wa!

s, : - :s, | : | :s, d : s, t, : - :f - :s, s, : - :m - :s, s, : - :s, - : -

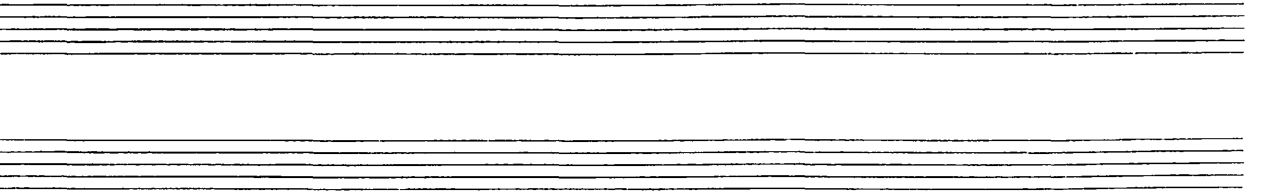
-lchu-wa, "tshu-tshu ma-lca-la," go-loi ya ma-lchu-wa!

m : - :m | : | :m s : m f : - :d - :m m : - :d - :r m : - :d - : -

-lchu-wa, "tshu-tshu ma-lca-la," go-loi ya ma-lchu-wa!

d : - :d | : | :d, d : d, f : - :f - :s, s, : - :s, : t, d : - :d - : -

-lchu-wa, "tshu-tshu ma-lca-la," go-loi ya ma-lchu-wa!



14. Risenga wa Deya

14.1 Meaning

He is now a big boy

Risenga (who is a toddler)

is learning how to walk.

Nyanisi (who is a baby-girl toddler)

is struggling to walk.

The baby is crying and is walking!

14.2 Background

This is a Tsonga lullaby.

14. Risenga wa Deya

49

r' r' :- 2 | - : r' r' :- 2 | - d' : 2

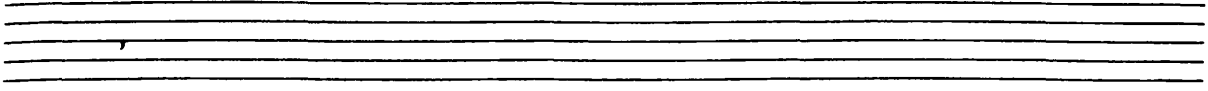
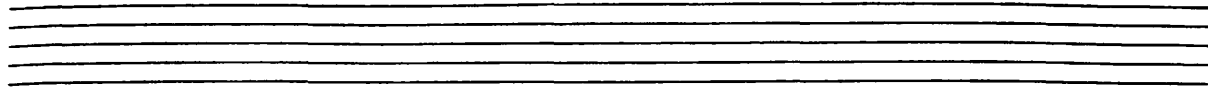
2 . 2 :- 2 | - : 2 . 2 :- 2 | - d' : 2

(1) *Wa ri - la,* *wa ri - la n'wa - na,*

f' - f' :- f' | - : f' - f' :- f' | - s' : f'

(2) *I ja - ha,* *i ja - ha n'wana,*

f - f :- f | - : f - f :- f | - f : 2



d'.d' :--s | - : m'.m' :--d' | -t : 2

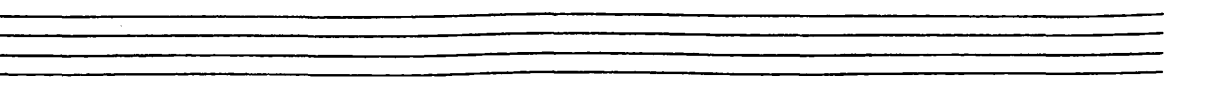
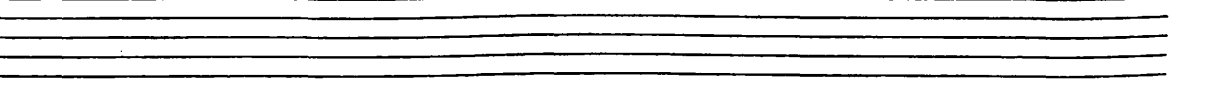
s-s :--s | - : d'.d' :--s | -t : 2

