

*An Analysis of Oral Literary
Music Texts in IsiXhosa*

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Declaration

I declare that this thesis is my own work, both in conception and creation.

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DATE

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Acronyms

ANC	African National Congress
ATASA	African Teachers' Association of South Africa
BA	Bachelor of Arts
B.Mus	Bachelor of Music
B.Paed	Bachelor of Pedagogics
BBC	British Broadcasting Corporation
CATU	Cape African Teachers' Association
DDT	Davidson Don Tengo (Jabavu)
<i>etc.</i>	<i>et etcetera</i> (and so on)
<i>Ff</i>	Fortissimo (very loud)
HPTC	Higher Primary Teachers' Course
IDAMASA	Interdenominational African Ministers' Association of South Africa
MAVA	Modern Association of Vocal Artists
MEC	Member of Executive Council
NATU	Natal African Teachers' Union
NCF	National Choir Festival
NISCC	National Inter-School Choir Competition
NPH	Native Primary Higher
NRF	National Research Foundation
NTSC	Native Teachers' Senior Certificate
OFSATA	Orange Free State African Teachers' Association
PAC	Pan Africanist Congress
PH	Primary Higher
PTC	Primary Teachers' Course
RDP	Reconstruction and Development Programme
Rev.	Reverend
SABC	South African Broadcasting Corporation

SATICA	South African Tertiary Institutions Choral Association
SADTU	South African Democratic Teachers' Union
SAMRO	South African Music Rights Organisation
SATB	Soprano, Alto, Tenor, Bass
SC	Soprano, Contralto
SOS	<i>(Societas Socialis)</i> Save Our Souls
SSC	Soprano, Soprano, Contralto
TRACA	Transkei Choral Association
TUATA	Transvaal United African Teachers' Association
UNISA	University of South Africa
WCOTP	World Confederation of Organisations of the Teaching
WECMA	Profession Western Cape Choral Music Association

Abstract

This study examines the relationship between composed songs in isiXhosa and the field of oral literature. In traditional Xhosa cultural settings, poetry and music are forms of communal activity enjoyed by that society. Music and poetry perform a special social role in African society in general, providing a critique of socio-economic and political issues. The research analyses the relationship that exists between traditional poetry, izibongo, and composed songs. It demonstrates that in the same way that izibongo can be analysed in order to appreciate the aesthetic value of an oral literary form, the same can be said of composed isiXhosa music.

The art of transmitting oral literature is performance. The traditional izibongo are recited before audiences in the same way. Songs (iingoma) stories (amabali) and traditional poetry (izibongo) all comprise oral literature that is transmitted by word of mouth.

Opland (1992: 17) says about this type of literature: “Living as it does in the performance is usually appreciated by crowds of people as sounds uttered by the performer who is present before his/her audience.”

Opland (ibid 125) again gives an account of who is both reciter of poems and singer of songs. He gives Mthamo’s testimony thus: “He is a singer... with a reputation of being a poet as well.”

The musical texts that will be analysed in this thesis will range from those produced as early as 1917, when Benjamin Tyamzashe wrote his first song, *Isithandwa sam* (My beloved), up to those produced in 1990 when Makhaya

Mjana was commissioned by Lovedale on its 150th anniversary to write *Qingqa Lovedale* (Stand up Lovedale).

The song texts total fifty, by twenty-one composers. The texts will be analysed according to different themes, ranging from themes that are metaphoric, themes about events, themes that depict the culture of the amaXhosa, themes with a message of protest, themes demonstrating the relationship between religion and nature, themes that call for unity among the amaXhosa, and themes that depict the personal circumstances of composers and lullabies.

The number of texts from each category will vary depending on the composers' socio-cultural background when they composed the songs. Comparison will be made with some izibongo to show that composers and writers of izibongo are similar artists and, in the words of Mtuze in *Izibongo Zomthonyama* (1993) “bathwase ngethongo elinye” (They are spiritually gifted in the same way).

CHAPTER 1

INTRODUCTION

1.1 Aim and Motivation of the Study

IsiXhosa song analysis is a field that is rooted in oral literature. It is argued in this thesis that song composition is a vehicle for transmitting culture orally in the same way that performers of izibongo transmit cultural knowledge. The song texts chosen in this study will show the relationship between the language and culture of a society, and for the purposes of this thesis, that of the amaXhosa.

The chosen texts will reveal certain events, and a way of life that represents certain eras of amaXhosa existence. In amaXhosa traditional life a man's wealth is, for example, measured by the herd of cattle he has in his kraal. In his song *Ixhaka likaBawo* (Father's Bull), Enoch Gwashu affirms this, when he is reminiscing about the olden days. He begins his song with a call, *Yizani, sivume iingoma zamandulo zakwaXhosa, zookhoko bethu, ezweni labo* (Come let us sing songs of the olden days of the amaXhosa, of our ancestors, in their land). He uses phrases like *Kusengw' inkomo* (cows being milked). He talks about *imitshotsho* (traditional dance occasions) when men would dance in a boastful manner. Another composer who confirms this view is Phillip Mangali in his song, which begins *Thina maXhosa sivele kududw' esiXhoseni, sikhuliswa ngamazimba, sisisizwe ngezithethe* (we amaXhosa were born in traditional marriage, we were fed by folktales, we were a nation socialised by traditions).

To date, these song texts have never been analysed as belonging to a particular social setting. Through orality a perspective is given concerning socio-cultural

existence at the time a particular song was produced. Thamsanqa Vumazonke in his *KwaTshangisa* (at Tshangisa's place) talks about a clan of the amaNgwevu group. In doing so he provides a "slice of life" concerning the daily existence of these people. This is taken further by Jabez Foley in his song *Ntshangase*.

This is also the clan name of the amaZotsho. Foley uses words like *Ndincede undincazele* (please give me some of your tobacco), *bafondini uyavimba lo mfo*, *bafondini uligqolo lo mfo*, *igqolo lakwa Ntshangase* (Folks, this man is stingy, folks, he is a miser, a miser of Ntshangase).

These are examples of texts reflecting the language and culture of the amaXhosa. The term *ukuncaza* is a social phenomenon of the traditional amaXhosa setting. The meanings of the term are diverse as well but for the purposes of this song by Foley, it refers to tobacco. It is unacceptable for one not to give tobacco (*ncaza*) to another when asked.

Ukuncaza can be a man to man, or woman to woman interaction, and on very rare occasions a man to woman interaction. The study will show how the song texts depict and portray the Xhosa people's philosophy and way of life. This work does not intend to look at notation and musical styles of the different composers, but will rather concentrate on the texts as represented linguistically and poetically.

This view is supported by Ntshinga (1993: 5) when she says, "It is the way of life of the Xhosa people that each crucial stage in the human life cycle is celebrated, and that each celebration calls for song performance." The study aims at showing how Xhosa song writers exploit language and social dynamics in putting across a message to the performers and listeners.

1.2 The Scope of the Study

The study will examine song texts by Xhosa composers from the early twentieth century. For example, John Knox Bokwe (1855–1922) started composing in 1875, and this is reflected in a registration form filled in by him in May 1919. Further examples are Enoch Sontonga (circa 1873–1905) who wrote *Nkosi sikel' iAfrika* in 1897, a song which was later adopted as a National Anthem. Benjamin Tyamzashe (1890-1978) wrote his first song in 1917, *Isithandwa sam* (My beloved). This study will continue to the late nineties when Makhaya Mjana (b 1953) and Christian Ngqobe (b 1957) as well as Tamsanqa Vumazonke (b 1952) wrote their songs. Their lives and work are explored in chapters three to six.

It would have been logical to deal with the song texts chronologically, but many of these texts are not marked or dated. The texts have been analysed while keeping socio-cultural themes in mind, in chapters four, five and six.

1.3 The Context of the Research

My field of research is oral literary analysis. My study will demonstrate that composed songs in isiXhosa form part of the vibrant field of oral literature. In traditional Xhosa cultural settings, poetry and music are forms of communal activity enjoyed by that society. Music and poetry perform a special role in African society in general, providing a critique of socio-economic and political issues.

The research will analyse the relationship that exists between traditional poetry, izibongo, and composed songs. It will demonstrate that in the same way that

izibongo can be analysed in order to appreciate the aesthetic value of an oral literary form, the same can be said of composed isiXhosa music.

The song texts will be divided into themes to depict the socio-cultural aspects of the life of amaXhosa. This is an unexplored field and many of these texts have lain dormant for years.

1.4 Research Orientation

This research was prompted by the existence of a large body of Xhosa choral music that has not yet been the subject of academic study and analysis. Most of it has never been published and exists only in hand-written original manuscript or reproductions of manuscript. As a teacher and conductor I have often performed this music, and also adjudicated choral competitions where it is sung, and it was as an educator and socio-linguist that I initially approached this study. I had no idea, when I began the research, how many compositions were in existence and how many I would discover along the way.

The original aim of this study was to examine how Xhosa choral composers **reflect socio-political themes** through their **texts** and their **music**, since I already knew that choral songs held an important place in Xhosa society. As the work progressed, however, it became clear to me that my main concern was with the texts and their socio-cultural, poetic and linguistic significance, and behind them, the lives of the composers. The musical analysis will have to wait for further research.

In relation to the choral repertoire, the word “isiXhosa” is used here to refer to choral composers who use the isiXhosa language and are either from the amaXhosa culture or have a deep understanding of it. Xhosa choral music is

influenced greatly by the social structure and culture. Every song is written to celebrate an activity or an experience, or a cultural value like love, respect, patriotism, etc.

As intimated before, this field is almost unexplored by researchers, so to a large extent in this research, I am attempting to **make visible** an area of South African music previously invisible, and to evaluate these musical texts as an expression of isiXhosa language and culture, specifically an expression of **socio-cultural events**. I would like to show their value both linguistically and sociologically **within the larger context of South African music** and contribute to a better understanding of South African music as a whole. The study, however, is located within a linguistic and poetic framework.

1.5 Problem Statement

The thesis notes the existence of a large body of isiXhosa choral works, composed by amaXhosa composers who lived over a period of one hundred years, but which have never had been subject of academic analysis. The study is spurred on by:

- The existence of isiXhosa choral works that have never been published and are not documented anywhere.
- The existence of isiXhosa choral works in the form of hand-written original manuscripts or reproductions thereof that are lying all over. The researcher has up to date collected more than two hundred songs, most of which were written by composers who have since died. As a result of this widespread copying, the information becomes distorted. For example, a song that was written by Myataza was marked as having been written by Tyamzashe. This was in 1992 when the song *uDanayi* was

prescribed for Old Mutual/Telkom Choir Competition. The copy used was obtained from the Eskin Adult Choir of Umtata. The song was composed by Myataza, as can be seen in Huskisson (1969: 197).

- The relationship that exists between these compositions and Izibongo.

1.6 Method of Research

The research will combine a survey of relevant literature, for example, the works of Coplan (1994), Heese and Lawton (1988), Kaschula (1993), Opland (1983), Peek and Yankah (2004), Rubusana (1987, edited by BB Mdledle), and Soga (1937). This literature review will serve to establish the link between izibongo and song, and how these genres reflect our society. My methodology will include a more functional approach as outlined by Jafta (1978: 28), who contends that “... like literature they reflect on the society of which they are a product. They are regarded as dramatic because they have action which communicates all art of this nature”.

I will show how certain song texts employ specific words that indicate a certain function in society. The literature review will provide a theoretical framework from which the song texts can be analysed in terms of the poetics and stylistic techniques that are employed by composers.

Apart from analysing existing literature, the main methodology I will follow will be to conduct interviews with living amaXhosa composers, as well as families and associates of deceased composers. These interviews will be transcribed and analysed as part of my research. A chronological list of people interviewed appears in Appendix One. These interviews will allow for the collection of a lot of raw and original data. To date, this data surrounding the

song texts has remained in the arena of orality and has not been reduced to writing and analysed.

The interviewees will give me perspectives on their motivation for composing the songs, as in the example of the song *Bawo Thixo Somandla* by Matyila, which expresses personal circumstances. Any analysis will illustrate the social importance of such a song. Some examples of how a particular song is performed and how it starts will be given to demonstrate the role of African culture and how it is contained and reflected within izibongo and song. The interviewees will also provide information regarding the way the songs were performed and used. They will also provide some commentary on the possible interpretations related to the meanings of the song texts. These interviews will form the main thrust of my methodology. Comparison will be drawn between how the composers write and how writers of izibongo write their izibongo.

It is hoped that this study will evoke further research on song texts that continue to depict the amaXhosa way of life contributing to the body of our musical and cultural heritage.

1.7 Data Analysis

The songs were collected from a number of sources. To find scores I have had to consult choirs who had the largest collection of the songs. Very few of these scores were original manuscripts. What happens is that people would hear a particular choir singing a song that they liked, then this song would be duplicated for that particular person. He or she would pass it on to other people. Some would rewrite the song in their own writing and acknowledge themselves as the writer of the song. Other people that were used to collect the songs were choir conductors, school principals, the composers themselves and families of

composers who have since died. Some of the copies, because of being passed through many hands, did not have the date of composition. I also discovered that some scores had certain words altered by the conductor to suit the particular occasion where the song was to be performed. This also impacts on the absence of copyright, especially since most of the composers have died. In some cases, the song is deliberately “stolen” and altered, as in the case of one of Matyila’s songs, *Azi Ndenzeni na* (What have I done), which Lumphondwana rewrote as *Phambili Gwashu* (Forward Gwashu) using Matyila’s music. This is unfortunately published in Huskisson (1992: 12).

My involvement in school and church choirs provided a good base for the collection of songs. It was easy to see where the song was altered, because I have actually sung and conducted most of the songs. While collecting, I also discovered that the widows of the late composers had been so exploited that I had to convince them that my collection would not be for any financial gain on my part, but rather for academic use.

The selected songs vary in length. Composers like Mtyobo, I have observed, never composed songs longer than one page, whilst Tyamzashe wrote songs like *Zweliyaduduma* with nineteen pages. Obviously the latter will require a more elaborate analysis.

I have conducted interviews with living composers, to get first-hand information about their songs. Through this exercise I was able to find why certain songs were written and what made the composers write. I also interviewed families of deceased composers who were extremely helpful in allowing me to invade their privacy. In some families, like Ngxokolo, Gwashu, Mtyobo, the songs, most of them original manuscripts, had been neatly packed away for more than ten years (in the case of Ngxokolo) or twenty years (in the

case of Gwashu and Mtyobo). I was given the songs free of charge for the purpose of the research. Some of the music had been kept in schools for many years. The principals were only too keen to give them, especially as I promised to have them published once the research was finished. I have also interviewed friends of the late composers and choristers who sang and are still singing the songs, to understand the impact that these songs had on the people who performed them and listened to them.

I will also include as an appendix a CD with some of the songs that are often performed in public places.

CHAPTER 2

HISTORICAL BACKGROUND

2.1 Early Xhosa Choral Composers

From the year 1815 the Cape was under the British government. In 1872, it became a self-governing British colony. As a result, Britain established mission stations all over its colonies in order to spread the English language and traditions as well as ensuring social control. “By 1839, they set up a proper Department of Education” (Christie 1985: 34).

The first composers, like Bokwe, Tyamzashe, Masiza, and Mtyobo were a direct product of the missionary contact and educational influence. The missionaries brought with them not only their religion but also their entire culture (Hansen 1982). Early Xhosa composers graduated from the mission schools like Lovedale and Healdtown. At these schools they were taught only the rudiments of music in tonic solfa. The tonic solfa system that the missionaries introduced into their schools has been up to now firmly fixed in the curriculum of the Black educational institutions. Even in this collection that I am making, all the music scores are in tonic solfa, a notation that is not readily accessible to much of the Western world.

2 2.2 The Missionaries and isiXhosa Music

As a result of a missionary revival which took place in Europe during the 18th century, there came to South Africa, in successive waves, numerous missionary bodies sent by different church organizations to South Africa. There is a substantial literature on this subject, written from various perspectives:

historical, political, theological, social and educational. The missionaries began to work among these people in isolation from each other. Although their aim was to spread the Christian gospel among the Bantu, faced with the problem of ever-increasing numbers of converts who could neither read nor write, the missionaries began to share with the Bantu not only their knowledge of God and the Christian faith, but also their culture and their education.

Each missionary body, therefore, established and maintained a number of mission schools which were regarded as important agencies of evangelical work. In this regard Lekhela, as cited by Katiya (1977: 57) writes:

[C]onversion and education of the Bantu were synonymous. The two were interdependent. Whatever attempts were made by the church at conversion implied some measure of education, and whatever attempts were made at education presupposed conversion.... Bantu education was Christianity and Christianity was education.

These missionaries were convinced that Bantu culture, customs and practices were wrong and heathenish. The Xhosas who became converted were encouraged to leave the cultural practices which belonged to the heathen. Xhosa society was thus divided into two social strata, the “red ochre” (Amaqaba) and the “civilised” (Amagqobhoka). Dargie supports this when he says:

There was only one way for the first Xhosa converts to be officially Christian; they had to be members of the mission church and, often, residents of a mission station. Missionaries hoped to separate these converts from much of their traditional way of life lest they be “lured” back into the bush (Dargie cited in Elphick and Davenport 1997: 319).

The Xhosa people were perceived by Europeans as people who wallowed in a cloud of darkness with no religion, and that their salvation lay in accepting the

white man's religion. Although the missionaries seemed to believe that the Bantu knew no God, this was mistaken:

While in their heathen state, they believed that there was a God, but they had no way of describing Him... they believed in the existence of the spirits of their departed ancestors... [and that they] could intercede for them to a Being whom they called "Qamata" "God", or "Nkulu-nkulu", the "Greatest-great" (Bokwe 1892: 9).

I need to touch on the perspectives and stereotypes that the missionaries had about the "Bantu" or "Native" (as they were referred to) in order to explain the context in which the Xhosa choral composers wrote their songs as alluded to earlier. The missionaries were convinced that Bantu culture, customs and practices were wrong and heathenish. Fredrickson (1981: 12) writes that they "prayed for the propagation and extension of Thy true Reformed Christian religion among these wild and brutal men". There was doubt about whether such ignorant and "brutal" creatures "were really suitable material for christianization" (Fredrickson 1981: 12-13).

The traditional way of life, which comprised various cultural practices and rituals, was perceived as barbaric. These included practices like "ukwaluka", whereby, at puberty, boys are taken to a secluded spot on the mountain and initiated into manhood. "Intonjane" is the same practice for girls. The duration of such initiation was anything from three to six weeks, differing from tribe to tribe.

2.3 Ntsikana

It is necessary to comment on the influence of one dominant personality who made a strong impact upon the religious and musical life of the Bantu at the time when the missionaries first came to South Africa. According to Janet Hodgson (1980: 3):

Ntsikana, the son of Gaba, belonged to the Cira clan. His father was a hereditary councillor to Ngqika. His mother was the... right hand (junior) wife. Ntsikana was born... probably around 1780... [F]ollowing his father's death he became a councillor and won renown as an orator, singer and dancer.

Kaschula (1994) refers to him as a poet:

Among the first Xhosa converts and writers, poets emerged who were producing poetry in honour of God. Among them was Ntsikana, who produced the first Xhosa hymn, drawing on the traditional Xhosa style of Izibongo and song, and praising God in a similar way that a chief would have been praised.

Drawing (“heathen”) Xhosa traditions into the realm of the early 19th-century hymn, Ntsikana is now regarded as the first South African black composer. There is a belief that his “conversion” took place prior to actual missionary contact. The story according to John Knox Bokwe is that one day as he was dancing Ntsikana suddenly stopped dancing, went home and on the way stopped by the Gqora river and washed the red ochre from his body as a sign of entry into new life. The following day, alone at his kraal, Ntsikana was heard chanting an unfamiliar refrain which he repeated over and over:

“The relatives”, writes Bokwe (1892: 20):

could not understand this eccentric behaviour, and thought he was bewitched, or getting mad. But he told them that the thing that had entered within him directed that all men should pray.... He sang over and over again this strange chant, the words of which are not translatable into English, beyond saying they express the idea of Hallelujah, Amen! The chant was sung only while people were gathering in to Ntsikana’s meetings.

Through this awareness of God by Ntsikana an indigenous theology was born. Rev. John Knox Bokwe was the first to publish the “Great Hymn” with its music, in *Isigidimi Samaxhosa* in November 1876 (Bokwe 1914).

Ntsikana had never gone to school. He could neither read nor write. This poses a problem to some scholars like Erlmann (1999), who speaks of “purely native” songs as against “original composition”. Linguists such as Jordan and others believe that written literature in any society derives from oral literature or orature. Therefore, although Ntsikana’s hymn was transmitted orally, it cannot be denied the status of other “original” compositions.

M. Mzamane, in an article entitled “Rewriting the Past”, published in *Tribute Magazine*, (June 1998: 61), quotes Jordan as saying:

Written literature among Africans in South Africa began, paradoxically, with an illiterate, Ntsikana.... He never went to school, but composed Christian hymns in the izibongo mode, and which his disciples wrote down. His great hymn **Ulo Thixo Omkhulu** (You are the Great God), is found in Xhosa hymn books of the Methodists, Presbyterians and Anglicans.

“Before Ntsikana”, Mzamane goes on to say, “we know of no composition in Xhosa tradition that is ascribed to an individual, as orature is communal.