wa ri-la, wa ri-la n'wa-na,

m'.m' :--m' | - : s'.s' :--m' | -s' : f'

i ja-ha, i ja-ha n'wa-na,

d'.d' :--d' | - : d'.d' :--d' | -t : 2



Handwritten musical notation on a five-line staff. Above the staff are two lines of rhythmic notation: $s \cdot s : - s | - :$ and $t \cdot s : - \cdot 2 | - : t$. The staff itself contains a treble clef with a sharp sign (#) and a melodic line with notes and rests.

Handwritten musical notation on a five-line staff. Above the staff are two lines of rhythmic notation: $s \cdot s : - s | - :$ and $t \cdot s : - \cdot 2 | - : s$. The staff contains a treble clef with a sharp sign (#) and a melodic line. Below the staff, the lyrics "wa ri-la, wa ri-la . . . n'wa-" are written.

Handwritten musical notation on a five-line staff. Above the staff are two lines of rhythmic notation: $r' \cdot r' : - \cdot r' | - :$ and $r' \cdot r' : - \cdot f' | - : r'$. The staff contains a bass clef with a sharp sign (#) and a melodic line. Below the staff, the lyrics "i ja-ha, i ja-ha n'wa-" are written.

Handwritten musical notation on a five-line staff. Above the staff are two lines of rhythmic notation: $s \cdot s : - s | - :$ and $s \cdot s : - \cdot 2 | - : s$. The staff contains a bass clef with a sharp sign (#) and a melodic line.

FINE

D.C. a) FINE

Handwritten musical notation for the first system. It features a treble clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: d' (quarter), .l (quarter), l.2 (quarter), r' (quarter), d' (quarter), and d' (quarter).

Handwritten musical notation for the second system. It features a treble clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: s (quarter), | (quarter), = (quarter), | (quarter), = (quarter).

Handwritten musical notation for the third system. It features a treble clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: i (quarter), i (quarter), i (quarter), i (quarter), i (quarter), and i (quarter).

na! Ri-se-nga wa de - ya!

Handwritten musical notation for the fourth system. It features a bass clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: m' (quarter), .d' (quarter), d'.d' (quarter), d':f' (quarter), m' (quarter), and m' (quarter).

Handwritten musical notation for the fifth system. It features a bass clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: i (quarter), i (quarter), i (quarter), i (quarter), i (quarter), and i (quarter).

na! Nya-ni-si wa de - ya!

Handwritten musical notation for the sixth system. It features a bass clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: d (quarter), | (quarter), = (quarter), | (quarter), = (quarter).

Handwritten musical notation for the seventh system. It features a bass clef and a key signature of one sharp (F#). The staff contains notes and rests, with a fermata over the first measure. The notes are: i (quarter), i (quarter), i (quarter), i (quarter), i (quarter), and i (quarter).

15. S'yolala Ngaphi

S'yolal/ngaphi?

15.1 Meaning

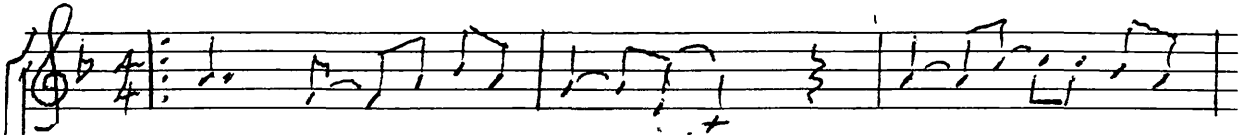
Where are we going to sleep?

15.2 Background

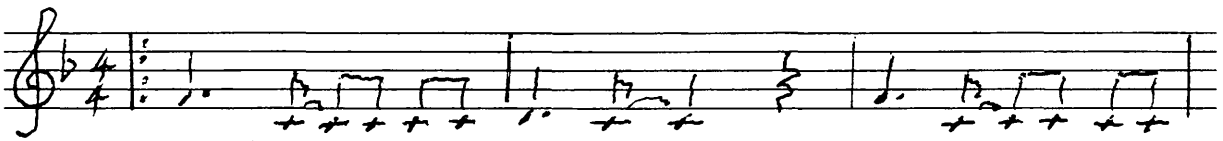
This Zulu tune is mostly used by boy-scouts when they go out camping.

15. S'yolala Ngaphi

m :- d | - m ; f . m | r ; - t | s , : | m :- s | - s ; f . m

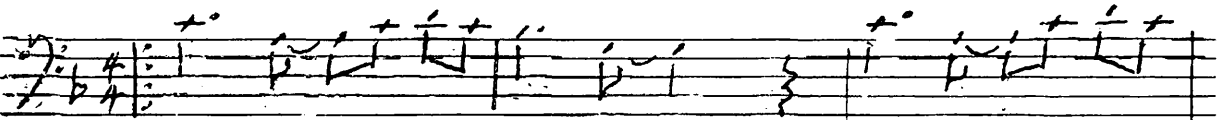


d :- s , | - s , : s , s , | l , :- s , | - : | d :- s , | - s , : s , s ,

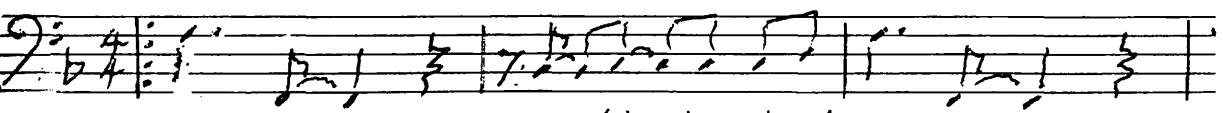


Nga-phi, s'yo-la-la nga-phi, nga-phi, s'yo-la-la

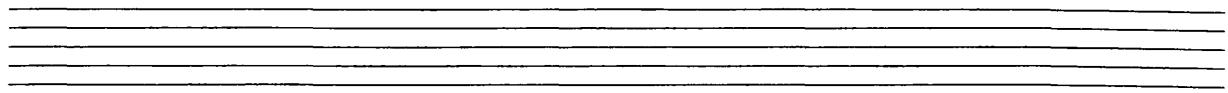
s :- m | - s : l . s | f :- r | - : | s :- m | - s : l . s



d :- d , | - : | f :- s , | - s , : s , l , | d :- d , | - :