Ntsikana's music, therefore, represents a transition from orality to modern literature in Southern Africa" (1998: 61).

Some scholars, like Erlmann (1991), suggest that "composed" implies being notated. However, as Kaschula (1994) points out, "[o]ral and written literature are literature in their own right, interacting at some point... backed by the same culture and society, and performing the same function of commenting on that society".

Ntsikana was the first Xhosa disciple of Christianity. Through this awareness of God by Ntsikana, an indigenous theology was born. I refer to him as such because he was the first Xhosa convert to Christianity, and the first composer of a Xhosa song, the *Great Hymn*, as it was known. After it was published by Rev John Knox Bokwe, the missionaries encouraged converts to also compose Christian music, but "[n]ot a single hymn they composed was in traditional African music style" (Dargie 1987: 320).



Ntsikana's newly dedicated grave, with the memorial stone

On the 1st of March 2002, the Department of Sport, Art and Culture declared Ntsikana's grave, at Hertzog, a National Monument. The day was graced by the University of Fort Hare choir, which rendered Ntsikana's hymn, conducted by Professor Dave Dargie. Professor Dargie sang the leading part, "sele", followed by marimbas. The memorial stone was unveiled by the King of the amaXhosa, his worship King Maxhobayakhawuleza Sandile, A! Zanesizwe, as he is hailed.



*The University of Fort Hare choir rendering Ntsikana's hymn,
conducted by Professor Dave Dargie*

As alluded to earlier, each missionary body established and maintained a number of mission schools as part of missionary evangelical work. Schools such as Healdtown, Lovedale and St. Matthews were established to cater for the Methodists, Presbyterian and Anglican faiths respectively. Since most Xhosa composers are products of these schools I will have to deal with each one, in order to establish the musical influence they had on the composers.

2.4 Healdtown

This institution, situated near Fort Beaufort, and regarded as the premier foundation of Methodism, was established by Sir George Grey, Governor of the Cape Colony from 1854 to 1861. The foundation stone of Healdtown, named after James Heald Esquire, a member of the British parliament and wealthy Methodist layman of Stockport (Gory 1967), was laid on 9 May 1855. It first began as an industrial school where provision was made for both academic education and training in practical skills such as metal work, carpentry and leather work and later developed into a teachers' college and centre for theological training.

“Singing at Healdtown” says Gory (1987: 222):

soon became a very important part of the worship of the Methodist people, and among none was it stronger than the black members... singing formed a significant part of worship and lifestyle of Methodist missionary institution among which that at Healdtown, near Fort Beaufort, provides probably the most outstanding example.

People claim that the Methodist church generally is a singing church. At Healdtown singing was part of a daily ritual: “Family worship followed from 8 to 8.30, and this consisted of the singing of a hymn, sometimes in Xhosa - the psalms for the day in the *Kaffir Prayer Book* - and the reading of the scriptures in English, followed by a prayer” (Hewson 1959: 166).

In one of the letters that Healdtown “old boy” Joseph Coko wrote to a family friend, Miss Amy Ayliff (quoted in Moyer 1972: 58) he boasts:

I may be wrong, but I think I have the majority on my side when I say I regard the Methodists, especially my people, as very good singers. I don't know much about Europeans, but I have heard the late Mr Oswald Bennet's tenor and Mrs Harry Sole. Both were good.

What is clear from this and other letters by Coko, is that the students at Healdtown had good models for music in the teaching community, for example, Mr WR Caley, headmaster of the teacher training school. Caley had a particularly strong musical influence at the school, and provides an example of the way choral music evolved through the agency of individual people.

Hewson, for example, says that "Music at Healdtown owes much to his (Caley's) enthusiasm and inspiration, and it is claimed that the musical setting of *Kosi sikilel' iAfrika* (sic) was made by Mr Caley" (Moyer 1972: 58).

The institution choir became so developed that by 1936 it had recorded twice in the Grahamstown S.A.B.C. studio. This sound musical grounding and encouragement by European teachers at Healdtown inspired many students who were later to become composers.

2.5 Lovedale

The Presbyterian institution Lovedale was named after Dr Love, a minister of the Glasgow Missionary Society. It was opened by John Bennie on the 5th of September 1838. It is situated on the east bank of the Tyhume River near Alice. From its inception, the main objective for building the Lovedale institution was to play an influential part in the spread of Western education through Sub-Saharan Africa. Although this institution has produced composers of note like Bokwe, Tyamzashe, Ngqobe, Mjana etc., not much is said about its musical

activity. Shepherd (1971) tells us briefly about the visit of the British Royal family in 1947: “Professor DDT Jabavu... had trained a massed choir. After the principals and their wives had been introduced to the Royal Visitors, the choir sang three songs, *Nkosi Sikele’ iAfrika*, *Vuka Deborah* and *Ntsikana’s Bell*” (Shepherd 1971: 130).

However, it is obvious that Lovedale was not as strong musically as Healdtown.

When I was at Lovedale, I was very disappointed with Church singing, even the students’ choir was just fair. I asked the conductor why he couldn’t get them singing nicely. He was at Healdtown with me and a B.A. and his father was a Methodist Minister. He said, “Please don’t make any comparison with Healdtown, these people can’t sing and yet I have chosen the best voices” (Moyer 1973: 58).

Perhaps the reason Lovedale did not excel in music was that they were good in sport. As Coko, again, remarks: “In our days sports was second consideration. Learning came first. Sport was not compulsory as it is now and those who took it did only for the love of it.... Lovedale took sport too seriously” (Ibid.).

2.6 St Matthew’s College

This institution, located in the Keiskammahoek area, is the third major missionary institution in the erstwhile Ciskei. It was built by the Anglican Church for the education of Africans. It was begun in 1855 by Bishop John Armstrong of Grahamstown and John Dacre. St Matthew’s expanded in the 1870s under the direction of Canon John Taberer, during which time it emerged as a major educational institution. Like Lovedale and Healdtown, St Matthew’s was taken over by the Government with the advent of “Bantu Education” (Moyer 1973: 152).

In August 1941, a fire broke out and destroyed most of the historical records of St Matthew's. The remaining records are scanty, and it seems that much of the earlier history of the mission must be regarded as irretrievably lost (Corey Library, 1953).

Of the courses available at this Anglican college, there was a School of Music, whose entrance qualification was PH (Primary Higher) for girls and boys. This was a specialised course in training suitable teachers as specialists in the training of music. The course was one year's duration. The syllabus included a thorough mastery of the Tonic Solfa, and the art of training and conducting others in singing, and an introduction to the Staff Notation and instrumental performance. Only specially selected students were admitted to this course (Reference: Cory Library – Document entitled *Some South African Missionary Institutions*, by missionary students, Department of Divinity, Rhodes University, August 1953).

2.7 Music Education

Almost all Xhosa composers trained as teachers and qualified in N.P.H. (Native Primary Higher), and thus had some music education at the (missionary) teacher training institutions, although in no way could this be called formal training in “composing”. To most of them, composing was a skill developed on their own, through their own musical talent and perseverance, through reading books about music, or through mere enthusiasm, or by some external pressure.

Huskisson mentions one composer, Max Mji who “composed at [the] age of 9, a farewell song when [his] father was transferred from Healdtown to King William's Town” (Huskisson 1969: 142). It is evident that, even at this age, Mji

had an inborn compulsion, as well as talent, to compose. One can only assume that he learned solfa notation from his father, who was a Methodist minister and played the piano at home (Huskisson 1969: 142).

For most composers, education had little to do with their composing skill. For example, about Jabez Foley we are told, “Not being strong, physically [he was] forced to leave school after completing Std. VI” (Huskisson 1969: 36). Yet this man, with the little education he could get by the age of fifteen, wrote a song called *Ntshangase* (Tobacco), which is even today often chosen by conductors of school and adult choirs in the competition category “Own Choice”. The song is popular partly because it is in a light vein, recalling the dance band music of the 1930s (Foley’s home town of Grahamstown had a flourishing jazz tradition in the 1930s and 40s) and because it is humorous, a satirical song about a “thrifty” man that warns how Xhosa society despises a person who is “igqolo” (stingy). Despite his lack of education, Foley used his literary skills and his “good ear” (Huskisson 1969: 36). The song also bears an interesting history of misreadings as described earlier.

Other composers took to composing out of sheer necessity:

Music was never my line. I took it up through sheer force of circumstances. When I got to my first teaching post my Principal just passed the senior choir on me, a raw “guy”, green in the field of music, yet left to his own resources. What jerked me into composing my first piece was the occasion of a school concert which was to be held 4 months after taking up my duties... I took courage and continued to compose some light music.... Imagine my confidence (a Tswana Principal, cited by Huskisson 1969: 13).

It seems that to some composers, the melodies came through visions while asleep. Mrs Ethel Mtyobo, widow of Julius Mtyobo says, “Utishara ebevuka ezinzulwini zobusuku aqubule incwadi yakhe nosiba abhale. Mna ndakuyibona

ngomso loo nto ebeyibhala” (“Teacher” would wake up in the middle of the night and grab his book and pen and write. I would see the following day what he was writing) (E Mtyobo, interview, 14 March 2000)

A fortunate few were able to take lessons in composition from older composers. Charles Nqakula recounts his early compositional forays and the impact of his lessons with Winnard Ralarala, and what comes through strongly here is not just the strict discipline and superior technical knowledge of the teacher (who was an Associate of the London Tonic Solfa College at the time he taught Nqakula), but the emphasis placed on song as message:

Mr Ralarala was interested in what I was trying to do and took me under his wing. In the beginning I did not enjoy being his pupil. I wanted, therefore, to run away from my musical tutelage. I thought his demands were heavy on me. I had to write and explain in detail to him what I wanted to convey to the listener. In other words, did the lyrics convey adequately what I wanted to say? Was the melody I used the best vehicle for my “conversation” with the listener? (Interview with Nqakula, 2002).

See appendix 2 for a fuller account of Nqakula’s life and work.

2.8 Teacher Training

In the training institutions such as Lovedale and Healdtown there was a set standard for how to teach music in the schools, and “music” meant, by and large, choral music. “Music teaching revolved around the elements of choral singing, and teacher training emphasized choral work” (Huskisson 1969: 17). It is not surprising that the early composers (pre-1930), most of whom were trained at the same institutions, composed in more or less the same style. This style was quite unselfconsciously Western, and this was reinforced not only by

the singing of hymns, but also by the syllabus. The “choral tradition of the West was followed as contained in the ‘school Guide’ ” (Ibid.).

By “syllabus” is meant the prescribed list of subjects to be taught in a school in all standards. It stipulates suggestions on how many periods each lesson has to be taught per week per class. It also spells out the content of what is to be taught. The teacher has to transfer the lesson on to her daily workbook and show all the steps he has followed in teaching that particular lesson. This had a measure of control so that the school inspectors would, at a certain period, usually just before the examinations, visit the schools to check that what was in the daily workbook corresponded with what was in the syllabus. This used to be very frustrating to the teachers because somebody else told them what to teach regardless of the level of their learners. Here are the comments of one teacher at a conference: “All the first year students do a common course in music, and I am very sad to say that this is only theory... this is a syllabus that was given to us two years ago. We had no say in the matter” (Lucia 1986: 149).

The practice of checking the teacher was coupled with class visitation where the inspector would randomly choose a lesson and ask that it be demonstrated. This was used by some bad inspectors as an avenue to get even with teachers they had problems with, for they would write negative reports that would impact negatively on such teachers when it came to promotion and other benefits. There was, however, a positive element that went with this inspector issue, and that was the question of subject advisers who were offering help services, especially to new teachers. Unfortunately when SADTU came into being and, being very conscious of teacher abuse practices, the question of inspectors was one of their first targets. When they said “away with class visitation” in 1990, it was a case of throwing out the baby with the bath water. Subjects like music or singing as it appeared in the syllabus, became “free periods” to most schools

except to those schools where the music teacher was sincerely passionate about music.

The types of songs that were taught to the “Bantu” child by the teacher-trainee, “[w]ere taught by the teacher as ‘status quo’ and learned by the child as part of the incomprehensible process of learning” (Huskisson 1969: 18).

The calibre of composers that emerged out of the training institution was a result of “religious-educational Western-orientated milieu and evolved within the framework of the principles of Western song writing, both religious and secular... entirely choral... using the Tonic Solfa notation” (Huskisson 1969: 18). There was a set standard on how to teach music in the schools, and “music” meant, by and large, choral music. Music teaching revolved around the elements of choral singing and teacher training emphasized Choral Work (Huskisson 1969: 17).

Sight reading as prescribed by the syllabus was (and still is) taught through tonic solfa notation, still through the use of hand-signs, the modulator, and blackboard exercises. (The modulators are supplied by the Departments of Education).

2.9 Role of Lovedale Press

The Lovedale (Mission) Press was founded as early as 1823, and remains the oldest printing press in Africa. “It had been started by the Scottish missionaries as a means of promoting Christian knowledge ... for propagating their ideals of civilised norms of conduct and moral behaviour” (Shepherd 1971: 102-104). A literature committee that was established, comprising teachers from across the spectrum of missionary institutions, “meant that the Missionary societies had

tremendous control over the way in which ideas were to be disseminated. And they were in fact able to control what the African was to read” (White 1987: 79).

There were two functions which were central to the whole missionary ethos at Lovedale, that is, the idea of influencing people through the printed word, whilst also furthering the cultural ambitions of a foreign people (White 1987: 80). That Dr Shepherd, who was a chaplain and Principal of Lovedale Institution from 1942 to 1955, was put in charge of the Lovedale Press was deliberate so that he could guide the process and protect the interests of the missionaries with regards to “propagating their ideals” as alluded to earlier. In a letter written to him (Shepherd) by S J Newns who was an inspector of education, ensuring that the “right” books went to what he terms “Native” schools, he argues:

For a long time I have had in mind the publishing of a book of three-part songs for Native Choir competition work. My idea is to write a short preface containing hints and suggestions about each song. There is a real need of songs that have been written with a knowledge of the technical weaknesses and strong points of the Native; these I know very well, as you can guess! It would be put on the Book List. (Letter dated 14 August 1944 from Cory Library).

Some critics of the Missionary education system believe that the missionaries were aware of the shortcomings of the tonic solfa system. Yet they did nothing to teach the Black children staff notation. In fact, even song books that were written in staff notation were transcribed into tonic solfa. This is clarified by another letter written by Dr Shepherd to Mr Newns when he writes, “The best plan will be to get the Ms in order as soon as possible and send it along to us so

that we may get on with typesetting, which in the case of solfa is a somewhat slow business” (Letter, 12th September 1944, Cory Library).

As the printing press was controlled, very little Black music got published. There was one composer who had his songs published, Benjamin Tyamzashe. Not that the road was smooth even for him. He had to plead with Dr Shepherd as well as Inspector Newns. For those songs which succeeded in going through to the printing press, Tyamzashe got very little in terms of royalties. This can be deduced from the letters that he wrote to Dr Shepherd in 1936 and 1937 respectively.

There were difficulties encountered with the printing press. Perhaps this is why so little isiXhosa music was published. As indicated earlier, the printing press was deliberately controlled by Dr Shepherd, the principal of Lovedale. This made sure that it was censored and monitored. Any material to be published would have to be approved by Dr Shepherd. The music compositions had to be “screened”. This is confirmed by the letters written by Tyamzashe to Dr Shepherd in 1936 and 1937. From the letters, it can be seen that Tyamzashe was pleading with Dr Shepherd.

During his time, Tyamzashe was the only composer who had his three-part songs published. Apart from him, the other composer who got some of his music published was John Knox Bokwe, by virtue of having worked for the Lovedale Press.

Teachers in the training institutions were not happy about the emphasis on the Tonic Solfa notation. One such teacher complains at a music educators’ conference in Durban thus:

Tonic solfa, which can't take students anywhere, which keeps them longer away from reaching a stage where they can claim to be on the same level as other national groups, which I consider as a DEVIL that has entered our arena as a black nation (Lucia 1986: 149).

Although teachers felt like this about tonic solfa notation, Huskisson seems to justify it when she says:

The invention of the Curwen system of Tonic Solfa in 1816 and the wide dissemination of a large corpus of music published in it, led both churches and schools in South Africa to follow the lead given them by the churches and schools in Europe and adopt it universally. The desirability of pupils being taught singing by means of the Tonic Solfa System and the Modulator was later specifically noted...The Tonic Solfa... has predominated in all music teaching in Bantu Schools and Training colleges ever since (Huskisson 1969: 14).

Most of the African composers are a direct product of this type of notation and all their compositions are written in tonic solfa.

In the Department of Education, in Black schools, even today, as it was when Huskisson wrote in 1969, what in the syllabus is called "music" is synonymous with "singing". If it is put in the timetable meaningfully, not just to fill in the quota, as is the case in most instances, the teacher will do singing or just hang up the Modulator and ask the pupils to point to the notes.

It is no wonder that when there is need for a post to be downsized, often the music post falls prey. In most African schools music is treated as a non-examinable subject. At the training college students get examined in aspects like the modulator, key finding, musical expressions and singing. This was the case at Healdtown as former Healdtown scholar Joseph Coko tells us:

When the late Mr Farrington arrived to conduct music exams he spent two to three weeks at the institution. He examined us on every point of music en mass or individually. Mr Caley took us on the modulator. We stood up in a big semi-circle beside his house and took turns on the modulator. One boy said in an undertone, “Chaps, I see no way of passing this, I know some tunes but the Modulator is full of D T L S F M etc., and I don’ t know whether I’ ll point a correct note” . His turn came and as the fellows were giggling the first note he shanked on was a d, and said, “What did I tell you chaps”. We all laughed except Mr Caley who threatened to write opposite each name “Failed” (Moyer 1973: 58).

Now that we have looked at the background to how the composers were trained, we turn to look at where their music was performed.

Before the advent of competitions in the 1950s, Xhosa choral songs were sung in concerts and festivals which were organised by the communities. The concerts were often used by the churches for raising funds through door takings, with never more than two rands (one pound) charged for a ticket. Music sung at these concerts was not the ordinary church music or hymns, but choral songs. Because there was no competitive element, there were also no winners. These were festival-type events and the general purpose was to entertain people. Youth both in and out of school played a prominent role in these concerts.

At the missionary institutions, concerts played a prominent role.

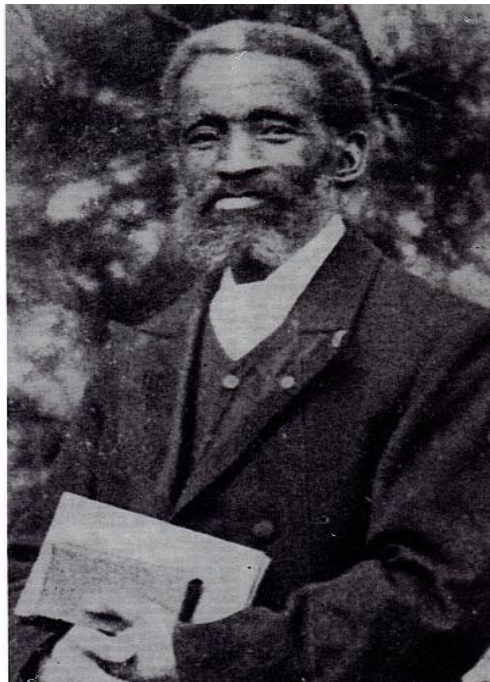
Healdtown taught me one thing as far as the concerts were concerned i.e. thorough preparation of musical items. Today I am a teacher who is responsible ... for music. Every time my choir is to render an item, I always prepare that item thoroughly... (Peppeta 1989: 178).

CHAPTER 3

COMPOSERS IN THEIR PERSONAL AND SOCIO-CULTURAL CONTEXTS

This chapter gives a biographical review of the chosen composers. Many of these biographies have, until now, not been researched in any detail. It is important to contextualise the music written by these men with their life experience.

3.1 Bokwe, John Knox



Bokwe was born in Alice at Lovedale Mission on 18 March 1855. He attended Lovedale Primary School and was musically influenced by one of his teachers, William Kobe Ntsikana, at Lovedale College from 1869 to 1872. Bokwe had multiple skills, as a musician, a choir master, a book-keeper and an interpreter. He was also a prominent member of the Lovedale Brass Band. While in Scotland in 1892, Bokwe was given the lyrics of his song *Plea for Africa* by a Scottish lady. On a registration form in May 1919, in his own handwriting,

Bokwe describes his profession as “Composer of Music since 1875”. (See attached form as Appendix Two obtained with courtesy of the Cory Library).

The Xhosa hymn book *Amaculo Ase Lovedale* was largely due to Bokwe’s insight and industry. This hymn book was first published in 1884 in booklet form, containing about a dozen original Xhosa songs in solfa notation. This publication was enlarged and reprinted in 1894 and 1910. The final form was in three sections:

1. Religious Xhosa choral compositions, including Bokwe’s own
2. Xhosa translations of English hymns
3. Bokwe compositions, including his version of Ntsikana’s hymn, *Ulo Thixo Omkhulu*, with parallel harmonisation as originally sung in Xhosa indigenous idiom (Huskisson 1969:8-9)

Bokwe died at Lovedale on 22nd February 1922.

Please fill in for Annals

NAME. John Knox Bokwe

Date of Birth and Place 15 March 1855, Ntselamanzi Lovedale

Date of EDUCATION Lovedale Elementary Mission School
when I was a school going age till

PLACES of EDUCATION (Professional) 24 July 1866 admitted
to Missionary Institution classes finishing with College course
Dec 1872, which included Arts & Theological studies.

DEGREES From 1870... (Clerk in the Institute. In 1873 fully employed Lovedale
Office, appointed Book-keeper and typist. Later in 1874
Postmaster but the salary leaving Lovedale 1898.)

MARRIAGE Twice married - First Letty Ncheni 26 Aug. 1879. Died
17 Oct. 1893.

Name of WIFE (second marriage) Marina Sapatela 12 Dec. 1895

CHILDREN of First Marriage six - all deceased.
Second Marriage... Barbara Knox, Rosebery Tandwefika, Pearl Maria,
Frieda Debora, Selborne Tandabantu, Waterston,
Malamsonga

WORK For 28 years on the Lovedale Staff as above detailed.
1898-9 on the Staff of "Imvo" newspaper King W Town.
1900 appointed Evangelist to establish the United Free Church Ugie
Mission, East Siquelantsi; Licensed 1905. Ordained 1906 as Missionary,
in charge.

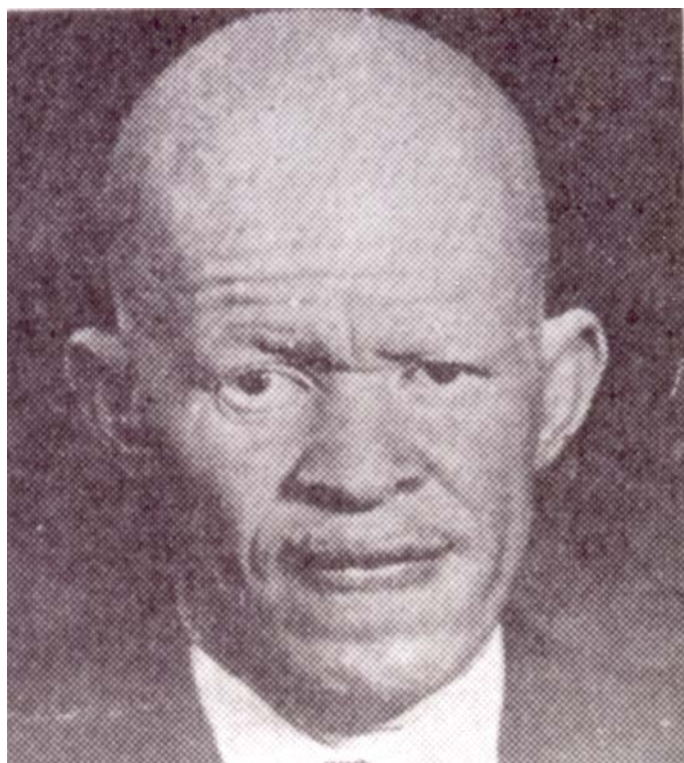
LITERARY WORK etc. Composer of Music since 1875. Has published
"Amaculi Are Lovedale" new Edition; "Indoda Yama Ndaba" ^{Story of Nehemiah as a} Xosa
"Story of Ntsikana", and is ^{writing} ~~writing~~ Psalms of David into metrical
Xosa Verse, a tentative booklet of the first twenty-four entitled "Indumiso" in print.

MISSIONARY LIFE, and FIELD. Ugie Mission established October 1900 in
the district of Mashean, East Siquelantsi, cockando into the Totsi district

See Reports bound 1909
or 1916

Lovedale College Registration form of John Knox Bokwe.
 Obtained with the courtesy of the Rhodes Cory Library

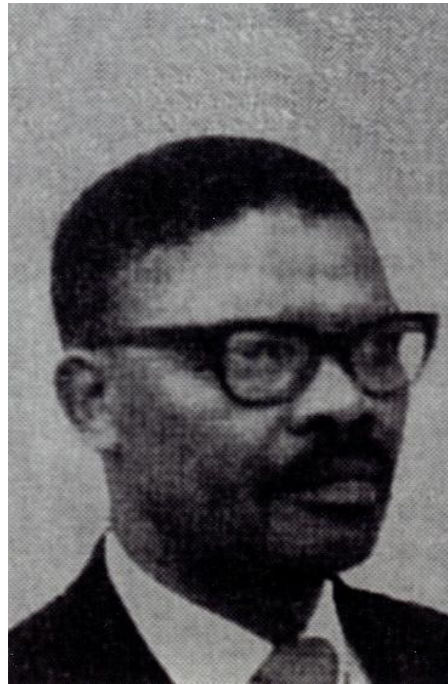
3.2 Foley, Jabez



Foley was born in Grahamstown on the 25th of August 1919. He gained his primary education at Samuel Ntsiko Community School. Because of weak physical health and poor eye-sight, he was forced to leave school after completing Standard Six. He succeeded his older sister as choir conductor of Shaw Memorial Methodist Church in Grahamstown. He learned tonic solfa at school and staff notation by correspondence course. Foley took piano lessons in his spare time (Huskisson 1969: 36). Apart from writing choral songs, Foley also wrote some Christmas carols (interview with Nomsa Foley, his sister).

Foley died in Grahamstown on the 12th of June 1959.

3.3 Gwashu, Enoch Fikile



Enoch Gwashu was born in Alexandria, a small town near Port Elizabeth, on the 8th October 1909. He left school after Standard Six and could not go further because his parents died and he could not finance his education.

Gwashu worked in Port Elizabeth as a Township Inspector (Isibonda) from 1944 to 1967. His first song, in 1942, was dedicated to a girl he later married, *Joyce sithandwa sam* (Joyce my beloved). He was inspired by earlier composers like Tyamzashe and Mtyobo. Gwashu conducted the Port Elizabeth United Artists Choir from 1951, a choir that was later conducted by another composer, Chambers Qwasha.

Gwashu was a prolific composer, writing in the troubled years of the '60s and '70s, but none of his songs say anything about the politics of the time. He preferred to choose texts from nature, events, stories from the Bible, animals, etc.

Enoch Gwashu died in 1979. Most of his scores are in his own handwriting and are dated.

3.4 Jonas, AM

(PHOTOGRAPH NOT AVAILABLE)

In my search for music scores, I came across the song *Amagorha eMendi* (Heroes of the Mendi), and on top of the score was written Jonas, A.M. I have been looking in the Port Elizabeth and Uitenhage areas, and no one seems to know this composer. In Huskisson (1969: 47) he is described as a Methodist choirmaster and organist. Huskisson goes on to say:

Described by a colleague as of medium build, with moustache, slightly bent shoulders, thin, hoarse voice, very set in habits, serious-minded.

The words of his song *Amagorha eMendi* were written by the poet S.E.K. Mqhayi. The song depicts the disaster of the ship that sank in 1917 with 615 Bantu (as the African people were called then) soldiers on board. The text of this song will be analysed in a category of songs that depict historical events in Chapter four.

3.5 Jorha, Henry Lunga Duke



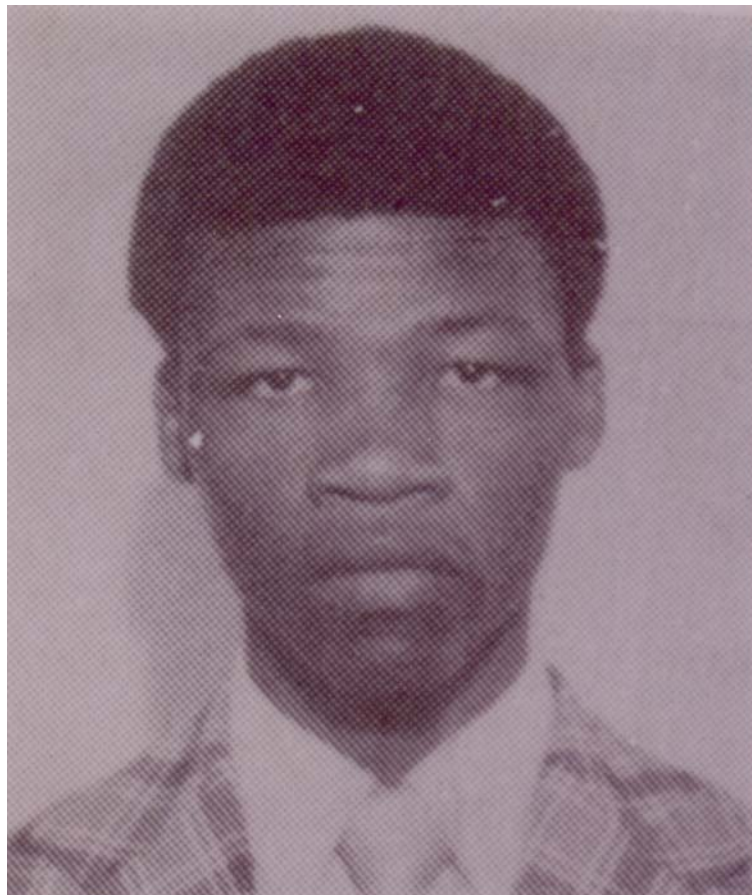
Jorha was born in East London on the 4th of August 1910. His parents were accomplished musicians. His father, the Reverend John Jorha of the Congregational Church, was a noted conductor and organist. In 1960, Jorha was commissioned by St Phillip's Mission in Grahamstown to write a song for its centenary celebrations. This song, *Vuyani nonke namhla* (Be glad all of you today), was taught to me by my teacher in Standard Four at Molefe Higher Primary (1962). It was used like a morning prayer because we would sing it every day at the morning assembly. The last words were familiar words with any prayer (O hear us our Lord, Amen). Maybe this is what influenced my teacher, Mr Boyce Sali, to use it as a morning prayer song at Molefe Higher Primary school, New Brighton, in the '60s. Jorha also loved writing about nature. His song *Iintaka ZaseLukhuko* (Birds of Lukhuko), written in 1938,

reflects this love of nature. In it he emphasises the “ntsholo” (sound) made by these birds.

Jorha worked for the South African Broadcasting Corporation (SABC) in Grahamstown. He used to begin his morning programme with a signature tune entitled *Zakhal’ iintsimbi* (There go the bells) and he would sing along with the recording. What a tenor voice!

Jorha died tragically by being stabbed in 1970.

3.6 Mangali, Philip Mlungisi



Mangali was born in Adelaide, Eastern Cape, on 7 September 1957. He qualified as a teacher at Zwelitsha Training College in King William’s Town in

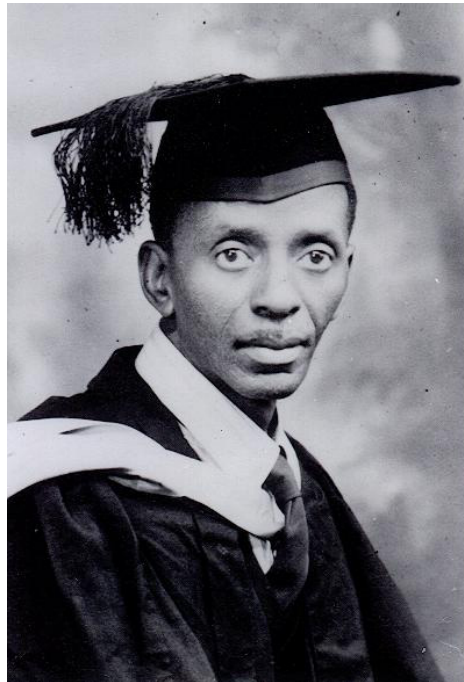
1977. He began composing in 1976 with a song entitled *Hamba Kahle* in which he was bidding farewell to PTC II students at the Training School.

In 1980, Mangali's *Sigiya neRadio Xhosa* (We celebrate with Radio Xhosa) earned him the title "Composer of the Year" after being voted for by the listeners. In 1990, he received a permanent teaching post in ImiQhayi Higher Primary School in Uitenhage, where he is presently a choir master. On the 21st of March in 1990, Mangali witnessed a tragedy when people from Kwa Langa township in Uitenhage were shot dead by the police as they were marching to the stadium in commemoration of the Sharpsville day. After this event, which traumatized him, he wrote a song entitled *Laphalala igazi* (The blood flowed). His other song, *iAfrika Kubantu Bayo* (Africa to its people) was prescribed for senior secondary schools in the same year, 1990.

In an interview with him, Mangali says he is grateful to two of his past teachers, Mr J. Mditshwa and Mrs D. Ngcofe, who motivated him to compose while at Training School. The late Bishop Dr J.M. Monki of the Bantu Church of Christ in Port Elizabeth elected Mangali to be a music developer of the church and coordinate a Youth cultural festival which is held every June. As a result of this position, most of his songs are performed at this festival.

Mangali's best composition is *Kwanele* (It is enough) which he composed in 1995 where he is urging people to stop criticizing Nelson Mandela and pleading with them to give the man a chance to manage the change that came about in 1994. Mandela became the first black president of the new democratic South Africa. This song was performed in 1995 by the Qavane Adult Choir of Cape Town at the Old Mutual/Telkom National Choir Festival in Johannesburg. This choir was a representative of WECMA at the festival.

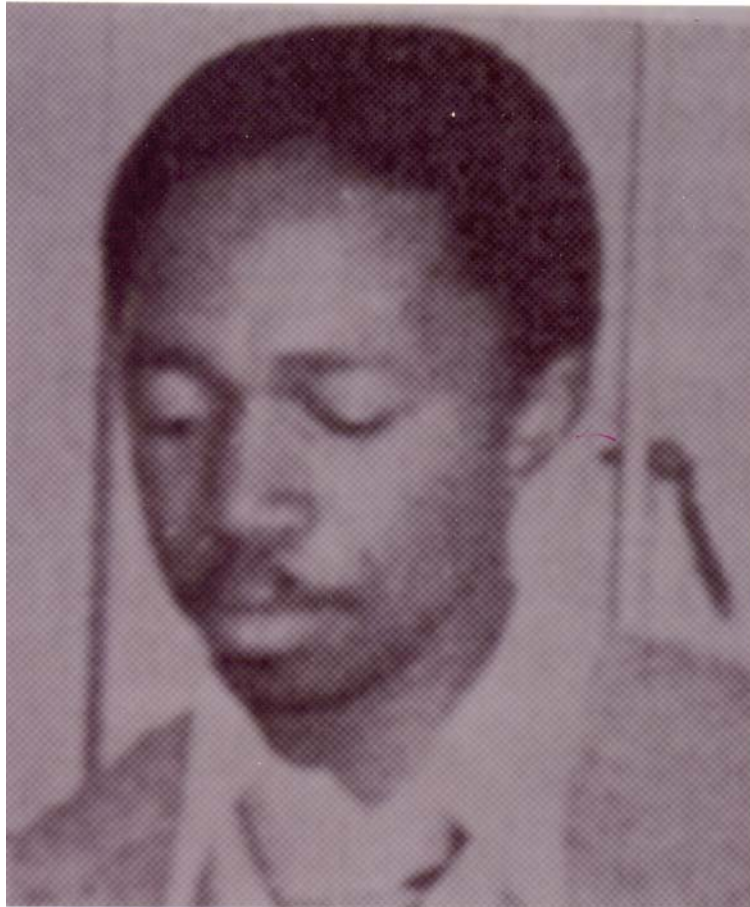
3.7 Masiza, Hamilton John



Masiza was born in Somerset East in the Eastern Cape on the 7th of September, 1894. He qualified as a teacher at Healdtown Institution. He rose to the rank of Principal, a post he held for over 30 years (Huskisson 1969: 108). He was a product of Mr Caley, about whom several anecdotes are given in Joseph Scotch Coko's reminiscences (Moyer 1973; see Chapter One).

Masiza became a preacher in the Methodist Church (Somerset East) after qualifying as a teacher at Healdtown. Masiza died at the age of 61 on the 17th of September 1955. A colleague of his, according to Huskisson (1969) describes him as a "tall, always joking and smiling, very precise speaker, using few but well chosen words". He was also a sportsman and chairperson of rugby and cricket teams. His photograph was given to me by his daughter-in-law in Grahamstown.

3.8 Matshikiza, Todd



Matshikiza was born in Queenstown on the 7th of March, 1921. He was the youngest son of the seven children of Samuel Bokwe Matshikiza and Grace Ngqoyi Matshikiza. His parents were renowned musicians; with his mother a noted soprano and his father playing the organ in the Anglican Church. All the children of the Matshikiza household were taught music from an early age.

Matshikiza received his primary education in Queenstown and Kimberley. He took a diploma in music at Adams College in Natal. Like most of these Xhosa choral composers, Matshikiza also trained as a teacher at Lovedale College in Alice, where he used to entertain friends and colleagues by playing various instruments, particularly the piano accordion.

He composed various songs and choral works, most notably *Hamba Kahle* (Go well), which has since become a standard work for choral groups throughout South Africa. This song was performed for the arrival of the Queen of England at Bulawayo in 1946, and for the Johannesburg Music Festival in 1950.

In 1947 he accepted a teaching post at Ermelo High School in the Eastern Transvaal, but left after a short spell to establish himself in Johannesburg. He met and married Esme Sheila Mpama in 1950.

Matshikiza taught for a while at Moroka High School, Johannesburg, and later established a private music school (the Todd Matshikiza School of Music) to teach piano.

His passion for classical music, particularly Bach, Beethoven, Mozart and Chopin, was reflected in his choral compositions, most notably *Uzuko* (Peace), which was commissioned for the 70th anniversary celebrations of the City of Johannesburg in 1956. In an earlier choral piece, *Makhaliphile* (The Brave) (1953), dedicated to the late Father Trevor Huddleston, he merged classical jazz and traditional influence to masterful effect. The lyrics for his songs were written in a witty combination of Xhosa and English. In 1958, Matshikiza composed the music and wrote some of the lyrics for *King Kong*, the all-black musical that became a nation-wide and international hit in 1959. In this, he applied all his jazz and choral experience, as well as his intimate understanding of Sophiatown and black Johannesburg.

In 1959, he worked closely with Alan Paton in Durban to create *Mkhumbane*, an *a capella* musical play about the forced removal of black people from Cato Manor.

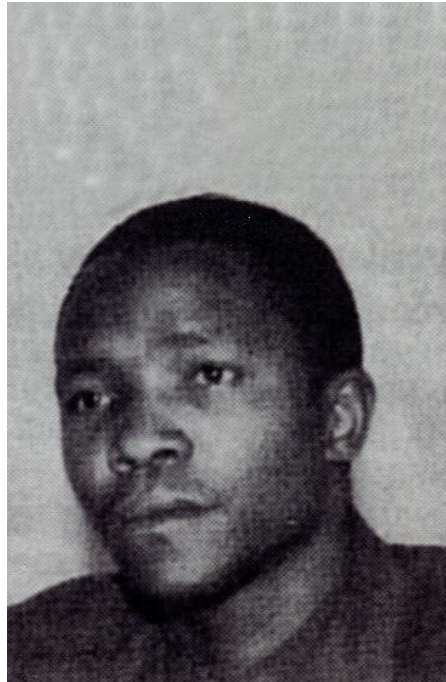
King Kong was the major success of his career, however, and was bought for a transfer to the West End of London in 1961. Matshikiza took the opportunity to leave South Africa with his family and to make a new life for himself in England.

In 1964, he took up an offer from the Zambian government to be a newscaster and producer for the Zambian Broadcasting Corporation. He left broadcasting to become music archivist for the Zambian Information Service in 1967, travelling extensively to collect traditional Zambian music. However, he was dispirited by the fact that he could not return to South Africa, where he had become a “banned” person.

He died in Lusaka, Zambia, on the 3rd of March, 1968, leaving his wife, Esme, and two children, a daughter, Marian Linda, and a son, John Anthony.

(Reference – John Matshikiza, son to Todd Matshikiza)

3.9 Matyila, Archibald Arnold Mxolisi



Matyila was born on the 20th of March 1938 at Ngcwazi Village, Middledrift, in the Ciskei Tribal Authority. He studied at Lovedale College after being at Forbes Grant Secondary School in Ginsberg, near King William's Town. Many people who know him say it was at Forbes that his talent began to be noticed. While there he began composing light traditional songs. By light traditional songs is meant the "izitibili" which depict specific occasions. Matyila was particularly good at this, as can be evidenced by his song *Bawo Thixo Somandla* (Father God Omnipotent), which will be discussed in Chapter five.

After matriculating at Lovedale, he went to Fort Hare to do a B.Paed (Music), and was one of the first students in the Fort Hare Music Department. He is the only composer, apart from Moerane, who received university training in music, although by the time he went to university he was already a composer; the university only sharpened a skill that already existed. I got to know him in 1982-1984 when he was the conductor of Siseko Secondary School Choir in Middeldrift; he was one of the best choir trainers of his time (interview, 22 April 2000, with Lennox Xalabile, who was his colleague at Siseko Secondary

School in Middledrift). Matyila was known for his outspokenness and for the powerful link between his songs and his beliefs. He fought all the time with the Ciskei regime and especially Mr Charles Sebe who was the Head of Intelligence and Security in his brother' s Lennox Sebe' s government. He died in 1985.