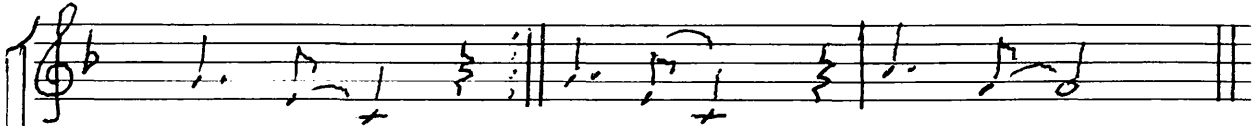


Nga-phi Nga-phi, s'yo-la-la nga-phi,

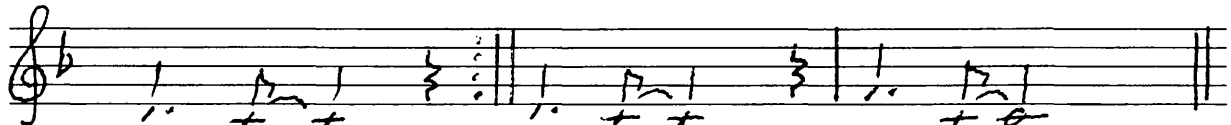


D.S. ||

r :--t, L, S, : || r :--t, L, S, : | m :--d | - :-

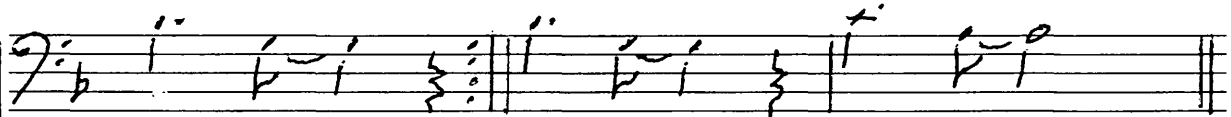


l, :--s, | - : || l, :--s, | - : | d :--s, | - :-

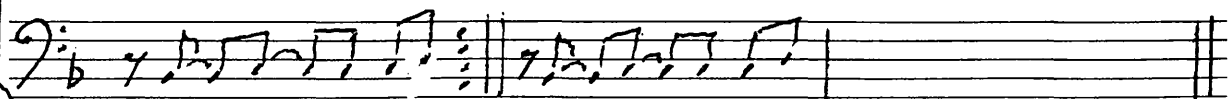


nga-phi, nga-phi, nga-phi?

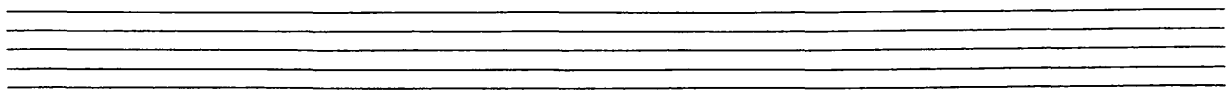
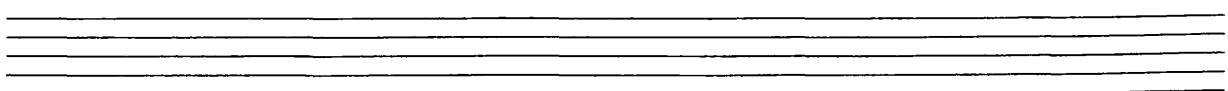
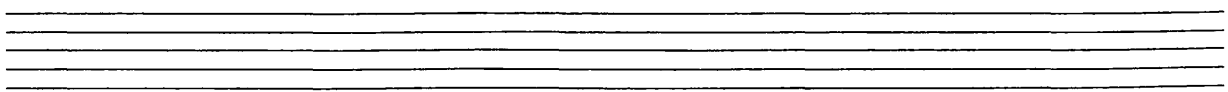
f :--r | - : || f :--r | - : | s :--m | - :-



-f, :--s, | -s :s, -l, || -f, :--s, | -s :s, -l, | d :--d, | - :-



Nga-phi s'yo-la-la nga-phi s'yo-la-la nga-phi?



16. Ba Bowa ka Wena

16.1 Meaning

They are talking about you:
they are saying "It is Moroboro".
Hurray! hurray! hurray!

16.2 Background

This Northern Sotho tune is simply sung for the sake of singing, rather than to express a specific message. Perhaps "Moroboro" might mean anybody people may be talking about.

16. Ba Bowa ka Wena Moroboro

1 D.S.

m-s | - : - : s | f:f:f : m-r | - : - : v-r | m-m:m : m-s ||

Ba bo - a ka we-na, ba re ke Mo-ro-bo-ro, Ba bo-

od : d : d | r-r : r : d | .t, : t, : t, | d-d : d : ||

Ba bo-a ka we-na, ba re Mo-ro-bo-ro,

.s : s : s | l.l : l : s | .s : s : s | s-s : s : ||

.m : m : m | r-r : r : - | .s, : s, : s, | d-d : d : ||

2

- : - : r-r | m-m:m : s-d | - : - : m | r-d : r : d |

ke Mo-ro-bo-ro. Ti-le, ti-le-le-le, ti-

.t, : t, : t, | d-d : d : | .s, : s, : s, | l-l : l : ||

va re Mo-ro-bo-ro. Ti-le, ti-le-le-le,

.s : s : s | s-s : s : | .m : m : s | f-f : f : ||

.s, : s, : s, | d-d : d : | -d : d : d | f-f : f : ||

Handwritten musical score with lyrics and rhythmic notation. The score is written on five staves, with the first two staves containing lyrics and the remaining three staves containing rhythmic notation.