3.10 Mfamana, Richard Mbuyiselo



Mfamana was born at Healdtown on the 10th of April 1918. He was also educated at Healdtown College, where he did Matric and a Teacher' s Diploma. He stayed long at Healdtown, because, besides being a scholar from Primary to Secondary level, he also taught there for many years. He was taught music by his elder sister. His wife, Mrs E. Mfamana, in an interview, says Mfamana got his musical grounding and encouragement from Mr J.H. Dugard, one of his teachers at training college. He became a member of the college choir which recorded at the SABC, Grahamstown, in 1935 (Interview with Mrs Mfamana).

In July 1961, he and his wife left the teaching profession to work at Tower Hospital in Fort Beaufort. Like most Xhosa composers, he wrote about personal experiences and about members of his family. Examples of this fact are songs like *Ngaphakathi Kwezo Ndonga* (Inside those walls), referring to what happened inside Tower Hospital; *Hiki Nomhamha* (Lovely Nomhamha); *Nguwe, nam, nomama* (It's you, me and my mother), referring to his wife and mother; *Molo Bhuti Ka Zodwa* (Hi Zodwa's elder brother), greeting a relative; etc. Mfamana and his pipe were inseparable (Interview with Mrs Mfamana).

He became famous when he wrote *Hlabel' ingoma* (Start a song), when South Africa was made a Republic in 1960. This song is very celebratory – see his use of words like “Hulele” and “Qingqa mntwana” (Stand up child) (see analysis of this song in Chapter four).

Mfamana died of a stroke on the 13th of October 1983.

3.11 Mjana, Makhaya Hector



Mjana was born in New Brighton, Port Elizabeth, on the 7th of November 1953, the only son in a family of five children. He qualified as a teacher at Lovedale College. He was introduced to choral music when he used to follow his sister Phumza to choir rehearsals. His parents also are musically inclined. In an interview with Phil Ndlela, Mjana says his schools and church brought out the “artist” in him. He was also inspired by composers like Simelane, Tyamazshe, Gwashu, Khumalo and Moerane. Mjana is a good singer and choir trainer who has in turn trained a number of adult and school choirs. When he writes music, he says that he addresses himself first, then talks to his ancestors, the Creator and posterity (Interview with Ndlela 2000).

He has been commissioned to compose for several special events. When Lovedale was celebrating 150 years in 1990, he wrote a song entitled *Qingqa Lovedale* (Stand Up, Lovedale) (see Chapter six). The following year, when

Fort Hare University was installing its first Black Chancellor, the late Oliver Tambo, he came up with *Halala Nokholeji* (Hail College). In the same year, he wrote a song in honour of Govan Mbeki (father of President Mbeki and former ANC leader) entitled *Halala Govan Mbeki* (Hail Govan Mbeki). In 1994 he was one of the composers who were commissioned by the national government to write a new version of the National Anthem, *Nkosi Sikelel' Afrika* (God Bless Africa).

In May 2001 he was awarded an Honorary Masters degree by the University of Fort Hare for his contribution to African music.

His choir, the Joy of Africa, based in Port Elizabeth, has won on many occasions in the National Old Mutual/Telkom choir festival, a festival that has been held every year in Johannesburg since 1979.

3.12 Moerane, Michael Mosueu



Moerane was born in Mount Fletcher, Transkei on 12 September 1902. He obtained his B.Mus. degree from UNISA in 1941. His composition exercise for the degree was an orchestral tone-poem, for full orchestra, entitled *Fatse la Heso* (My Country), based on BaSotho tribal songs. This work was performed in Bedford, England, in 1944 at a BBC concert conducted by Clifford Curzon, and in New York and Paris at concerts conducted by the African American conductor, Dean Nixon (Huskisson 1969: 157).

After teaching at Lovedale Training and High School from 1927-1930, Moerane left for Maseru where he taught at Maseru High from 1938. He also taught at Emfundisweni Institution in Mount Frere in 1963. In 1964 he moved to Peka High School in Lesotho (interview Thuso Moerane, son of Michael Moerane,

2002). Although he was Sotho, Moerane also wrote songs in isiXhosa, for example *Sylvia* and *Della*. *Sylvia* was prescribed by NCF (National Choir Festival) in 2002 as a vernacular song for the standard category. *Della* was prescribed by Tirisano Schools music in 2003 for secondary schools, but most of his compositions are in isiSotho.

Moerane died on 27 January 1980.

3.13 Mtyobo, Julius Thomas



Mtyobo was born in Grahamstown on the 13th of July 1901. He is one of the few composers who qualified at St Matthew's College in Keiskamahoe. He was a staunch Anglican (see Chapter One).

The last school at which he taught, John Masiza Higher Primary, in Walmer, Port Elizabeth, (named after Masiza, the composer) is where I found all his songs, which were neatly packed in a cupboard. The school was burnt down in the 1980s during the school riots (after Mtyobo's death) and the office was destroyed, but among the few items that were saved was this cupboard with

eight of Mtyobo's songs (interview Yoyo, Principal). True to his missionary influence, Mtyobo also wrote hymns for his church (interview, E. Mtyobo, his wife).

Mtyobo started singing as a young boy of thirteen in the Port Alfred Anglican church choir. He was from a musical family with his sister playing piano. Like Qwasha, he also got his inspiration from his predecessors, Tyamzashe and Masiza, with whom he always exchanged musical views. He was greatly influenced by nature. One of his earlier songs, *Indalo ngumsebenzi omhle* (Nature is beautiful work) expresses "Iliso alidinwa bubuhle bendalo" (The eye does not get tired watching the beauty of nature).

Mr Farrington, a Departmental Instructor in vocal music, Eastern District of the Cape Education Department (Moyer 1973: 159) is said to have been one of his helpers.

Mtyobo later became a poet, which contributed a great deal to his compositional style. He died on the 7th of November 1980, at the age of 79.

3.14 Myataza, Benjamin (“Big-Ben”)



Myataza was born on the 27th of January 1912 at Engcobo, near Umtata, in the Transkei. He trained as a teacher at Healdtown Institution, where he obtained the Lower Primary Teacher’s Certificate (LPTC).

He became interested in music while he was still a young boy when he sang at home during evening prayers. When in Standard Five in 1926, he used to visit his uncle, a composer, Mark Myataza, who ignited his music interest even further (Huskisson 1969: 196). While teaching, Myataza studied with the Trinity College of Music in London.

From 1965 to 1967 he was honoured to be commissioned to compose competition pieces, *Ingoma phezu kodonga lomlambo* (1965), *uPoni* (1966), *O Hai ukuzenza Rosie* (1967). These songs were prescribed for the NISCC (the National Inter-School Choir Competition). His most famous songs *uPoni* (Pony) became very popular in ATASA (African Teachers’ Association) competitions in 1982, when it was sung by the Chesterville High School Choir, conducted by Cecil Buthelezi.

Another song by Myataza which became famous was *O Hai ukuzenza Rosie* (Lo! I blame myself Rosie). This song was performed beautifully by the Harmony Set of Mdantsane, under the baton of Simo Mjo in 1980, at a reception of the ATASA Conference at the East London City Hall. The delegates were so impressed with its performance that the following year, 1981, it was prescribed for secondary schools in the teachers' annual competition.

Benjamin Myataza died on the 10th of October 1986.

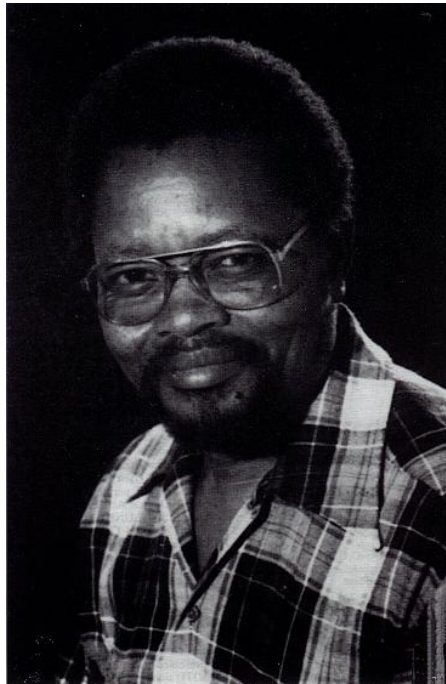
3.15 Ngqobe, Christian Thanduxolo



Ngqobe was born in 1957 at Flagstaff. His parents were both very musical, with a father who played the accordion at social functions. His mother, even today, is a precentor at Ndaliso Methodist Church in Flagstaff. As a principal of Hlwahlwazi Junior Secondary School for more than twenty years, she is still conducting her school choir, and this is witnessed by the number of trophies displayed at her home (interview with Christian Ngqobe, 13 March 2000).

At an early age, Christian became a member of the choirs where he attended school. Having trained as a teacher at Lovedale College during the years 1979-1980, he started composing in 1995. His first song, *Makhesijonge I-R.D.P.*, was performed at Transkei Choral Association (TRACA) competitions in that year. He became a conductor of Ndaliso Secondary School choir in Flagstaff, and also Sakhumzi Adult Choir and this is where his songs were first performed. The Christian element in his upbringing is evident in all his songs, for example, *Masimanyane MaKristu*, and *Ayikhw'Indlela MaKrestu*. He says he got his inspiration from conductors such as Mzwandile Matthews and Sheila Speelman. His songs have been prescribed regularly by the committee of the Old Mutual/Telkom National Choir Festival since 1996. In July 2002 the MAVA Choir from Umtata performed his extensive work with the accompaniment of a small chamber ensemble. Given the provisional title *The Crucifixion*, the work is an extended series of choral songs, effectively an oratorio, and was first performed at the Grahamstown Festival.

3.16 Ngxokolo, Michael



Mike Ngxokolo was born on 11 January 1931 in Korsten, Port Elizabeth. He belongs to the Nyawuza clan of the Mpondo. Ngxokolo learnt tonic solfa notation at school and staff notation from a tutor when he began playing the trombone. His bass voice was often heard in solo renderings at local concerts. He usually composed when haunted by a melody (interview with his conductor friend, Simo Mjo, 2000).

His parents were born at Port Alfred, about 170 kilometres east of Port Elizabeth. Because this is a rural area and there are no factories, his family went to Port Elizabeth, where his mother got a job as a domestic worker, while his father made a living out of singing in clubs. Michael, or “Mike”, as he was called, graduated from Healdtown Institution, where he qualified as a teacher in 1950. In 1959 he taught at Ernest Skosana Primary in New Brighton, a post he held until 1982 when he joined SABC TV2. He used to tell me how bitter he was to have spent 23 years in an ordinary teaching post and younger teachers, some of whom he had taught, got promoted to Principal. (During his time, if a School Inspector thought that you did not deserve to be promoted, he would

make sure that you never were.) Within four years Mike got a letter from SABC informing him that he was being laid off because the company policy was that employees should work up to age 55. This devastated him because it was going to affect the amount of his pension. I remember how he wept openly when replying in his farewell party organised by the SABC at the Recreation Hall in Port Elizabeth. He was offered a temporary teaching post in the Humansdorp area, but his health had already started deteriorating. I can never forget how on one morning in 1993 on my way to school, I was listening to his song *Amasiko Nezithethe* on my car tape player and when I arrived there was a telephone call that “Mike” had passed on. Knowing how close we were, his family asked me to be one of the speakers at the funeral.

Mike was influenced at Healdtown by teachers like Caley (Moyer 1973). He was a precentor at St Stephen’s Anglican Church in Port Elizabeth (the church that Nzo wrote about in *A! St Stephen*). He used to say that he began composing when he wrote for the Healdtown Choristers. When he became a teacher, he began to compose serious music for choirs in tonic solfa. He bought himself the Associated Board *Rudiments of Music* from which he taught himself music theory. He was a trombone player and he used to boast that he taught himself to play this instrument. So this is how he was introduced to staff notation. When Mike died he was a leading member of the Port Elizabeth band Soul Jazz Men.

Ngxokolo was one of the best English teachers in the Eastern Cape, and also a member of the Serpent Players (directed by Athol Fugard), which produced actors such as John Kani and Winston Ntshona. He was a religious man who praised his Creator in almost all his songs. In *Bunjalo Ubom* he closes with the words “Masimbulele umenzi wethu ngazo zonke izinto, asinike zona” (Let us thank our Creator for all the things He has given us). This song, composed in 1967, is so popular with choirs that it is still sung today as a song of consolation

for bereaved families. Perhaps this is because of its message, based partly on words by Charles Dickens from *A Tale of Two Cities* (“It was the best of times, It was the worst of times...”) which depicts the contrasts of life: today you are at your best and tomorrow you are at your worst, now you laugh, thereafter you cry, etc. Mike believed that all the gifts he had - as singer, composer, painter, actor, conductor, orator - he owed to His Creator. He used to say most of his works depict nature because he was forcing people to “notice nature” (as he once remarked at a music competition). Nature, too, was the work of God, hence in *Ingumangaliso Imisebenzi Ka Thixo* he marvels at the mountains, the rising sun, the seas, the flowers, the dew, the forests, the skies... the “works of God”.

Along with his faith went a keen sense of humour – often brought in as defence against “the worst of times”. In 1980 there was unrest in Port Elizabeth and schools were closed. All teachers were gathered at Kwa Ford Industrial School and grouped according to subjects. Although I was in the Xhosa subject group I used to frequent the English subject group where Ngxokolo was. He kept the teachers laughing when he would just at random take a chalk and go to the blackboard to draw a sketch of one member. A favourite joke of his (I shared it with the people who attended his funeral) was that one day he was proposing love to a lady and when he introduced himself as Mike Ngxokolo the lady got a fright and said “No, I can’t fall in love with you; I fear dying; your people die too much. I always look at the graves – “Lala Ngxokolo, Lala Ngxokolo...” . What is in fact inscribed on the graves is “Lala Ngoxolo” (Rest in peace), not “Lala Ngxokolo” (Rest Ngxokolo).

Mike was Chairperson of the CATU Music Committee and his songs were prescribed for the annual music competitions. He always won these competitions with the Ernest Skosana Primary School choir, until in 1982 he

was beaten with his own song *A! Zanzolo* by a young teacher, L. Sidiki. He would joke about this incident and say “Le ntwana, indibonise izinto endingazanga ndazi ukuba zikho kweli culo lam” (This little boy has shown me things I never knew existed in this song of mine). In 1991 *Amasiko Nezithethe* was prescribed by the National Old Mutual Choir Festival and he was flown with his wife to Johannesburg, where he was introduced to an audience of about 3000 people at the Standard Bank Arena. This gesture was all he got by way of recognition during his lifetime (he said this himself). Like most composers, Ngxokolo wrote all his songs by hand, in his case very clear, beautiful handwriting, with “Ngu Mike Ngxokolo” inscribed on the top right hand side of page 1. When he wrote *Akukho Nto ingenasiphelo* (There’s nothing without an end) in 1981, it was as if he was foreshadowing his own end: “Ebutsheni bethu sikhula sinamandla, sibahle sinempilo nokufaneleka. Zakufika iimini zokuba siphumle... Lala... ngoxolo uphumle. (In our youth we grow strong, beautiful and healthy and with stature. When the days come that we must rest. Rest in peace) (bars 37-62).

He died on the 27th of May 1993, and his funeral service was at St Michael’s Anglican Church in Port Elizabeth.

3.17 Nzo, Mbulelo



Nzo was born in Mount Fletcher on the 1st of May 1934. He is from a religious musical family, and his mother Eunice composed simple songs for the secondary school (interview Nzo, 1999). Nzo trained as a teacher at Tigerkloof in the Northern Cape (also a missionary institution). He was identified as a good singer by his primary school teacher Mr Gugushe who made him a soloist in the school choir. He also sang in the church choir and thinks this is where he developed a keen interest in music.

He composed his first song while at Training School, expressing his gratitude to the missionaries who had done so much for “the Blacks”. In 1966 while working at Worcester he composed a song about the area entitled *I-Boland*. When he composes, Nzo says that he first gets himself into a mood, usually walks all by himself, singing a tune inwardly. (He is influenced by many things when composing.) By the time he comes back he has got the music and leading line. He would first discuss the song with his mother and sister before taking the final version of the song to his choir to sing. He regards *Kuyavuyw’ Ezulwini* (There is Rejoicing in Heaven) as his best composition because he likes

referring to the Biblical story of the Prodigal Son when he preaches in the Reformed Presbyterian Church, where he is an Elder. His daughter, Zoliswa, who is the choir mistress of KwaMagxaki High School in Port Elizabeth, is following in his footsteps. She has composed a number of “izitibili” songs, which she has taught to her choir.

3.18 Qwasha, Chambers Bonisile



Chambers was born at Mhlahlane in the Tsomo district of the former Transkei on the 4th April 1914. He belongs to the Gambu clan. Qwasha attended the Tsomo Methodist Mission School up to Standard 6, and then through private studies he went up to Junior Certificate (Standard 8, now known as Grade 10). He worked in the mines in Johannesburg and came to Port Elizabeth in 1942 where he was employed as a Headman in the Port Elizabeth Municipality from 1954 to 1963. He got his love of music from his parents (Huskisson 1969: 241). I knew him as the conductor of the United Artists Choir in Port Elizabeth in which his wife was a lead contralto. I also sang in the school choir, at Cowan Secondary School, in Port Elizabeth, with his eldest daughter, Vuyelwa, who was a good soprano, nowadays a lead singer with the Soul Jazzmen. Qwasha

said that while at school his teacher, the late Mr Mhlawuli, would make him copy out music in tonic solfa on the blackboard, which enabled him to write tonic solfa fluently and aroused his interest in composition. (Interview with Qwasha, 2000)

As he got older, he joined various music troupes and choirs, and it was at one of these musical gatherings that he met the composer, Julius Mtyobo, who later gave him lessons in composition. Various other composers and musicians helped him on his way, including Benjamin Tyamzashe. He also learnt to write music in staff notation. His first composition *Ndisindise O Jehova* (Help me O Jehova), composed in 1946, was written in a state of despair, as he had received bogus telegrams threatening his choir's attendance at the Umtata Eisteddfod. Qwasha says he was inspired by Tyamzashe, Masiza and Mtyobo and would take his manuscripts to Tyamzashe to correct (interview with him in 2000).

Qwasha is one of the composers whose songs are greatly influenced by personal (family) life. In one song that he wrote about his wife he says "Unjengeentyatyambo" (You are like flowers), and in another he writes "Ndohlala nawe jwi" (I will stay with you alone). Even when I went to his home to interview him in 2000, he asked me to ask some questions of his wife, Thethiwe, who has sung all her husband's songs. On the 18th of March 2000 he was given a cheque from SAMRO (by Professor J Khumalo) as his pension. Although he did not want to divulge how much (or little) it was, I was glad that at least he benefited somehow from his contribution as a song writer. Sadly, when he passed away on 21 December 2002, I was told by the family that there was no money to bury him, and I approached SAMRO again, who covered the expenses.

3.19 Sontonga, Enoch Mankayi



Sontonga was born in Uitenhage (Eastern Cape), in about 1873. Trained as teacher in Lovedale Institution, he was sent to a Methodist Mission school in Nancefield, near Johannesburg. He married Diana Mgqobisa, the daughter of a prominent minister in the African Methodist Episcopal Church and had one son.

A choir master and photographer, he wrote the first verse and chorus of *Nkosi Sikelel' iAfrika* when he was 24 (1897), one of many songs he wrote for his pupils. Later the same year, he composed the music. The song is a prayer for God's blessing on the land and all its people. Sontonga's choir sang the song

around Johannesburg and KwaZulu-Natal, and other choirs followed them. It was first sung in public in 1899 at the ordination of Rev Bowen, a Shangaan Methodist Minister.

Most of Sontonga's songs were sad, witnessing the suffering of African people in Johannesburg, but they were so popular that after his death choirs used to borrow them from his wife. According to sources she eventually sold the rights of the song for a mere sixpence. She died in 1929.

Sontonga died of unknown causes at the young age of 32, in 1905. He was buried in Braamfontein, Johannesburg and his grave has only recently been discovered after intensive research.

Sontonga wrote his songs down in an exercise book, which was lent out to other choirmasters and eventually became the property of a family member, Boxing Granny. She never missed a boxing match in Soweto, hence the nickname. She died at about the time Sontonga's grave was declared a heritage site in 1996, but the book was never found.

3.20 Tyamzashe, Benjamin Peter John



Tyamzashe's clan name is Tshangisa, from which also comes other names: Zulu, Skhomo, Rhudulu and Mhlatyana. Tyamazashe, popularly known as "B ka T", from the way he used to call himself, was born in Kimberley on the 5th of September 1890. His life is well documented by Deirdre Hansen (Hansen 1968). He was one of seven children of Reverend Gwayi and Rachel Tyamzashe, born into a musical family. Benjamin and his family left the cosmopolitan world of Kimberley soon after his father's death in 1896 and moved to the rural setting of Mngqesha near King William's Town where their uncle Peter Tyamzashe had founded a school. Ben was taught the rudiments of music by his brother James. The blend of traditional, Western and church music which filled Peter's home was a noticeable thread in Ben's own compositions in later years. In 1905 the Tyamzashe family moved to Peulton, where they stayed with another uncle, Thomas Tyamzashe. The following year Ben enrolled at Lovedale and, after obtaining his teacher's certificate in 1909, he moved to Mafikeng, where his mother was living. The Tyamzashes joined several other

teachers and journalists in staging concerts and musical evenings in the bustling frontier settlement.

Benjamin took up a teaching post at Matlhonyane, a few kilometres from Mafikeng in 1910 and moved to Dordrecht in 1911 and then to the Tiger Kloof Institute near Vryburg in 1912. It was there in 1917 that he wrote his first composition *Isithandwa Sam* (My Beloved), a song of great sorrow which marked the unexpected death of a close family friend. In 1919 he married Mercy Xiniwe whose parents owned the Temperance Hotel in Market Square, King William's Town (referred to in his later song *I-Bisho Likhaya Lam*). By now he had acquired a violin which he taught himself to play. He left Tiger Kloof at the end of 1924 and moved to Cala in the Transkei, where he lived for 25 years. He became principal of the Cala Higher Mission School in 1927 and under his baton the school's choir achieved many successes in competitions. Ben's compositions at Cala, his biographer Deirdre Hansen records, seem to have been influenced greatly by his awareness of the wild rugged beauty of the surrounding countryside. His love for nature is depicted in *Amagqabi Emithi*, which describes how the leaves play hide and seek in the wind. Mercy died in 1938 having borne Ben six children, and he later married Agnes. The couple retired to a small farm Zinyoka in the King William's Town district in 1950.

A rare distinction was bestowed upon B. ka T. in 1947 when he was invited to conduct a massed choir of 3000 school children at the welcoming ceremony in Umtata for King George VI and Queen Elizabeth of England who were then touring South Africa. For the occasion he composed one of his longest works, *Zweliyaduduma*. Political events of the day surfaced in *Ivoti* (The Vote) and *Hay' Abant' Abamnyama* (Lo! the black people), both written in 1929, which protested against the government's proposed removal of the Cape African

franchise. The education authorities banned these songs from schools for many years.

At Zinyoka, Tyamzashe found more time to write music, and some of his best compositions were produced in the leisure of his retirement, among them one of his favourites, *I-Bisho Likhaya Lam*. In 1964 he was commissioned by the St Augustine Mission at Indwe to rewrite the Catholic Mass in Xhosa idiom and to compose suitable music for use in the Church. He completed this task in 1966. Again following Bokwe, he turned to Ntsikana for inspiration. His greatest composition for the Catholic Church, says Dargie in the *Daily Dispatch* of 30 May 1997, is probably his *Gloria* (in Xhosa), in which he combines a melody closely related to that of Ntsikana's *Great Hymn* with a flowing, rhythmic melody, very like the one Nofinishi Dywili of the Ngqoko Women's Ensemble uses in a song with uhadi bow commemorating the ancestral figure, Magungqelindawo.

In 1975 the University of Fort Hare conferred an honorary MA degree upon him in recognition of his outstanding contribution to music. Tyamzashe died at Frere Hospital, East London on 4th June 1978 at the age of 87. He was buried at Zinyoka on June 17th. Benjamin was a revered figure in the social and musical life of his day and ranked as one of the greatest and most prolific composers produced by Africa as well as one of the foremost educationalists.

DEPARTMENT OF PUBLIC EDUCATION.
DEPARTEMENT VAN OPENBARE ONDERWYS

Higher Miss. Schl.,
Cala
27th Aug. '36.

The Manager
Lovedale Press

Dear Sir,

Under separate cover please
find five three-part Xhosa songs.
Inspector News is very anxious
that these songs should be printed
as there is great ^{demand} for 3pt. songs. He
will be writing you. Mr News will
place all my songs on the Departmental
Catalogue.

I am willing to accept a royalty
on these pieces if you will sell them for
5^d which is very reasonable. The demand
is great & they are sure to sell soon.

I have quite a number & will write
out more next week.

Yours resply,

B. Tyamzashe

Letter from Tyamzashe to Dr Shepherd (1936)

Obtained with courtesy of the Rhodes Cory Library

DEPARTMENT OF PUBLIC EDUCATION.
DEPARTEMENT VAN OPENBARE ONDERWYS

Higher Mission School,
Cala.
13th Aug. 37

The Rev. Mr Shepherd,
Lovedale.

Dear Sir,

I have just received a letter from Mr News in connection with a few part songs I have.

He has seen you about publishing them in book form at 8^d per book.

I now write to inform you that I am willing to have the songs printed, but the price could easily be raised to 1/- if I sell these songs cyclostyles, at 6^d each, and many will be too glad to have them at 1/- for 5

My daughter's fees will be coming soon. Please don't be cross.

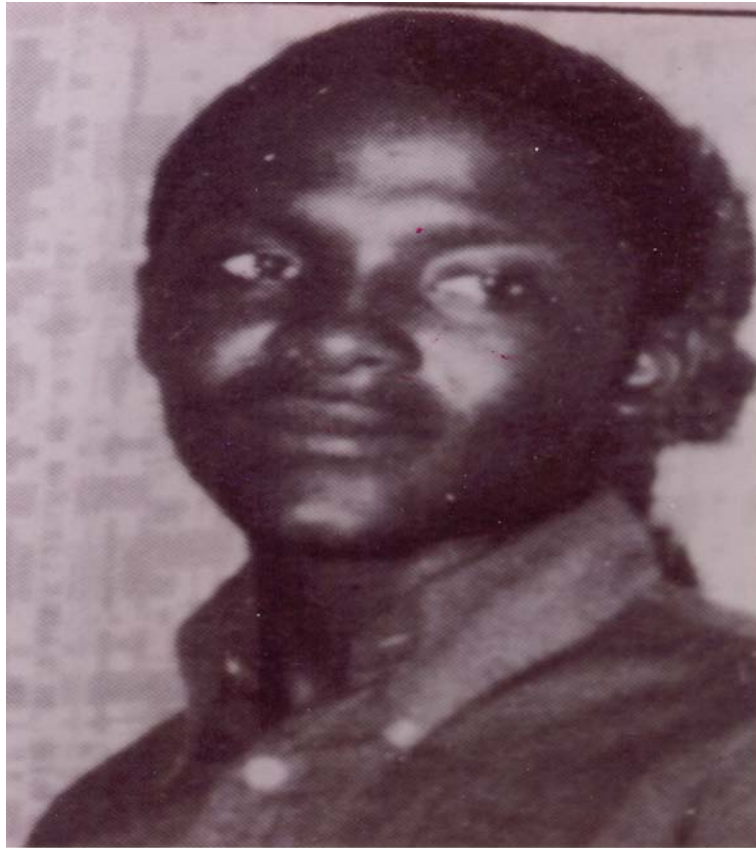
Yours reply,
B. Tyamzashe

ing follow
this News
7.

Letter from Tyamzashe to Dr Shepherd (1937)

Obtained with courtesy of the Rhodes Cory Library

3.21 Vumazonke, Thamsanqa



Vumazonke was born on the 6th of July 1962 in New Brighton, Port Elizabeth. During 1977 to 1980 he was a student at Tamsanqa Junior Secondary School, where he was also a chorister in the researcher's Choir, which won in music competitions. He started composing in 1982 after admiring and becoming close to composers like Qwasha and Ngxokolo.

In his song *Mabaphumle Ngoxolo* (Let Them Rest in Peace) he salutes all the late Xhosa composers from the Eastern Cape, from Tyamzashe, Gwashu, Myataza to Matyila.

CHAPTER 4

CLASSIFICATION OF CHORAL TEXTS

4.1 Introduction

In Chapter Three a biographical sketch of the chosen Xhosa choral composers was given at length. Their role in contributing to the development of isiXhosa literature was outlined.

This chapter will delve into the actual texts that they wrote and show how these texts display elements of traditional izibongo. As it was intimated in the problem statement, this study attempts to show how Xhosa song writers explore language and social dynamics, in the same way as writers of izibongo do in putting across a message to the performers and listeners. In making a clear distinction it became necessary for me to arrange the material for presentation through exploring different themes. In traditional African life there is hardly any occasion or activity that is not accompanied by songs and chants. Heese and Lawton (1988:151) assert that

Theme is what comes to light out of an examination of the point of view, the characters, the setting, the events and the language.

Again, Abrams (1988: 111) defines a theme as:

More useful applied to a general claim, or doctrine whether implicit or asserted, which on imagination work is designed to incorporate and make persuasive to the reader.

Whereas, Holman and Harman (1986: 52) believe that “A theme is a central dominant idea in a work”.

Composers of songs, like writers of izibongo, playwrights and novelists, have a central theme which they want to bring out in their writings and this is how they structure their themes that determine their artistic prowess.

The themes of the texts that have been selected, many of them conveyed figuratively, will be clearly revealed in this chapter through the analysis of each song text. It will be observed that some of these song texts, on the surface, will portray an idea, but on further analysis and on a deeper level of understanding and appreciation convey a metaphoric idea.

The following three chapters will explore the themes adopted by the composers, using the song titles, an analysis of metaphorical language and imagery, and the “message” each composition attempts to offer. The chapters will also reveal the not-so-acceptable fact, in this age and era, that all the composers, both of selected song texts and izibongo, have been written by males. It is hoped that after this study the female authors will rise up to this challenge. The following chapters will contain the following themes; those depicting metaphor and commemorating events chapter four, texts depicting aspects of culture, protest and unity, (chapter five), those texts depicting personal circumstances, relationship between religion and nature, and lullabies (chapter six).

Worth noting is that there will be elements that overlap in the themes. For example, songs like Mfamana’s *Hlabelingoma* (start a song) characterised as a song that is commemorating an event, celebrating the becoming of age to the Republic of South Africa; but in its layout will display elements that characterise traditional culture of amaXhosa when

he uses phrases like “Namhla Uyindonda” (Today you are a man) “Ukuthonjiswa” (coming of age of a girl child). Both these aspects symbolise the traditional culture of amaXhosa. When amaXhosa boys and girls reach the puberty stage (about sixteen years of age), they are taken to initiation school. For boys this is called “ukwaluka” (becoming a man) for girls “ukuthonjiswa” (becoming a woman). After graduating from these schools the boy is told “namhla uyindoda” (today you are a man). This personification that Mfamana uses symbolises that the country of South Africa has now graduated to be a man, the Republic.

It will also be observed that all composers chosen, except for Mjana and Ngqobe, wrote songs at the peak of the *Apartheid* era. Instead of saying anything about the status quo, these composers preferred to write about themselves, about nature, about religion or were commissioned to write about events. Under the theme of protest there are only three texts of the fifty in total. However, Masiza’s *Ngasemilanjani yase Bhabheli* (by the Rivers of Babylon) is a protest taken as is from the Bible (Psalm 137) where the exiles from Jerusalem refused to sing the songs of their country Zion, when they were captured in Babylon.

When Matyila protests against his dismissal from his teaching post by the Ciskeian government he also uses the language of the bible when he says: *Mayidlule le ndebe* (may this cup pass) repeating the words of Jesus Christ on the cross. Tyamzashe in his *Hay’ abant’ abamnyama* (alas the black people), is protesting against the ugly migrant labour and pass laws which were oppressing the black person in South Africa by disintegrating families. The composers had very little freedom of expression. Tyamzashe’s *Hay’ abant’ abamnyama*, *Ivoti* and Masiza’s *Vukani Mawethu* were banned by the government to be used in school

competitions up to the late 1980s. Tyamzashe's two letters written in 1936 and 1937 respectively, which have been included in his biography in chapter three, testify to the hardship of a man literally begging to have his music prescribed in schools:

There is a great demand for 3pt songs. He will be writing to you. Mr. Newns will place my songs on the Departmental catalogue (27th August 1936) I now write to inform you that I am willing to have the songs prescribed, I am willing to have the songs printed...many will be too glad to have them at 1/- for 5.

Rev. Shepherd was the chief of the Lovedale Printing Press but he would not print any song by a black man without obtaining permission from the school inspector Mr. Newns (13th August 1937).

4.2 Metaphor

Mahlasela (1973: 1) asserts:

...Every nation or tribe has its folklore... Its folktales which attempt to explain to the people its past through its legends as well as its historical traditions... It has its heroes and renowned chiefs whose glory and worthy acts of valour have been preserved in their eulogies or praises and blame poems, its war songs and lullabies ...and proverbial expressions.

The elements of metaphor that will be examined in this chapter in elaborating the texts that are metaphoric and those commemorating events will include, among other things, proverbs, imagery, repetition, animal metaphor, personification and other linguistic elements.

About a proverb Nyembezi (1974: 46) states that proverbs can be

classified under certain categories. For this research, a classification according to certain categories will not be applied. Proverbs will be discussed from each text according to their context pointing out what truths are being displayed. The texts by the composers discussed in chapter three will show how figures of speech have been used to create images in order to express themselves powerfully.

Images may have positive or negative connotation depending on tradition or cultural interpretation. Certain symbols signify certain meanings. For example, Mkonto (1981: 125) cites Cirlot as saying that a plant is, *inter alia* “An image of life, expressive of the manifestation of the cosmos and birth forms”. The flower, a type of plant, is an image used by most writers of izibongo and song. Writers often draw images from a concrete observation of flowers. Qwasha says this to his wife: “Ubhle bakho bunje nge ntyantyambo” (Your beauty is like a flower).

The prefix –“njenge” (like) is a simile, which is another element of metaphor. A simile helps to concretise abstract concepts and experiences, appearance, sound, manner, size and degree. Gwashu in one of his songs writes:

Isipho sentyantyambo kumhlobo omthandayo,
... intyatyambo zithetha ngeelwimi laz’ iingelosi’ (a gift of flowers
to your beloved friend, flowers speak in the language of angels).

A traditional poet, Qangule, in *Intshuntshe* page 20 has this to say about a flower:

abathandanayo bathetha nawe, abakhumbulanayo bathetha ngawe,

abaselusizini bazixolisa ngawe (Those who are in love speak with you, those who miss each other send you, those in grief console themselves by you).

Qangule seems to agree that Qwasha indeed loves his wife if he can equate her beauty to that of a flower. Satyo (1979: 62) cites Nyoka as saying:

Njengenyibiba evuthiweyo, Lunjalo uncumo lwakho:
(Like a ripe lily flower, your smile is like that)

The “tree” image is used by composers and writers of izibongo as an image of enduring and inexhaustible life. Tyamzashe writes about Soga thus: “Ceba lomthi, okade bemqongqotha” (Chip of a tree which has been exhausted), when he acknowledges the hard work that Soga has been contributing on earth.

St. Page Yako (1977: 95) praises the gum tree:

Umthi okufutshane nezulu (a tree that is next to heaven)
...awuvuthuluki magqabi (does not lose leaves)
Awunambola njengeqaba (has no ochre like an illiterate)

The message by Yako here is that this is a holy tree, the symbolism he uses that “awuvuthuluki magqabi” (does not lose leaves) proves durability and (awunambola) personifies intelligence.

In the poem about the Oak tree (page 96) he personifies the tree by giving it personal physical attributes:

Umthomil’ amadolo...Ozitho, ongalo zilungel’ ukubhabha
(A tree with knees, with legs and arms which are ready to fly).

About the animal image, Mkonto again says that the “...symbolism of any given animal varies according to its position in the symbolic pattern and to the attitude and on text in which it is depicted. Ngqobe, in *Latshon’ emini kwelamaMpondo* writes

Lahlokom’ igwijo, uyinja mlungu, uyinja mlungu
(Vibrated the freedom song, you are a dog white man, you are dog white man) (Lines 11 and 13).

In this context the AmaMpondo are angry at the action of the whites who shot the people indiscriminately without provocation. In amaXhosa traditional culture a person is referred to as a “dog” when that person is engaged in unacceptable behaviour.

Shasha (1992: 28) shows another dimension when he satirises people who will sway away from important things and concentrate on things that do not matter as he warns:

Ka-a-nt’ izinja zilalis’ emva kwakhe!
Zithe zakusondela waphos’ ithambo
Zonda ngalo zisilwa wabe enyamalala
...zangqavulana zabulalana ngenxa yamathambo
(All along the dogs were trailing him, when they came nearer he threw a bone they concentrated on the bone while he disappeared, they attacked and killed each other because of the bones).

There is also a known isiXhosa proverb that despises marriage thus:

“Kukwanja zoth’ umlilo” (It is where dogs sit around the fire)

The meaning of this extract, loosely translated, is alluding to the

hardships one endures in married life. Other images will be identified as the songs are analysed in this and the following chapters.

Worth nothing is the fact that the chosen texts depict to commemoration of cultural events, will depict and portray the Xhosa people's philosophy and way of life as alluded to in chapter one.

The texts selected for this chapter are:

1. Akukho nto ingenasiphelo by Mike Ngxokolo
2. Bunjalo Ubom by Mike Ngxokolo
3. Ceba lomthi by Benjamin Tyamzashe
4. Iyabuy' i Afrika by Hector Mjana
5. Nkosi sikelel' i Afrika by Enoch Sontonga
6. Unjengeentyatyambo by Chambers Qwesha
7. Amagorha eMendi by Albert Jonas
8. A! Sozizwe by Hamilton Masiza
9. ENxukwebe by Richard Mfamana
10. Ezantsi eCoolbrook by Benjamin Tyamzashe
11. Halala Nokholeji by Hector Mjana
12. Hlabel' ingoma by Richard Mfamana
13. I-Jubili by Hamilton Masiza
14. Latshon' emini kwelamaMpondo by Christian Ngqobe
15. Nge 14th May by Richard Mfamana
16. Umkhosi wemithika by Richard Mfamana
17. UThixo Unathi by Mike Ngxokolo
18. Qingqa Lovedale by Hector Mjana
19. Zweliyaduduma by Benjamin Tyamzashe

Akukho Nto Ingenasiphelo (Everything has an end) by Mike Ngxokolo

Ilanga liphuma kusasa Licand' isibhakabhaka Lihambe liye kutshona Ngapha kweza ntaba	The sun rises in the morning And crosses the sky It goes on to set Beyond those mountains
Akukho nto ingenasiphelo Kuzo zonke ezisemhlabeni	Everything has an end Everything on earth
Nokuba zimnandi, nokuba zintle Ziyakuphela nobuhle bazo Nokuba ziintlungu nobunzima Buya kuphela ngexesha labo	The joyful as well as the beautiful Will come to an end with their beauty Even the pains and hardships Will come to an end when the time comes
Iziphithiphithi neziwiliwili Ziyafika namhlanje zidlule Iinkanyamba, neenkqwithela, nezichotho Zifika zidlule	Trials and tribulations Come today and go Tornadoes, hurricanes and thunderstorms Come and go
Liduduma lidlule Akukho nto ingenasiphelo	Thunderstorms come and go Everything has an end
Ebutsheni bethu Sikhula sinamandla Sibahle, sinempilo Nokufaneleka	In our youth We grow strong Beautiful and healthy And dignified
Zakufika iimini Zokuba siphumle sonke Aphelile amandla Nobutsha buphelile	When days come That we all go to rest Energy is depleted And the youth is no more
Hlala phantsi uphumle ngoxolo Lifikil' ixesha lokuphumla Uvun' iziqhamo zomsebenzi Umsebenzi weminyaka	Sit and rest in peace It is time to rest And reap the fruits of your toil Toil for years
Hlala phantsi ngoxolo uphumle	Sit back in peace and rest

The music is composed by Mr Mike Ngxokolo, a composer from Port Elizabeth, an urban area, but with his music promoting much of the African traditional

ethos. He has composed a lot of commissioned work, and has also written a lot about our traditional heroes, e.g. A! Zanzolo, Makana, etc.

In this music, Ngxokolo is portraying a human life from birth till death. He opens his music by summarizing the whole life using the metaphor of the sun that rises in the morning, travels across the sky and sets at sunset. When the sun rises, this is normally the happy time, just like when a child is born. As the sun traverses the sky, it meets a lot of challenges, like various weather conditions that may be harsh at times. This is then equated to the period of the child growing, meeting the realities of life, tough at times, until the person becomes old and has to rest and review the toils of life he has gone through.

In the closing section, Ngxokolo depicts an old person who has to retire and ultimately dies peacefully. This person then rests from his labour and dies a peaceful death. Brutus (1983: 143) consoles us when he states that: “Death should be seen as an intensification of sleep which in turn will be an intensification of rest, as well as intensification of pleasure and therefore it should not be feared since rest and pleasure are acceptable and comfortable.

Ngxokolo agrees in A! Zanzolo “Wasebenza njengendoda walala” referring to the fact that, Zanzolo, King Hintsa of AmaXhosa toiled like a man and then rested.

The way Ngxokolo uses high notes, note values and dynamic expressions, he denotes the actual action, e.g. “isiphithiphithi neziwiliwili”, the tempo changes and becomes faster whilst the rest of the section is treated slowly. The youthful days are depicted by a lighter movement in more of a swinging movement to portray the light and happy days of the young persons.

The interpretation of this music can be more effective if one can interpret the text first and foremost, after which one can then follow by using the effects of the music, although Ngxokolo has merged these two effects quite smoothly.