Staff 1 (Lyrics): | t, l, : s, : s, | d . d : d : s, - d || t, l, : s, : s, | d . d : d : - ||

Staff 2 (Lyrics): le-le-le, ti-le-le-le! Ti-le-le-le-le, ti-le-le-le!

Staff 3 (Lyrics): | . s, : s, : s, | s, s : s, : || . s, : s, : s, | s, s : s, : - ||

Staff 4 (Lyrics): ti-le, ti-le-le-le! ti-le, ti-le-le-le!

Staff 5 (Lyrics): | . r : r : f | m . m : m : || . r : r : f | m . m : m : - ||

Staff 6 (Lyrics): | . s, : s, : s, | d . d : d : || . s, : s, : s, | d . d : d : - ||

Five empty musical staves for additional notation.

17. Tuva Le Murhini

17.1 Meaning

See the dove in the tree!

O, a dove indeed!

17.2 Background

Some boys see a dove patching itself in the the tree. The stealthily move nearer and nearer the tree, careful not to scare the bird away. The song is perhaps an expression of their sense of wonderment and appreciation. Do the boys perhaps want to shoot it for a nice braai? The song then is about this dove.

17. Tuva Le Murhini

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Latin script below the notes.

System 1:
 -s : d' s | s : - | - : s . m | s : m . d |
 A-hee! tu-va, le mu-rhi - ni, tu-
 tu-va le mu-rhi - ni, tu-
 va, A-hee! tu-va, le mu-
 tu-va le mu-

System 2:
 d - s : d' s | s : - | - : s . m |
 va, A-hee! tu-va, le mu-
 va! tu-va le mu-
 s = m . d | d : d . d | s : fe - f |

System 3:
 rhi - ni, tu-va! A - ma - he - le! tu-
 rhi - ni, tu-va! he - le! tu-
 rhi - ni, tu-va! he - le! tu-

Handwritten musical score on ten staves. The score includes vocal lines with lyrics and rhythmic notation. The lyrics are: "va, a-ma-he-le! tu-va, a-ma-"; "va, he-le! tu-va!"; "he-le! tu-va, a-ma-he-le! tu-"; "he-le! tu-va!"; "va, tu-va!"; "va, tu-va!". The rhythmic notation consists of letters (f, s, r, d, m, l, v, t) and symbols (dots, dashes, vertical lines) indicating note values and rests. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C).

Staff 1: f : d . d | s : m . r | r : d . d |

Staff 2: va, a-ma-he-le! tu-va, a-ma-
| d : - | m : d . t, | t, :

Staff 3: va, he-le! tu-va!
| l, : - | d : l, . s, | s, :

Staff 4: s : f e . f | f : d . d | s : m . r

Staff 5: he-le! tu-va, a-ma-he-le! tu-
| m : m . d | d : - | m : d . t,

Staff 6: he-le! tu-va! he-le! tu-
| d : m . l, | l, : - | d : m . s,

Staff 7: v : - d | d : - ||

Staff 8: va, tu-va!
| t, : - d | d : - ||

Staff 9: va, tu-va!
| s, : - d | d : - ||

Staff 10: (Empty staff)

18. Josefa N'wami lorho

18.1 Meaning

- a. We read from the Book of Genesis About Joseph the Dreamer. One day his brothers sold him to the Ishmaelites. Joseph eventually became Farao's servant, and his job was to sell corn.

18.2 Background

This tune with religious Tsonga words comes from a Zulu folk song.

18. Josefa N'wamitorho

Handwritten musical score for 'Josefa N'wamitorho'. The score consists of five systems of staves. The top system shows the vocal line with lyrics: 'Hi hla-ya e-bu-kwi-ni, Bu-kwi-ni ya Ge-ne-sa, Ti-mha-'. The second system continues the vocal line with lyrics: 'Hi hla - ya e-bu-kwi-ni, Bu-kwi-ni ya Ge-ne-sa, Ti-mha-'. The third system shows the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system shows the piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

(2) Ku te siku rin'wana,
 Vamakwavo wa yena,
 Va n'wi xaviserite
 Vona Va-Ishmayele.