Bunjalo Ubomi (Such is Life) by Mike Ngxokolo

Kubamnyama kubamhlophe Kuyimini bubusuku Kulusizi kuluvuyo Yimincili zizililo Bunjalo ubomi aph' emhlabeni	It becomes dark, it becomes light It is day, it is night It is sadness, it is joy It is excitement, it is laments So is life in this earth
Kuzo zonke izinto eziphilileyo	In all living organisms
Siyalala siyavuka sibon' eny' imini	We sleep and wake up and see another day
Kanti nazo ezimini azifani Kuyingqele kulilanga Kuzolile yimimoya Kuyafiwa kuyazala Bayavela bayatshona Bunjalo ubomi aph' emhlabeni	Even those days are not the same It is cold, it is the sun It is calm, it is whirlwinds They die, they are born They spring up, they go down So is life in this earth
Kuzo zonke izinto eziphilileyo	In all living organisms
Kunjalo emhlabeni Bunjalo ke ubomi Inkungu ilala kwintaba ngentaba Siyalila namhla sivuye ngomso Bunjalo ubomi bunjalo ubomi Bunjalo ubomi bunjalo ubomi	So it is on earth So is life The fog lies in different mountains We cry today, we are happy the next So is life, so is life So is life, so is life
Masimbulele uMenzi wethu Ngazo zonke izinto asinike zona	Let us thank our creator About all the things he has given us

This is a four part song, Soprano, Alto, Tenor and Bass, in which Ngxokolo is expressing his heart-felt convictions about life. At the centre of this composition is spontaneity of thought, a flood of ideas that depict the inevitable and irreversible nature of life.

Lakoff and Johnson (1980) affirm that metaphor is reflected in our everyday language by a wide variety of expressions:

1. Kubamnyama ← Kubamhlophe
2. Kuyimini ← Bubu
3. Kulusiza ← Kuluvuyo
4. Yimincili ← Zizililo
5. *Bunjalo Ubom* (Such is Life)

The way the composer juxtaposes these different modes of life is metaphorically structured. The contradiction between darkness and light in the first line could be expressing that after darkness comes light. Darkness and night here is both literal and symbolic.

Between lines one and four, Ngxokolo plays his hand in the utilisation of negative and positive. From these words we see the impermanence of each condition in life. When life presents its dark side one must be composed and not panic, since that condition will not last a lifetime. When it comes to rhythm, both in izibongo and song, there is no clear method as in English poetry. In izibongo we listen to and appreciate the language used and even the action of the performer.

The second movement has eight lines that depict the composer's seemingly preferred tools, namely repetition and paradox. He juxtaposes the contrasting lines just as the way life contrasts itself.

1. *Siyalala siyavuka sibon' eny' imini*
2. *Kanti nazo ezimini azifani*

3. **-Kuyingqele** *kulilanga*
4. **Kuzolile** *yimimoya*
5. **Kuyafiwa** *kuyazalwa*
6. **Bayavela** *bayatshona*
7. **Bunjalo** *ubomi aph' emhlabeni*
8. **Kuzo** *zonke izinto eziphilileyo*

He continues to juxtapose contrasting words in lines one, three, four, five and six in an exchange that depicts how individuals experience or go through life. The use of the *si* sound in line one of this movement creates a soothing feeling of resignation to life's fate. The repeated use of the *k* sound in lines two, three, four and five creates in the mind of the listener an air of constancy of the pattern of life.

The use of the *z* sound in line two adds rhythm to the already given pattern of life. The rhyme of the eight line movement is as follows: dd, ee, ee, dc. The first four lines give a measure of poetic rhyme that is typical of most African works with a repetition resembling a "falling away" effect. African languages do not always have a conforming rhyme, especially spontaneous praise singers. Ngxokolo in this song has a mixed Western and indigenous approach to poetry-music. The last two lines are a refrain that permeates the entire work. The use of the *z* sound in line eight gives a levelling effect to life.

- | | |
|---------------|------------|
| 1. Kuyingqele | Kulilanga |
| 2. Kuzolile | Yimimoya |
| 3. Kuyafiwa | Kuyazalwa |
| 4. Bayavela | Bayatshona |

It is a clear expression of his thoughts and feelings while the extensive use of the copulative formative *ku* at the beginning of the lines presents the "given" nature or pattern of life. He is definitive in his approach and the utilization of

alliteration gives weight to this view.

That the day is followed by night (*Kuyimini bubusuku*) floods one's mind with images of the goodness of day as compared to the loneliness of night and all the dangers that lurk in the dark. In his usage of contrasts he is able to indicate that none of these forms lasts forever and people should experience them as they last. The good and bad images they conjure might even leave people with a sense of despair and he quickly dispels this despair in his refrain in lines seven and eight. This refrain seems to bring the listeners back to their senses by emphasising that life has the same impact in all living organisms wherever these might be. Life metes out the same to all, albeit at different intervals and measures. It also illustrates through its inevitable and definitive nature that the living organisms must find life's meaning through the maze of good and bad, joy and pain, day and night, as well as life and death.

The movement provides superb musical cadences when sung and is not so effective when read out. When the song is sung, the terms that depict darkness, night, unhappiness and cries are sung with a crescendo, raised voices and a refreshing feeling that envelopes the listener.

In the last movement, the composer uses an isiXhosa figure of speech, *Inkungu ilala kwiintaba ngentaba*, again giving credence to the levelling nature of life. The composition has four movements because the third is repeated. The even numbers represent the even balance that is brought about by the paradox of life (good and bad, life and death).

The poetic techniques employed are in tandem with what and how life presents itself in a repetitive and contrasting way. Ngxokolo has a deep sense of the meaning of life which was embedded in his personal social experiences.

The image of God is portrayed as a supernatural being in izibongo and song. Ngxokolo refers to Him as uMenzi (the Creator). Jobe calls him *Dumabarwaqele*, *Ndlovu enomxhaka*, *Litye lenyengane*, *Mandla Makhulu*, *Bhubesi lakwa Yuda*, *Gquma bankwantye* in Mtuze and Kaschula (1993). Mabusela says He is *Ntozonke*, *Songqongqoshe*, *Naphakade Mdali* in Kwetana (1990). Opland (1993) agrees that both poets and composers praise God as a powerful creator, healer and defender.

Ceba lomthi (Chip of a tree) by B ka T Tyamzashe

Ceba lomthi okade be bemqongqotha	Chip of a tree that has been of service to all
Ceba lomthi ovel' emahlathini	Chip of a tree from the depths of forestry
Ungumth' mni na l' uphezu	What type of a tree that is rising from these
kweengxangxasi?	waterfalls?
Liceba lomthi wasemahlathini	It is a tree branch from the forest
Wagawulwa yini na?	What chopped it?
Wagawulwa yini na?	What chopped it?
Liceba likaThixo	It is the creator's advice
Phakama mfana Phakama mfana	Rise young man! Rise
Phakama mfana ceba lomth'	Rise young man! Branch of the greatest tree.
omkhulu	Is it not the wild olive tree?
Asinguwo n' umnquma?	Is it not the yellow-wood tree?
Asinguwo n' umkhoba	Is it not the tree from the forest?
Asinguwo na lomthi wasemahlathini?	The branch that crosses the uncrossed rivers
Ngowel' amanzi manz' akawelwa	The branch that brings victories and honou
Ngoza nemixhaka yasemaNgesini	from the English
Huntshu ke wena mfana	Forward you young man
Uze uyikhonz' iAfrika emnyama	May you worship black Africa?
Siyabulela sithi huntshu kwi-ceba	Forward with the wild olive tree chip we
lomnquma.	thank you.

The isiXhosa language is a language that is rich in metaphor and also makes use of clicks [c' x' q'] to enhance the richness. Writers of songs and those of izibongo often employ this device to make their writings exciting and enjoyable. To cite just one example of an izibongo writer, Ngcwabe, in his *Ukufa*, writes:

Gqo gq' eqhuqha, nqwelo yogoduko
Xhaph' axel' ixhwili
gelekeqe – geqe – geqe – geqe!
Mqala – mde ka xesha!
Cimi – cimi – cimi!

Tyamzashe begins this song thus:

Ceba lomthi okade be bemqongqotha
...ngumth' mni na l' uphezu kweengxangxasi?

Literally, “iceba lomthi” (chip of a tree) means a piece cut from a big block of a tree. Tyamzashe has used this phrase figuratively, taking it from the English idiom “a chip off the old block”, which means a son that closely resembles his father.

With this song he was honouring Reverend Tiyo Soga, son of Jotelo Soga, who was a councillor to Chief Ngqika of amaXhosa. Tiyo Soga was born at Gwali in the Tyume Valley near Alice in 1829. He was a prolific hymn writer and famous for the hymn *Lizalis’ idinga lakho*, which he composed when he landed on the shores of South Africa from Scotland.

He uses the phrase that is popular with writers of izibongo thus: “okade be mqongqotha” (he who has been servicing) to acknowledge the work that Soga has done. Huskisson (1969: 272) confirms that he: “...established a large congregation and built a church ... helped with the revision of the Xhosa Bible....”

The word “iingxangxasi” (valleys) acknowledges the fact that Soga was born along the Tyume Valley. The rhetorical question that Tyamzashe asks about Soga: *Ungumth’ mni na l’ uphezu kweengxangxasi?* (What type of a tree are you that grows over waterfalls?) is a powerful tool that he uses to strengthen his argument that the person he talks about has done good things for the people.

To an umXhosa person there is association between the words “ceba lomthi” (chip of a tree) and “ukugawulwa” (to be chopped), and the instrument used to perform the act of “ukugawula” (to chop), which is an axe. Ironically, Huskisson (ibid: 272) explains that Soga, during the *War of the Axe* took refuge with the missionaries in Fort Armstrong. Tyamzashe says that Soga was

chopped through God's advice because after "years of unsparing devotion to church work ... he became desperately ill and died at Tuteron at the age of 42".

Tyamzashe likens Soga to trees that play an important role in the traditional culture of amaXhosa, namely, umkhoba (yellowwood tree), and umnquma (olive tree). The umkhoba tree is used in building and is considered a very strong tree. The umnquma is an equally strong tree used to make sticks which amaXhosa boys use in stick fighting. This tree was also used to foster reconciliation because after the stick fighting the boys would sit and nurse each other's wounds in a process known as "ukuchebana iinduma". As a sign of peace all these questions that Tyamzashe asks do not require an answer, he is actually intimating that Soga is like these trees. Hence in the last line of his song he says "sithi huntshu kwiiceba lomnquma" (we say forward to the chip of the olive tree). He personifies this "tree" which crosses uncrossed rivers to bring "imixhaka yasemaNgesini (honours from the English). He is acknowledging Soga's academic prowess.

To confirm this, Huskisson tells us that Soga "entered Glasgow University, ordained, 1856. First fully qualified Bantu to attain this status" (ibid.). The interjection of exultation "huntshu" is used by writers of izibongo and composers to mean "forward". Examples are, Ngxiki as cited by Mqhayi in *izibongo nemibongo* (1926: 24): "Huntshu! Hayi ke! Emakhayeni!"; Ngqobe in his song *Makhe sijonge iRDP* ends with the words "sithi huntshu, sithi huntshu RDP".

Tyamzashe also ends this song with the words: "siyabulela sithi huntshu kwiiceba lomnquma" (We thank you saying forward to the chip of the olive tree).

Iyabuy' iAfrika (Africa is coming back) by M.H. Mjana

Afrika lizwe lokhokho	Africa land of our ancestors
Siyabusa ngayo lengoma	We salute you with this song
Kambe Afrika	Yet Africa
Ugcwel' ubungangamsha	You are full of greatness
Siyakhahlela ngayo lengoma	We greet you with this song
Nango namaqhaw' ayangqungqangqungqa	There are heroes dancing
Halala iyabuy' iAfrika	(Exclaim) Africa is coming back
Ziyaqhakaz' iintombi	The girls are beautifully garbed
Ziyakikizela z' yakikizela	They are ululating
Zondela kule ndlezana	Looking into this hospitable one
Kwimaz' ohlanga	To the female of the nation
Ayangqish' amaqhawe kuluthuli	The heroes are jumping around
Uzungabheki thambodala	Don' t turn back old bones
Kade bemqongqotha	The one who has been trodden upon
Tshona khona emaXhoseni	Go in there by Xhosaland
Iyelele ayombela ama Afrika	(Exclaim) The Africans are dancing
Sikelela Nkos' iAfrika	God bless Africa
Phakamisa nalo udumo lwakho	Lift up her greatness
Yihla moya oyingcwele	Ascend Holy Spirit
Kube Phakade	Now and forever
Ngonaphakade kanaphakade	Forever and ever
Yihla moya oyingcwele	Ascend Holy Spirit
Yihlangule iAfrika	Save Africa
Kube phakade, ngonaphakade	For ever and forever
Afrika Afrika	Africa Africa
Helele homna Ahomna homna	Exclamations
Halala halala ahomna hom	Exclamations
Nkosi sikelela iAfrika	God bless Africa

Of the first four bars, Mjana says he was just displaying his patriotism. Africa to him was full of greatness. “Halala”: by this word he was showing that he was sure that Africa was going to be liberated. He says this became clear after the 1976 Soweto uprising, that the time of apartheid was running out. “Indlezana” is someone who is full of hospitality and love. When he used this word he was referring to Mandela. The words “kuluthuli” (it is dusty), “thambo-dala” (old bones), “uzungabheki (do not turn back) are used metaphorically, but using them he was also referring to the stalwarts Luthuli, Oliver Tambo and Govan Mbeki. He has used them as words when he is

encapsulating the names of the heroes. I would also not have known this if it had not come from Mjana himself.

Although there were signs of liberation, freedom of speech was still restricted. He uses “Yihla moya oyingcwele” (Ascend Holy Spirit), words he stole from the old national anthem by Enoch Sontonga. He says all the people of South Africa were united by the National Anthem. It was what kept the nation together. “Nkosi sikelela Afrika” (God bless Africa). Although it is Sontonga’s words, he also decides to commit the country to God.

Repetition of the same sound is in the style of isiXhosa izibongo and song. For example:

Ziyaqhakaz’ iintombi
Ziyakikizela ziyakikizela
Zondela kule ndlezana
Kwimaz’ ohlanga

Mjana also uses the exclamations “Halala, homna Ahomna homna” , which are used in the isiXhosa language as expressive exhortation.

Mjana personifies Africa as a king when he uses words like “siyabusa” (we salute) and “siyakhahlela” (we greet). Both terms are used to greet kings. He addresses Africa thus:

Afrika ugcwel’ ubungangamsha
(Africa you are full of greatness)

With this line Mjana acknowledges the great people of Africa. In lines eighteen, nineteen and twenty Mjana steals from Sontonga the lines: “sikelela Nkos’

iAfrika, Phakamisa nalo udumo lwakho, yiha moya oyingcwele” (Lord bless Afrika, may her glory rise, Ascend O Holy Spirit).

Nkosi Sikelel’ iAfrika (Lord Bless Africa) by E. Sontonga

<p>Nkosi, sikelel’ iAfrika; Maluphakam’ uphondo lwayo; Yiva imithandazo yethu Usisikelele.</p> <p>Chorus Yihla Moya, Yihla Moya, Yihla Moya Oyincwele.</p> <p>Sikelela iiNkosi zethu; Zimkhumbule umDali wazo; Zimoyike zezimhlowele Azisikelele.</p> <p>Sikelel’ amadod’ esizwe, Sikelela kwa nomlisela Ulithwal’ ilizwe ngomonde, Uwusikelele.</p> <p>Sikelel’ amakhosikazi; Nawo onk’ amanenekazi; Phakamisa wonk’ umthinjana Uwusikelele.</p> <p>Sikelela abafundisi Bemvaba zonke zelilizwe; Ubathwese ngoMoya Wako Ubasikelele.</p> <p>Sikelel’ ulimo nemfuyo; Gxotha zonk’ indlala nezifo; Zalisa ilizwe ngempilo Ulisikelele.</p>	<p>Lord, bless Afrika; May her horn rise high up; Hear Thou our prayers And bless us.</p> <p>Chorus Descend, O Spirit Descend, O Holy Spirit.</p> <p>Bless our chiefs; May they remember their Creator; Fear Him and revere Him That He may bless them.</p> <p>Bless the public men, Bless also the youth That they may carry the land with patience And that Thou mayst bless them.</p> <p>Bless the wives; And also the young women; Lift up all the young girls And bless them.</p> <p>Bless the ministers Of all the churches of this land; Endue them with Thy Spirit And bless them.</p> <p>Bless agriculture and stock raising; Banish all famine and diseases; Fill the land with good health And bless it.</p>
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Sikelel' amalinge ethu Awomanyana nokuzaka, Awemfundo nemvisiswano Uwasikelele.	Bless our efforts Of union and self-upliftment, Of education and mutual understanding And bless them.
Nkosi sikelel iAfrika Cima bonk' ubugwenxa bayo Nezigqitho, nezono zayo Uyisikelele.	Lord, bless Africa Blot out all its wickedness And its transgressions and sins, And bless it.

This song was originally composed for the use of his pupils at public entertainments by Enoch Sontonga in 1897. It was written down by hand on odd sheets of paper and with other composed pieces eventually collected in an exercise book with a view to printing them.

Sontonga wrote only the first verse of this song, which has eight verses written in a poetic style. The seven verses were added by the poet Samuel Edward Krune Mqhayi which will not be analysed. It suffices to say that the piece was first sung in public in 1899 at the ordination of the Reverend M. Bonani, a Shangaan Methodist minister. When the African National Congress flourished, its leaders adopted this song, especially the first verse, as a closing anthem for their meetings. Later it was given the status of being the national anthem sung at the end of public occasions. D.D.T. Jabavu (June 1934), collected this information from different residents that he interviewed, including the widow of Sontonga, who had died before this manuscript could be printed.

He opens the song with the word “Nkosi” (Lord) referring to God, because after addressing Him, he asks: “sikelel' iAfrika” (Bless Africa). This phrase is common with composers such as Tyamzashe and Myataza. Tyamzashe, in *Zweliyaduduma*, in his penultimate movement, writes: “Thixo sikelel’

ukumkani wethu, sikelel' iAfrika” (Lord bless our king, bless Africa). Myataza, in his song *iATASA Yodumo*, opens the very first stanza with the words “Thixo sikelela iAfrika...” (God bless Africa).

In the second line, Sontonga writes: “Maluphakam' uphondo lwayo” (May her horn rise high up). The original meaning of “uphondo” is the horn of an animal, an eland or an ox. In amaXhosa culture, an umXhosa man names his cattle according to the various shapes of their horns; and when he dances during rituals he will show off these shapes.

In this song, this “uphondo” , made usually by casing of the horn of an ox, when blown produces a certain sound which could be likened to the word “Hoyini” , used by poets when they summon people to listen. It is clear even here that Sontonga is asking the Lord to listen, because in the following line he commands “Yiva imithandazo yethu” (Hear Thou our prayers).

Jabavu says:

The black folk around Johannesburg were, at the time, far from happy, by reasons of strained circumstances and because they felt they were not getting a square deal from the powers that be.

(ibid: June 1934)

It is ironic that today, even after the liberation of the black person after attaining freedom in 1994, the song is still sung as a national anthem, albeit with some adaptations.

The repetition of the same words is what Heese and Lawton (1988: 23) refer to as “the sense of movement created by the writer’s use of emphasis and tempo”.

Phumla Kamnandi (Rest Peacefully) by B ka T Tyamzashe

Tshonil' ilanga eNtshona	Sun has set in the West
Zabuy' intaka zezulu endle	Birds have come home birds of Heaven
Makhe siphumle kamnandi	in the field
Makhe sigoduke siye emakhaya	Let us retire with enjoyment
Lifikile ixesha lokuhlwa	Let us go home to our homes
Khaya liphi khaya liphi?	The time has come, the evening
Ah! Ah! Langa litshonile	Where is home where is home?
Phumla kamnandi	Ah! Ah! the sun has set
Phumla kamnandi usekhaya	Rest peacefully
Ekhaya kamnandi tshonil' ilanga	Rest peacefully you are home
	Home pleasantly the sun has set

Tyamzashe opens this song with the phrase: “Tshonil’ ilanga”, which literally means the sun has set. In a metaphoric sense this could have a number of meanings, like the following: “ukutshonelwa ilanga”, meaning to have a massive problem from which you cannot extricate yourself; when a person has died, amaXhosa people refer to that as “litshonile ilanga” (the sun has set). There is even an idiom in isiXhosa which says: “alitshoni lingaphumi (ilanga)” which means that when one is in trouble, that condition does not last forever, and the sun will shine again. This is the same thing that Ngxokolo in the song *Bunjalo Ubom* refers to when he writes: “Kubamnyama kubamhlophe” (It is dark, it is light).

“Ilanga” (sun) is used in this composition as a symbol of life. When a child is born, amaXhosa say “ubone ilanga” (it has seen the sun). Hence, when it has set this symbolises death. The setting of the sun resembles closure of the curtain of life.

AmaXhosa believe that when a person passes on he has gone to rest. This explains the use of phrases like “siphumle kamnandi” (we rest peacefully). The words “ukugoduka” and “emakhaya” (going home, our homes) have been used by Tyamzashe to illustrate the belief of amaXhosa that dying is going to rest at home (in heaven).