(3) Josefa N'wamitorho
 O fikile ka Faro,
 A va nandza wa yena,
 A xavisa yo koro.

ka

ka ta Jo-se - fa, Jo-se - fa N'wa-mi-lo-rho.

19. Xewani, Xewan' Vamanana

19.1 Meaning

(a) We greet you our mothers, fathers, brothers and sisters,
we greet you our people.

(b) We are happy to see you today. We greet you our
people.

19.2 Background

This tune is sung in Tsonga by many Gazankulu school choirs,
usually during special occasions such as parent-days. Although
it has for several decades been sung in Tsonga, it seems
to be of Western origin.

19 : Xewan', Xewan' Vamanana

s₁-s₁ | m :- l-r : m-r | d : l, | s₁ : m-m | r-r : d-r | m : r



m, m, | s₁ :- l-s₁ : s₁-m, | f₁ : f₁ | m₁ : s₁-s₁ | s₁-s₁ : m₁-s₁ | s₁ : f₁

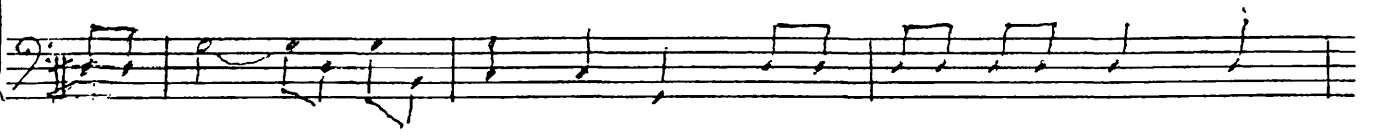


Xe-wan', xe-wan' n'we va-ma-na-na, ta-ta-na, bu-ti' na we se-

s₁-s₁ | d :- l-s₁ : d-s₁ | l₁ : l₁ | s₁ : d-d | t₁-t₁ : s₁-t₁ | d : t₁



s₁-s₁ | d :- l-s₁ : d-m, | f₁ : f₁ | d₁ : s₁-s₁ | s₁-s₁ : s₁-s₁ | s₁ : s₁



Xewan', Xewan' Vamanana

Handwritten musical score for the piece "Xewan', Xewan' Vamanana". The score is written on ten staves, with the first two staves for the vocal line and the remaining eight staves for a piano accompaniment. The music is in 2/4 time and features a key signature of one sharp (F#).

The score includes rhythmic notation and lyrics. The lyrics are: "si, Xewan' si. Hi ri xe-wan', xewan', hi ri".

The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like *f* (forte) and *f*₁.

The score is divided into two systems. The first system consists of the first four staves, and the second system consists of the remaining six staves. The piano accompaniment is written in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff.

Xewan', Xewau' Vamanana

3

I D.S.

{ s₁-s₁ : - | s₁-s₁ : m.m | r-r : d.r | m : r | d : - | - : d.t, ||

{ s₁ . s₁ : | s₁ . s₁ : d.d | t₁ . t₁ : s₁ . t₁ | d : t₁ | s₁ : - | - : s₁ . s₁ ||

xewan', xe-wan', Hi ri xewan' ^{n'we} va ka hi-na. Hi ri

{ m.m : | m.m : s.s | s.s : m.s | s : f | m : - | - : m.m ||

{ d.d : . | d.d : d.d | s.s : s.s | s₁ : s₁ | d : - | - : ||

Xewan', Xewan' Vamanana

61

(4)

The image shows a handwritten musical score on a page numbered 61, with a circled number 4 in the top right corner. The title of the piece is "Xewan', Xewan' Vamanana". The score is written on ten staves. The first staff is a grand staff with a treble clef and a 2-measure rest. The second staff is a treble clef staff with a 2-measure rest. The third staff is a treble clef staff with a key signature of one sharp (F#) and a 2-measure rest. The fourth staff is a treble clef staff with a key signature of one sharp (F#) and a 2-measure rest, with the word "na-" written below it. The fifth staff is a treble clef staff with a 2-measure rest. The sixth staff is a bass clef staff with a key signature of one sharp (F#) and a 2-measure rest. The seventh staff is a bass clef staff with a key signature of one sharp (F#) and a 2-measure rest. The eighth, ninth, and tenth staves are empty.