The second movement is just a repetition of the message of going home to rest when the time has come. He uses the same device that is used by writers of izibongo, that of repeating words and certain letters. For example:

Tshonil’ ilanga eNtshona
 Zabuy’ intaka zezulu endle
Makhe siphumle kamnandi
Makhe sigoduke siye emakhaya
Khaya liphi khaya liphi
Phumla kamnandi
Phumla kamnandi

Unjengentyambo (You are like a flower) by C.B. Qwesha

Ubhule bakho bunjengentyambo Nesimilo sakho naso sicocekile Ndiske ndixakwe ndakukubona. Unjengentyambo ekhul’ emyezweni	Your beauty is like that of a flower And your conduct is also clean I first become puzzles when I see you You are like a flower that grows in the orchard
Phakathi kweziqhamo ezingcwele Hayi loo mlonyana wakho Hayi loo mehlwana agwel’ uthando Unjengentyambo unjengentyambo	Between the holy fruit Alas that little mouth of yours Alas those little eyes full of love You are like a flower you are like a flower
Ndiyambong’ uMdali ngawe	I thank the Creator for you

In an interview with him a few months before he died, Qwasha stated that this song was dedicated to his wife. Mrs Qwasha was a chorister in his choir, the “United Artists”, where Qwasha was the conductor when this beautiful woman stole his heart. It is not uncommon for writers of songs and those of izibongo to associate beauty with flowers. The flower mostly used is an “inyibiba” (lily). The poet Jolobe appreciates the beauty of Noruti in his *Umyezo* (1936: 34) and asserts:

Ubuکهka njengentsasa
...Enobuhle benyibiba, uNomhi
(Nomhi resembles a morning
...and she has the beauty of a lily, Nomhi)

Qangule in *Intshuntshe* (1970: 20) writes about the “inyibiba” thus:

Wena ungumphilisi weliso
Wena ungumvuseleli ntliziyo,
Abathandanayo bathetha ngawe...
(You are the healer of the eye,
You are the reviver of the heart,
Those in love speak of you.)

From the above statements it follows that Qwasha was inspired by this woman’s beauty to the point of saying she is like a flower. It was not only beauty that impressed him, but her behaviour as well, when he writes: “Nesimilo sakho naso sicocekile” (Even your behaviour is also clean). In amaXhosa culture beauty and behaviour go together for a woman to be completely appreciated.

Qwasha, like other composers, uses diminutive forms of words like “umlonyana”, “mehlwana” as a way of appreciation. He uses the biblical language when he states that “...ekhul’ emyezweni, phakathi kweziquhamo

ezingwele” (growing in the orchard between holy fruit). This refers to the Garden of Eden, a story found in the book of Genesis. The relationship with God is expressed in this song when Qwasha closes thus: “Ndiyambong’ uMdali ngawe” (I thank the Creator for you).

4.3 Events

Amagorha eMendi (Heroes of Mendi) by Albert M. Jonas

Kwafik’ umtyangampo uphuma eBhotwe	There came a call from the Royal house
Phangani makhaba azo zonk’ izizwe Zingekemk’ iinkomo luf’ usapho lwethu	Come all folks of all nations Before the cows leave home and our fellows die
Aphum’ amagorha alidini lethu	Out came the heroes and became our sacrifice
Eyela nenqanawa kwasind’ inxenye	And plunged with the ship, a few survived
Phumlani mawethu ngoxolo lo Somandla	Rest folks with the peace of the Almighty
Ngenxa YoMsindisi Wethu	Because of our Saviour
Ngenani enywebeni	Enter the Kingdom

There was a call from Britain for men from rural areas of the Eastern Cape, Pondoland in the then Transkei, to be utilised as labourers in the First World War between Britain and France. They were all on board the ship SS Mendi which sailed from Cape Town destined for France on 16 January 1917. The ship sank on 21 February 1917, killing 615 Africans and 10 Whites. The words of the song were written by poet S.E.K. Mqhayi and the music by Albert Jonas.

The song opens with a statement thus: “Kwafik’ umtyangampo uphuma eBhotwe...” (There came a clarion call from the Royal house). South Africa was a British colony at the time. The call wanted African men to come and perform manual labour in France during the war. The men had to come hastily, hence the phrase “Phangani makhaba” (come quickly). “Iinkomo” (cattle) in the third line is used metaphorically referring to the advancing challenge that would befall the country should Germany defeat Britain which was supporting South Africa. Originally the meaning of “ukumka kwenkomo” (giving away of cattle) derives from the times when white regiments would raid amaXhosa and drive their cattle away. This is what prompted Rubusana to entitle his book *Zemk’ iinkomo Magwalandini!* (Away go your cattle you cowards)!

The phrase “Luf’ usapho lwethu” (and our families die) has two layers. The first refers to the actual death, “ukufa kosapho”. The second layer means the struggles and hunger that would engulf our nation should Britain not be victorious in this war. The heroes heeded the call and sacrificed their lives and in the words of this song “aphum’ amagorha alidini lethu” (out came the brave and became our sacrifice). In amaXhosa way of life, “idini” refers to the slaughtering of an ox or goat for the purpose of imploring the ancestral spirits to be present in a home, to shower that home with blessings. The bellowing of that ox or bleating of that goat is a sign that the sacrifice has been accepted. Hence when this happens it is followed by ululating by women and concurring by men that “icamagu livumile” (the sacrifice has been accepted). The word “idini” is synonymous with blood.

The other element to this is that if the ox or goat does not bellow, Amaxhosa would say (“Xa ingakhali iyayekwa”) meaning that the celebration cannot go on . This is also regarded as a bad omen.

In the poem *Ukutshona kukaMendi* found in Mtuze and Kaschula (ibid.) Mqhayi asserts: “Nal’ igazi lethu lisikhonzisile” (Here is our blood paying the price for us). He goes on to ask:

Ngesibinge ngantoni na kade?
 Idini lomzi liyintoni na kade?
 Asingamathol’ amadun’ omzi na?
 (How would we have paid the price?
 The sacrifice of the nation is what?
 Is it not the young men of the nation?)

He is confirming what is in the song, that “amagorha alidini lethu” (heroes who were our sacrifice).

In the first five lines the composer was relating the story which he ends by stating what actually happened when he comments that: “eyela nenqanawa” (and drowned with the ship). In the last three lines he is commending them to God as he writes: “Phumlani mawethu ngoxolo lo Somandla” (Rest folks in the peace of the Lord). In religious terms the place “enyhwebeni” is synonymous with heaven, and in the poem he says: “Ndinga ndingema nawo ngomhla novuko” (May I be with them on the day of Resurrection).

Choirs often sing this song in funerals because of its sombre nature.

A! Sozizwe by H.J. Masiza

Hoyini! Hoyini! Hoyini! zizwe zase Afrika	Exclamation Exclamation Exclamation nations of Africa
Bekani indlebe sinibikele udaba olumnandi	Listen carefully so we may give you good news
Oluvuyisayo nank’ ukumnkani waseBritani	Which is exciting here is the King of Britain

Etyelele usapho lwakh' eAfrika	Visiting his family in Africa
Ith' imbongi xana imbonga	Says the bard when he sings his praises
Ith' imbongi xana imbonga sinik!	Says the bard when he sings his praises
A! sozizwe A! sozizwe A! sozizwe	Hail Sozizwe Hail Sozizwe Hail
	Sozizwe
Ingangalal' engatshonelwa langa	The great one on whom the sun never sets
Engatshonelwa langa	never sets
Int' elawul' umhlaba nolwandle	He who rules the earth and the sea
Nesibhaka-bhaka isingxamele,	He now wants the sky
isingxamele	
Nank' ukumnkanikazi weBritane	Here's the Queen of Britain
NguNozizwe nguNozizwe	It is Nozizwe it is Nozizwe
Nanga namaTshawekazi	Here are the queens
Abazukulwana bakaVitoliya	Grand children of Victoria
Inkosi ibasikelele	May God bless them
Sibulela uYehova obagcinileyo	We thank God who has kept them
Makaphile kade aphile kad' uKumnkani	May he live long live long the king
Makaphile kade aphile kad' uKumnkani	May he live long live long the king
Bayethe bayethe bayethe!	Greetings Greetings Greetings

This song, like Tyamzashe's *Zweliyaduduma*, was written to commemorate the coming of the British royal family to South Africa in 1947. Both these composers, although writing about the same event, hail the king differently. Tyamzashe entitles his *Zweliyaduduma* (The country is thundering), while Masiza calls the king *A! Sozizwe*. An imbongi, S.E.K. Mqhayi, in Satyo's *Elugayini* calls the king *Aa! Zweliyazuza* (1980: 20). The "isikhahlelo" A! is used in amaXhosa traditional settings to hail chiefs and kings. Worth mentioning is the fact that only men are allowed to "khahlela" and not women.

The “ukukhahlela” is used by both composers and writers of izibongo as confirmed by Opland (1983:241) when he explains:

Xhosa izibongo produced by an imbongi in the presence of a chief generally start with or conclude at some point a salutation in the form of the exclamation A! followed by the chief’s isikhahlelo.

The chief or king usually comes in after people are seated. An iphakathi will announce his presence by exhortation “sinika!” thereby urging people to salute the chief or king as he comes in, joining the gathering.

Masiza, like Mjana in *Qingqa Lovedale*, Gwashu in *uGilikankqo*, opens his song by the exhortation “Hoyini” three times as a formula which, according to Opland, “often serves to attract attention and secure a measure of silence for the ensuing performance” (ibid: 242). This is followed by the phrase “bekani iindlebe”, a metaphor to summon people to listen. The word “udaba” refers to good news. In this instance the good news is the arrival of the royal family. “Usapho lwakhe” confirms the fact that South Africa was a British colony. “Ingangalal’ engatshonelwa langa” (He on whom the sun never sets) referring to the position of Britain on the map.

Like other composers of his time, Masiza shows his gratitude to the Almighty when he writes: “simbulela uYehova, osigcinileyo” (We thank God who looks well after us). Then he closes with an equivalent to a British salutation: “Long live the King” when he writes “Makaphile kade aphile kad’ ukumnkani” (May he live long, live long the king).

Composers, like izibongo writers, asserts Opland (ibid: 95) “have no conception of literary copyright and borrow freely apposite words or phrases they might

have heard elsewhere”. Perhaps this confession explains the striking similarities between this song by Masiza and the poem *Itshawe laseBritani* by Mqhayi in *Elugayini* (1980: 20). They both use the exhortation “sinika!” although Mqhayi’s spelling is different from Masiza’s. They could have used this exclamation because of its function, that of urging people to salute the king. The word “iTshawe” also appears in both works, although Masiza even includes “amaTshawekazi” which appears in Tyamzashe as well. Masiza talks about “abazukulwana bakaVitoliya” (Victoria’s grandchildren) while Mqhayi refers to them as “inzala zenyathikazi Vitoliya” (offspring of the great Victoria).

Masiza asserts: “Ingangalal” engatshonelwa langa” (The great one on whom the sun never sets). The word “ngangalala” is a synonym of great. Mqhayi says: “Bhilitan enkul’ engatshonelwa langa” (Great Britain on whom the sun never sets).

Both of them end with words that wish the king a long life but say it differently. Masiza: “Makaphile kade aphilile kad’ ukumkani” (May he live long, long live the king). The similarities, however, could be attributed to the fact that they are writing about the same person and the same event and in Mtuze’s words: “Aba bantu bathwase ngeshologu elinye kushiywene nje ukuba amanye amagqirha ngoonobumba amanye ayaqubula” (*izibongo zomthnyama*, 1993: 129).

***eNxukhwebe* (At Healdtown) by R.M. Mfamana**

Ndihambile	I have travelled
Ndandihambile	I had travelled
Ngeny’ imini nangaloomini	One day and on that day
Ndancuma bakundibuza	I smiled when they asked
Uphuma phi na mfana	Where do you come from young man
Ndancuma bengandazi	I smiled they didn’ t know me

Ndandiphum' eNxukhwebe	I was from Healdtown
Ndibatyela nokuthi	I was telling them also
Ndazibona laph' iintsizwa	That's where I saw young men
Nezo ntombi kanyeNxukhwebe	And girls there at Healdtown
Iintsizwa sezilambisa	The young men would starve
Zifake loo Black and Grey	Having on the Black and Grey
Iintombi sezilambisa	The girls would starve
Ziphuma laph' eHealdtown Square	From there at Healdtown Square
Zifake loo Black and White	Putting on the Black and White
Usapho lwase Afrika	The family of Africa
Umlibo wale Afrika	The generation of this Africa
Wazibona laph' iinzwakazi	Saw the beauties there
Wababona laph' abantwana	Saw the children there
Izintombi nezintsizwa eNxukhwebe	Girls and boys at Healdtown
Abanakulilibala abaNtsund' nabebala	Will never forget, Black and Coloured
Abafundi nootitshala eNxukhwebe	The learners and teachers of Healdtown
Nxukhwebe, Nxukhwebe, Nxukhwebe	Healdtown, Healdtown, Healdtown
Ayadlul' amakhwenkwana	The boys are passing through
Ziyedlul' ezintwazana	The girls are passing through
Wen' usem' undandazela	You are standing there hovering
Njengokhozi	Like the eagle
Phezulu eHealdtown	High up at Healdtown

Healdtown is one of the institutions founded by the Wesleyan Missionary Society in 1855. It catered mainly for Methodist students. There were about one thousand students accommodated at this institution, housed in hostels which were manned by wardens. The motto of Healdtown was "They shall mount up with wings as eagles", taken from the Book of Isaiah. Because of this motto, students from this institution were regarded by other students from the other

prominent institutions, Lovedale and St Matthew's as "academic giants" (Interview J. Peppeta, 1 December 2003).

There was a vibrant tradition of social activity at Healdtown from sport, music and debate. Past students of this school were very proud to have been associated with Healdtown. The song "eNxukwebe" relates to Mfamana's personal experience as a student and teacher at Healdtown. When I interviewed Reverend T Gqubule, he also identified with the words of the song.

Mfamana opens the song by stating "ndancuma" (I smiled), "ndandiphum' eNxukhwebe" (I was from Healdtown). "Ndancuma" indicates how proud Mfamana was when people asked him where he came from. This "ukuncuma" also indicates his love for Healdtown. He was happy that people were asking him about a school that was close to his heart, as a student and as a teacher.

The instruction "marching style" indicates the parade of Healdtown which occurred on Sundays at the "square". This is the same square that Coko talks about in Moyer (1973: 113), when he writes:

When I arrived at Healdtown it was ... near the Square where we paraded.

Mfamana says that many couples met at Healdtown when they were boys and girls. He says that they were all so proud of their uniform. The parade was the highlight of a week's preparation. He enumerates the kind of people who are products of Healdtown - Blacks, Coloureds, learners and teachers who were so proud to be associated with the Wesleyan Mission School. According to Gqubule, Healdtown has produced many great African leaders. Ironically this school now is very dilapidated. When the Ciskei government took over in the

eighties, they closed the school. If Mfanana were still alive he would not be happy to look at proud Healdtown.

Ezantsi eCoalbrook (Down in Coalbrook) by B ka T Tyamzashe

Ezantsi emgodini wamalahle eCoalbrook	Down in the mine of Coal in Coalbrook
Konakele ngamakhalipha madoda seel’ ukufa	There is a crisis with brave men who are sleeping death
Ubuthongo ubuthongo bokufa	Sleep, a sleep of death
UTHixo ayamkel’ imiphefumlo yamadoda ekhaya	May God accept the souls of men at home
Ekhaya phezulu ezulwini	At home high up in heaven
Oh Nkos’ ubenabo abo basezinyembezi	Oh Lord be with them those in tears
Bafihlwe ngumgodi ongenanceba	They are hidden by the mine which has no mercy
Nkosi uze ubophe onke loo manxeba	Lord please comfort and bind those wounds
Lalani ngoxolo nina makhalipha	Sleep in peace you brave ones
Makube njalo	Let it be

This song is about the Coalbrook disaster of 1960 where 480 miners were killed. Tyamzashe uses the word “ezantsi” (down) as imagery to paint the picture of the place where this disaster occurred. “Konakele” is suggestive of something bad that has happened even if the word was not followed by the statement “madoda seel’ ukufa” (men who are sleeping death). He repeats the word “ubuthongo” (sleep) to express that this was not an ordinary sleep but “ubuthongo bokufa” (sleep of death).

Immediately he asks God to accept the souls of these men to him. “Ekhaya” (home) is also repeated to show that this is not the ordinary home but home in

Heaven. He pleads with God to comfort those who have lost loved ones. The word “bafihlwe” (hidden or drowned by) the mine which has no mercy. “Ukufihlwa” depicts the type of tragic death that befell these men. One immediately imagines a load of rubble drowning these people suffocating them to death. “Ongenanceba” is a personification of the mine. “Ukubopha amanxeba” (binding wounds) is a metaphor for consoling people who are bereaved. “Inxeba” (wound) depicts the hearts that are bleeding with pain.

Tyamzashe then addresses the dead to say they must rest in peace. This is a sad song with the same message as *Amagorha eMendi*. What makes it even sadder is that when these miners left home with the hope of coming back financially empowered, only the news of their death came back to their families. Like the Mendi disaster these men were never buried.

Halala Nokholeji (Hail Fort Hare) by H.M. Mjana

Halala Halala	Halala
Ziyabizw’ ekhaya maAfrika	They are called Africans at home today a
Namhla kuzalw’ uNokholeji	Today college is born
Sithi Halala!	We say Hail
Halala Halala	Halala Halala
Aph’ amaqobokazane eAfrika?	Where the beautiful girls of Africa
Aph’ amaqhaw’ aqath’ engqondweni	Where are the heroes who are mature in
Luvutho-ndaba	brains
Ziyabizwa ziyabizwa	It is a climax
Izizwe namhlanje	They are called, they are called
Tshotshani madoda	The nations today
Dudani bafazi!	Dance you men!
Milisela nemithinjana	Dance you women!
Lahlani bo nemilenzana	The young folk male and female

Siyabizwa luvutho-ndaba	Jump about on those little legs
Akhe siguqe ku Qamata	We are called it is a climax
Ayikhombe le ndlela koJabavu	Let us kneel down to God
Wayikhomba ko Stewart no Henderson	And show us the way to Jabavus He showed it to Stewart and Henderson
Onozala balo mhla	
Akhe siguqe ku Qamata	The birth givers of this day
Ayikhombe le ndlela kubo Mzimba	Let us kneel down to God
Siguqe, siguqe wayikhomba	Let him show the way to Mzimbas
Ko John Knox Bokwe	Kneel, kneel and he showed it
Onozala balo mhla	To John Knox Bokwes
Akhe siguqe ku Qamata	Birth givers of this day
Oyikhombe le ndlela kubo Biko	Let us kneel down to God
Wayikhomba	Let him show the way to the Bikos
Mabaphumle ngoxolo	He showed it
Siguqe siguqe	May they rest in peace
Alisikelel' iziko lemfundo	Kneel down, kneel down
Sikelela Qamata	He must bless this education institution
Izibuy' iAfrika	Bless God
Halala kwahla kwayaluzela	So Africa may come back
Siyababona bexhentsa	Exclaim, there is restlessness
Beguya namhla	We see them dancing
Benjenje bengqungqa	Dancing today
Beduda, bevum' ingoma	Like this, dancing
Gaudeamus Igitur	Dancing singing a song
Juvenes dum sumus	Gaudeamus Igitur
Benjenje bengqungqa	Juvenes dum sumus
Beduda betshila namhla	Like this dancing
Igitur - Juvenes dum sum	Dancing, dancing today
Betshotsha siyababona	Igitur - Juvenes dum sum
Betshila	Dancing we see them

Behikizela bephithizela	Dancing
Bedlalizela namhla	Going round and round
Benjenje Benjenje	Jumping about today
Betshila Betshotsha	Like this, like this
Nabo beguya behikizela	Dancing, dancing
Bephithizela bedlalizela	There they dance rhythmically
	Going round and round

Mjana was commissioned by the University of Fort Hare to write a song on the event of the inauguration of the late OR Tambo as its first black Chancellor in 1991. Mjana says in an interview with Mr Phil Ndlela of Fort Hare that he thought that the title of this song he was asked to write would appropriately be *Halala Nokholeji*, since at its inception the institution was known as the University College of Fort Hare, when it was founded by the late DDT Jabavu in 1916. He was apparently given some information about the university, because in this interview he says:

I was being commissioned to produce a monster hit. I began to lyricise and poeticise the information at my disposal, adding this and expunging that.

This song, according to Mjana, bears a myriad of congruous moods or effects. It is a celebratory song, hence the use of “Halala” (bars 1 to 3). He opens this song with an expressive exhortation, “Halala”, used mostly by AmaXhosa at weddings. When the bride emerges, this exhortation creates a mood of excitement, in some instances accompanied by ululating. The composer personifies the Fort Hare University as a woman as he refers to it as “Nokholeji”. The prefix **No-** is common in girls’ names, for example **Noluthando**, **Nosipho**, etc. The word “amaqobokazana” is also referred to girls when they are praised. This word, although it is in a plural form, can be used to

address one girl, without being altered. An UmXhosa mother who is pleased with what her daughter has accomplished will say “Amaqobokazana angalala endleleni alahlekile”, which can be loosely translated as just “Well done”.

Mjana introduces alliteration in bars 12-15 as a linguistic device to enhance his text. The composer is addressing all sectors of the community; the men, women and youth, to come and witness this great occasion, that is, the inauguration of Oliver Tambo as Chancellor of Fort Hare University (bars 19-21). “Oompondo-zihlanjiwe” (horns that have been washed) (bars 44-45) is a metaphor for people who have excelled.

He calls this day “uvuthondaba” (climax, bar 24), the climax being the fact that OR Tambo was the first black Chancellor of the university (bars 28 to 30). Mjana deliberately mixes different political parties when he mentions Mandela and Mxenge together with Sobukwe and Biko, who were African National Congress (ANC) and Pan Africanist Congress (PAC) respectively, to indicate that the university catered for everybody. The leader of the Inkatha Freedom Party, Mangosuthu Buthelezi, and President Robert Mugabe of Zimbabwe are also products of this institution. He also says that this song was a thanksgiving song to the Creator (bar 55). He says he did all this wonderful work in one week.