20. Tshilidzi Tshi Mangadzaho

20.1 Meaning

Wonderful grace He (Jesus) gave to me when He died that I might be saved.

20.2 Background

This religious chorus, sung in Venda, Tsonga and English, is actually of Western origin.

Tshilidzi Tshi Mangadzaho

~~9/2~~

: | .s = d'-d' | t = - | .s = r'-r' |

: | .s = s-s | s = - | .s = s-s |

Tshi-li-dzi tshi ma-nga-dza-

: | .d' = m'-m' | r' = - | .r' = f'-f' |

: | s = m.s | d = - | s = t.l | s = - |

Tshi-li-dzi tshi ma-nga-ndzaho,

Tshili'dzi Tshi Mangadzaho

†

l : - | .s' : s'.f' | m' : - .m' | r' : r'

l : - | .d' : d'.r' | d' : - .d' | t : s

dzwe, Tshi-li-dzi tshi ma-nga-dza-

d' : - | .s' : s'.l' | s' : - .s' | s' : f'

f : - | .r : m.f | s : - .s | s : s

21. Xisaka xa Tuva

21.1 Meaning

The nest of a dove is very common during this (autumn) season.

21.2 Background

This old Tsonga tune is usually sung by boys and girls during the autumn season, while busy scaring away doves and other swarms of birds from corn-fields. During this season doves make their nests close to the corn-fields - hence the nests are "common" at this time of the year.

21. Xisaka xa Tuva

Soprano Solo

s : s : s : s | s : m : m | r : r : r | l , = : f

Xi-sa-ka xa tu-va ma-ngu-va la-wa, xi-

f : f : f | f : m : r | d : d : m | - : - : -

sa-ka xa tu-va ma-ngu-va hee!

Tutti $\frac{6}{8}$

m : - | - : m : m | f : f : f | - : r : -

d : - | - : d : d | r : r : r | - : t , = -

He - le! ma-ngu-va la-wa,

s : - | - : s : s | l : l : l | - : s : -

d : - | - : d : d | r : r : r | - : s , = -

Handwritten musical notation on a staff with rhythmic symbols above and notes below.

Rhythmic symbols: | :r :- | - :r :r | m :m :m | - :d :- |

Handwritten musical notation with lyrics: he - le! ma - ngu - va la - wa,

Rhythmic symbols: | :t, :- | - :t, :t, | d :d :d | - :s, :- |

Rhythmic symbols: | :s, :- | - :s :s | s :s :s | - :m :- |

Handwritten musical notation with rhythmic symbols above and notes below.

Rhythmic symbols: | :s, :- | - :s, :s, | d :d :d | - :d :- |

Handwritten musical notation with rhythmic symbols above and notes below.

Rhythmic symbols: | :d :- | - :d :d | r :r :r | - :d :d |

Handwritten musical notation with lyrics: he - le! ma - ngu - va la - wa, ma -

Rhythmic symbols: | :s, :- | - :sta, :ta, | 2, :2, :2, | - :s, :s, |

Rhythmic symbols: | :m :- | - : : | f, :f, :f, | - :m :m |

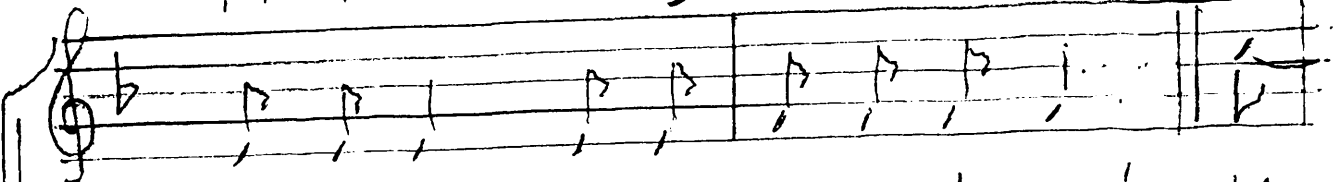
Handwritten musical notation with rhythmic symbols above and notes below.

Rhythmic symbols: | :d, :- | - :d, :d, | f, :f, :f, | - :d, :d, |

3

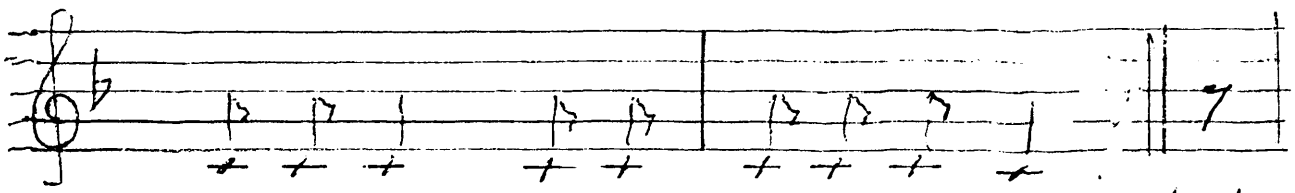
FINE

t, = t, = t, | - = t, = t, | d = d = d | d = - || s.



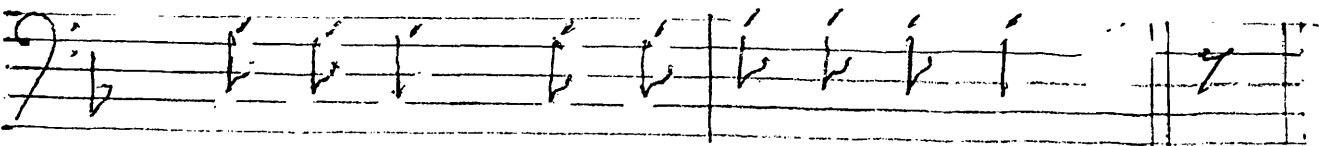
ngu-va la-wa, ma-ngu-va la-wa! Ka

s, = s, = s, | - = s, = s, | s, = s, = s, | s = - ||



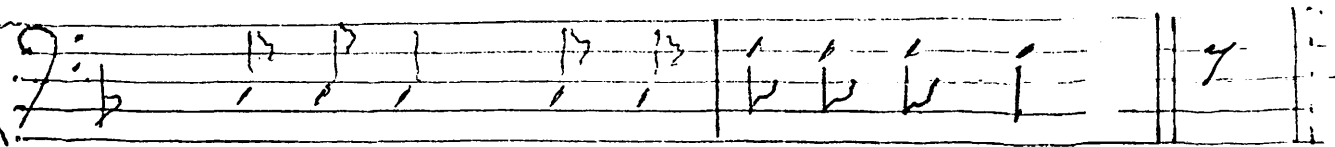
ngu-va la-wa, ma-ngu-va la-wa! Ka

r = r = r | - = r = r | m = m = m | m = - ||



ngu-va la-wa, ma-ngu-va la-wa!

s, = s, = s, | - = s, = s, | d = d = d | d = - ||



| - : s : - | - : m : m | r = r = r | 2, = : f |

Handwritten musical notation on a staff. It features a treble clef and a key signature of one flat (Bb). The notation includes several eighth and quarter notes with stems, and a final measure with a double bar line and repeat dots.

du - ma ma - ngu - va la - wa, ka

| - : f : - | - : m : r | d : d : m | - : - : - |

Handwritten musical notation on a staff, continuing from the first staff. It includes a treble clef, a key signature of one flat, and notes with stems. The notation ends with a double bar line and repeat dots.

A large section of the page consisting of approximately 15 blank musical staves, each with a five-line structure, intended for further musical notation.