Hlabel’ ingoma (Start a song) by R.M. Mfamana

Hlabel’ ingoma simemelele	Start a song so we may join in
Hlabel’ ingoma siyaguya	Start a song we are rejoicing
Vus’ abadala bamemelele	Wake up the elders so they may join in
Hlabel’ ingoma siyaguya	Start the song we are rejoicing

Le minyaka yesisihlanu	These years of this finger
Xibidlula besihamba	When it was passing we were walking
Nabantwana nabadala	And the kids and the elders
Sibek' ithemba kuMdali	Putting our trust to the Creator
Nzwana ndini yoMzantsi Afrika	You beautiful son of South Africa
Zingaphin' iintsuku	How many days is it?
Ubungumntwana kwamanye amazwe?	You were a child in relation to other countries
Kunamhlanj' uyindoda	Today you are a man
Hulele! Hulele! Hulele!	Hulele! Hulele! Hulele!
Phesheya kweNciba	Across the Kei
Hulel' ilizwe liyazuza	Hulele the land is overcast
Phesheya ko Thukela	Across the Tugela
Ilizwe liyazuza zinzwakazi	The land is overcast [it is] beautiful girls
Liyaguqulwa liyagudiswa	It is being changed, made smooth
Liyathonjiswa elizwana	Coming of age this small land
Amabel' abhonxile	The breasts are erect
Kulawul' uxolo	Peace is reigning
Xelex' imbongi siyaguya	Tell the poets we are glad
Emva kweminyaka yokukhula	After the years of growth
Sisihlanu seminyaka	It is five years
Zonk' intlanga zomZantsi Afrika	All the races of South Africa
Zithi ima ngenyawo mntwana	Say stand on your feet child

Mfamana was commissioned by the SABC to write a song which was commemorating the Republic of South Africa when it was five years old. He says today “uyindoda” (you are a man), meaning that South Africa has come this far. This expression is used in amaXhosa traditional setting when a young

man has reached a significant milestone. He likens this event to “ukuthonjiswa” (the initiation school for girls when they come of age).

He compares this stage to a girl when the breasts are erect, “amabel’ abhonxile”, which is the time when girls are taken to the “hill” to be prepared for womanhood. So Africa has come of age today. This has happened peacefully without a fight, as Mfamana writes, “Kulawul’ uxolo” (peace is reigning). He uses the word “qingqa”, which is used to signify a milestone in the life of a child when he learns to stand for himself. This is what Mjana says to Lovedale when it celebrates one hundred and fifty years. The implication is that South Africa is now able to stand on its feet, that is, be self-sufficient.

As the phrase “Hlabela ingoma” (start the song) implies, the call is made by the SAT parts and the response is from the bass (bars 4, 12). The words “simemelele” and “siguye” imply happiness. From the beginning this song calls for jubilation.

Mfamana personifies the Republic of South Africa as a young man (see nzwana, line nine) who has come of age. “Uyindoda” (you are a man) means that South Africa has today graduated from boyhood to manhood. The statement resembles an amaXhosa traditional setting when a boy comes out of the initiation school. The festivities of that day include song and dance as intimated by the first four lines of the text.

There is an isiXhosa proverb which is “ilizwe liyintombazana” (the country is a girl), which is a metaphor for “the sky is clear”. When a Xhosa girl comes of age (demonstrated by physiological changes in the breasts), she was taken to an initiation school to undergo a ritual called “ukuthonjiswa”. This ritual was an

indication that the girl was now ready for marriage. Mfamana uses that scenario when he writes:

ilizwe ziinzwakazi
 Liyathonjiswa ...
 Amabel' abhonxile

(The country is [like] beautiful girls
 It is being initiated
 The breasts are erect.)

The expression “qingqa mntwana” is said to children when they are learning to stand. It is like saying “stand on your feet” to encourage the child to stand for a longer time. It is one of the milestones of early childhood.

It is, however, ironic that Mfamana says at this time “kulawul’ uxolo” (peace is reigning) when this was the period of the worst apartheid laws.

IJubili (*The Jubilee*) by H.J. Masiza

Mzi waseGoli sxeko sodumo	House of Goli, famous city
Siyanibulisa	We greet you
Botani nonke	Greetings to you all
Sicela izandla	We ask for your hands
Sicela indlela	We ask for the way
Mzi waseGoli sxeko sodumo	House of Goli, famous city
Siyavuyisana nani namhla	We rejoice with you today
Ngesi siganeko sejubili	With this event of the jubilee
Gcobani nivuye	Be glad and be happy

Ngovuyo olukhulu	With great happiness
Mashumi mahlanu	Fifty years
Niwahlanganisile	You have added
Britani, Canada	Britain, Canada
Ndiya ne Rodisha	India and Rhodesia
Australia, New Zealand	Australia, New Zealand
Zonke zithi vuyani	All say be glad
Mzi waseGoli sxeko sodumo	House of Goli city that is famous
Nigcin' ubulele	And keeps hospitality
Nigcine nobuntu	And keeps humanness
Nikhumbula nemiphefumlo	And remembers the souls
Yabo balahlekelwa bubom	Of all who lost their lives
Emigodini bathandazele	In the mines and pray for them
Bawo banik' ukuphumla	Lord, give them rest
Ngonaphakade	Eternal rest
Amen	Amen
Mzi waseGoli sxeko sodumo	House of Goli, famous city
Wanga uSomandla	May the Lord
Anganani	Be with you

This song was written to mark the 50th Anniversary of the City of Gold, Johannesburg, in 1936. What is not clear is whether Masiza was commissioned to write this song or he just did it on his own. I have never heard this song being sung on any occasion. Even the people I have interviewed, like Makgato, Mjo, Nzo, who have conducted choirs, have never used the song or heard it performed.

The song was written at the height of the migrant mine labour era. With the advent of industrialisation, many people left their families in the homelands, the

erstwhile Transkei and Ciskei, to go and find employment in the goldmines, which were situated in and around Johannesburg. At the time Masiza wrote the song, the City of Gold, as Johannesburg was called, had existed for fifty years. A lot had happened: good in the sense that the men would accumulate some money and improve their lives; bad in the sense that some did not come back alive, died in the mines, and their family's lives disintegrated.

The migrant labour laws separated families, exposed husbands and wives to temptations (adultery). They caused illegitimate children from both the husbands' and the wives' sides. The men would usually be away for a period of a year, and there was no provision for the wife to visit the husband, or *vice versa*, until the end of the labour period. This was a breeding ground for unfaithfulness.

Latshon' emini kwelamaMpondo (The sun set during the day in Mpondoland)
by C.T. Ngqobe

Lingele ngele nge Lengele ngele nge	Calling, summoning people
Watsh' umkhulungwane madoda	Said the sob O! Man
Nabo betshona ngale ngesivinini	There they are disappearing there
Nabo bejika Hai Hai ngumhlola	There they turn no no it's strange
Kwathiwa amagwala	It was said all cowards
Makaphindel' eziswini koonina	Should go back to mothers' tummies
Kwanuk' irhuluwa zanqoza	The smell of gunfire, it was happening
Hai, Kwakrazuk' ibhayi	No, the blanket was torn
Kwakhal' ingatsiya	A shot was heard
Ekhwel' amaDlagusha	The aliens boarded (sheep eaters)
Lahlokom igwija	A [protest] song was started
Uyinja Mlungu, Uyinja Mlungu	You are a dog, White man, you are a dog
Safa saphenduka	We died and turned
Saphenduk' inj' ebomvu	We turned, the red dog
Safa saphenduka	We died and turned
Saphenduk' inj' ebomvu	We turned, the red dog
Ayabuy' amaMpondo	And the Mpondos are coming back
Kwakungathi kuyaduduma	It was as if it was thundering
Agibisel'; imigweba	They threw the traditional weapons
Zaw' iibhanoyi	And fell the aeroplanes
Yaqin' imini, lajik' ilanga	The day was done, the sun set
Hai, Hai, madoda	No, no men
Zaw' iintsizw' eNgquza	Fell the men at Ngquza
Kwathi xa sele kujongwa	When there was checking
Kuphenywa	When there was investigation
Lishumi elinanye lilele phantsi	Eleven were lying down
Zalal' ezika Faku	There lay those of Faku
Zalal' ezika Faku	There lay those of Faku
Zalal' ub'uthongo, ubuthongo baphakade	They were sleeping eternal sleep

Namhla sinikez' imbeko	Today we give honour
Kuloo maqhawe	To those heroes
Phumlani ngoxolo, sobonana kwelizayo	Rest in peace, we' ll meet in the next
Kwathi emva kweso siganeko	And after that event
Yaba zizjwili aph' ekhaya	There was weeping here at home
Babhomboloza abahlolokazi	The widows were sobbing
Lanxakam' ilizwe, zwa' iinyembezi	The world wept, tears fell
Kwasibekela, lacim' ilanga	It became cloudy, the sun set
Bayangqungqa namhlanje	They are happy today
Ayashukum' amathambo	The bones are rattling
Ahom ahom ahom	Exclamation
Makhe sitshonen' aph' eNgquza	Let us go there at Ngquza
Igazi lalamadoda liyathetha	The blood of these men is talking
Hoyina zeniqaphele	Exclamation, watch carefully
Madoda khaningqumshela	Men speak in deep tones!
Banumzana nipheth' ilizwe	You men who are ruling
Ayashukum' amathambo	The bones are rattling
Ahom ahom homna ahom	Exclamation
Makhe sitshonen' aph' eNgquza	Let us go there at Ngquza

In 1961 the Pondo people in the Ngquza district became very unhappy about the Pass Laws, which were very restrictive. What made them particularly angry was the introduction of the Bantu Trust through which they were “fenced in” and could not move freely as they wished. This trust restricted even their livestock from grazing freely because land was now demarcated.

Their complaints to the then Chief Manzolwandle Sigcau landed on deaf ears. As a result of this neglect, the Chief was perceived as collaborating with the “enemy”, the White regime.

On the particular day of this event, there was a meeting at Ngquza under a big tree. They hung a white flag on the tree as a sign of peace. The white flag was a pretense because in this meeting they were going to formulate a strategy to fight against the trust. There were people in the village referred to as “amaJendevu” (spies) – this word is the equivalent of “impimpi” , which was used from 1976 at the height of student uprisings. Apparently “amaJendevu” had secretly reported the meeting to the White authorities, because by the time the meeting started, three helicopters were flying low above them. Agitated by their presence, the amaMpondo started throwing stones at the helicopters, and the White police retaliated by shooting, killing eleven people on the spot. Twenty-three of the amaMpondo were arrested and went to stand trial in Pretoria. They were all sentenced to death for High Treason.

On the 6th of June 2003 the Department of Sport, Arts and Culture had a reburial ceremony, whereby the remains of these amaMpondo were fetched from Pretoria and buried at Ngquza.

By using the words “Lingele ngele nge” in the first four bars, Ngqobe is summoning people as it happened in the story of the text when these people gathered to talk about the restrictions imposed by the authorities. The way that they were called was indicative of a war situation. They knew that they were being called to a battle, hence the warning that the cowards should “go back to their mothers’ tummies”. This was a way of provoking their egos, because nobody wants to be perceived as a coward. This expression and “one has his mother’s heart” were used to strengthen those with weak hearts for fighting. A coward is regarded as unmanly by the Xhosas. During wars and battles certain songs, known as Igwatyu, would be sung in order to strengthen the army. Examples of such songs are:

Qula kwedini, qula kwedini kabawo
(Defend, boy, defend boy of my father)

Awangen' amagwala, aph' ekhaya
(Cowards don't enter, in this home)

Ngqobe refers to the White people as “amadlagusha” (those who eat sheep). This was one of the stereotypes given to the Whites, implying that they came to “steal” the people’s land and their livestock. The words “uyinja Mlungu” are contained in most of the protest songs, and are meant to provoke the White people. This is one of the features which differentiate the composers of this era (1976-2000) from the earlier ones. Ngqobe and his counterparts have a considerable freedom of expression which was not enjoyed by the earlier composers.

Not that this freedom has no problems. Ngqobe was telling me that he once gave this song to Dr Joshua Hadebe, the conductor of the Pietermaritzburg Chorale, who had asked him for a song. According to a member of this choir, who reported to Ngqobe, Hadebe refused to conduct the song because of the words “uyinja Mlungu”. Ngqobe has since learnt that he is a very rude person, according to Hadebe. The composer sees this as a hindrance, because he is trying to paint the picture as it really was, so Hadebe’s perception inhibits him from writing about past events. It is unfortunate in my view, because Hadebe, with perhaps many other people who belong to this school of thought that a composer has to be “clean”, may be in the majority. It does not matter how beautiful his music and how sweet it may sound - the text has to be culturally “acceptable”. Although protest, in most cases, is portrayed by strong or derogatory words, a composer lives within a society which will morally accept some things and not others.

Nge 14th May by R.M. Mfanana

Waphuma waphum' umkhosi omkhulu Umkhosi kaZulu	Out came, out came the big band The band of Zulu
Baphum' obaba kunye nabo mame nabantwana	Out came the fathers and mothers and children
Waphuma waphuma	Out came, out came
Kwaphuma makhitha namakhithakazi	Out came grandfathers and grandmothers
Bashiy' amakhaya waphuma waphuma	Leaving the homes, out came, out came
Hamba bezula bephunguza selibakhohlile	Wandering about begging not knowing what to do
Beyantaza babheka phi na? sebediniwe	Roaming about everywhere, tired
Nabantwana basemhlana zilo zibaqoba	Children on the backs, animals worrying them It is difficult, there is not even food
Sekubhulungu akusekho nakutya	What shall they do? they thread grass
Bothini na? sebexhwith' injica	Eating mud until they arrived at Xhosaland
Besity' udaka de bakungena emaXhoseni	There's this band there
Nankuya lo mkhosi nankuya	Tears have been dried there they are
Iinyembezi zisulwe nankuya	They are resting they won' t cry, they are calm today
Uphumle abasayi kulila bazolile namhla	We shall praise God, Britain and your children
Sakubafundis' uSombawo Britani nabantwana bakho	We shall educate our children
Sakubafundis' abantwana bethu	We shall live with them happily
Sohlala nabo ngokonwaba	Up jumped the old man ailing, stood up straight
Lavuk' ixhego litotoba lema nkqo	Up jumped the old women, and women beating the drum
Savuk' isalukazi naziimazi zibeth' ingqongqo	There they dance, happily dancing today
Nabo beguya bevuya beduda namhla	Women ululating beating the drum on 14 May
Mazi ziyiyizela zibeth' ingqongqo nge 14 th May	
Nge 14 May eMqwashwini nge 14 May	On 14 May at Mqwashwini on 14 May
Ndohamba nam ndivuya xa ndikhumbul' b	I shall also go happy remembering (the vows)

The first line opens with the words “Waphuma waphum’ umkhosi omkhulu” (out came the band, the big band) to illustrate that this was a large group of people from Zululand. He uses the Zulu words “obaba” (fathers), “mame” (mothers), “khitha namakhithakazi” (grandmothers and grandfathers) to capture the fact that they were from kwaZulu.

The words “bezula” (wandering) and “bephunguza” (begging for a place to stay) illustrate their plight. The name amaMfengu is derived from the process of “zula” and “phunguza” and the fact that they would answer “siyamfenguza” at all the places they landed.

The phrase “nabantwana basemhlana” (the children on the back) is also captured by St Page Yako in *Ikhwezi* (1977: 105) when he writes: “Bebhong’ abantwana amazw’ aphelel’ eqolo konina” (wailing the children’s voices evaporating on mothers’ backs). The hardships are illustrated by words like “sekubhlungu” (it was difficult), “akusekho kutya” (there was no longer food), “bexhwith’ ingca” (eating grass), “besity’ udaka” (eating mud). Mfamana uses this hyperbole to show the extent of the hardship.

When they ultimately arrived at Xhosaland their tears were dried (“iinyembezi zisulwe”), meaning they at last found a home.

They converged on the 14th May 1953 and made the vows under the milkwood tree thus:

Sakubafundis’ uSombawo Britani

nabantwana bakho
Sakubafundis' abantwana bethu
Sohlala nabo ngokonwaba
(We shall praise God, Britain and your children
We shall educate our children
We shall live with them happily)

Because of excitement that they had ultimately arrived at their destination “Lavuk' ixhego” (up stood the old man); “savuk' isalukazi” (up stood the old women); “naz' iimazi zibeth' ingqongqo” (here are the women beating the drums); “Nabo beguya bevuya beduda” (there they are dancing happily); “Mazi ziyiyizela” (women ululating).

Mfamana uses imagery to show the state that these people were in at this stage. In amaXhosa traditional culture on days of happy ceremonial rituals the dancing cited by Mfamana prevails. When amaXhosa “ngqungqa”, they use a dried bull's hide on a drum. “Duda” and “guya” are always accompanied by “ukuyiyizela” by women. Even today the 14th May is associated with “Mqwashu and AbaMbo”.

This song is about the abaMbo people who hailed from the area along the Tugela River in kwaZulu. Clan names that belong to this group included amaBhele, amaHlubi, amaDlamini and amaGwevu, to name a few. In running from the Mfecane wars they wandered towards the Cape in the area between the Xesi and Nxuba rivers where they were given assylum by Chief Ngquka A! Zanzolo of amaXhosa. This is the same story alluded to by Ngxokolo in his song *A! Zanzolo*. When he explains: “AbaseMbo bafika bexwebile...babesaba, babaleka”. Reverend John Ayliff, a missionary, was asked by the Chief to mentor them. They earned the name amaMfengu (Fingoes) from the action of

wandering which they referred to as “ukumfenguza” (looking for a place to stay). On the 14th May 1950 they converged at Peddie under a Mqwashu (milkwood tree) where they decided to make this their monument. Here they made vows that they would praise God, Britain and her children, referring to Britain and her colonies. South Africa was at this time also a British Colony. They also said they would educate their children and live happily with them.

This day is up to now celebrated by the amaMbo people every year on the 14th of May. This tradition has been transmitted orally from generation to generation.

Mfamana, in this song, tells the story of the abaMbo people and the hardships they encountered along their journey until they reached amaXhosa land.

Umkhosi Wemithika (A Band of Frock-coats) by R.M. Mfamana

Ndababona bephuma	I saw them emerging
Ndababona bephuma	I saw them emerging
Ngezambath' ezimnyama	In black robes
Ngezambath' ezimnyama	In black robes
Ndakuba ndisondele ndibuza	When I came closer asking
Niphuma phi na ningabaphina?	Where do you come from?
Latshon' ilanga ndindaphendulwa	The sun set without an answer
Bedlula bengumngcelele	They passed in a single line
Benquml' amahlathi neentaba	They crossed forests and mountains
Becand' imilambo nendada	Piercing rivers and rivulets
Kumawa ngamaw' eentsunguzi	Mountains and mountain gorges
Kwindlela zeebhokhwe neenkomo	In trails of goats and cows
Besel' imibethe ngezandla	Drinking dew with hands
Bevuka kusasa neentaka	Waking up in the morning with birds
Yiva phula-phula	Listen and listen carefully
Nokunyathela komkhos' omkhulu	Pacing of the big band
Yiva betsholoza	Listen to them chanting
Bevuma becul' ezungoma	Chanting singing those hymns
Naabo benkqonkqoza	There they are knocking
Kwiminyangwana namakhayana	In little doors and little homes
Umkhosi wabakhonzi	A band of preachers
Bevuma ngeendaba zovuyo	Singing about good news
Nkosi yam, Nkosi yam	My Lord, My Lord
Nkosi yam, kwakusahluthwa	My Lord, there was still affluence
Nkosi yam, Nkosi yam	My Lord, My Lord
Nkosi yam, Nkosi yam	My Lord, My Lord
Wangen' umkhosi	There enters the band

Wabakhokel' enkundleni	Of preachers inside the house
Yiz' ubukele	Come and witness
Sisimanga enkundleni	It is a wonder in the house
Ndathi ndisajonga	I was still looking
Ndilindel' isithonga	Waiting for a bang
Zaw' izandla namadolo	Fell the hands and knees
Kwawa nemibhalo	And fell the writings
Kutheth' inkos' enkulu	The great Lord has spoken
Kolaul' uxolo	Peace will reign
Kwabentlanga naba Ntsundu	Among foreigners and Blacks

In 1947 Mfamana was commissioned by Reverend J.K. Zondi who was the local Methodist Minister in Healdtown to write a song about a Church Synod that was going to be held there. (A Synod is a gathering of Ministers and Lay Ministers in the Church held every year.) In commemorating this event Mfamana's song reminds him of the flood of missionaries who came to South Africa in the 18th century. He pictures this band of ministers in their frock-coats that they used for preaching (Interview with T.S. Gqubule). During this time the ministers did not wear the long preaching robes that they wear today. He pictured them in these "izambath' ezimnyama" (black robes), in bars 5-6, converging on Healdtown from far away towns.

The Methodist connexion comprises the whole of Southern Africa, and to capture this Mfamana writes (bars 16-20), "Benquml' amahlathi neentaba, Becand' imilambo nendada" (crossing forests and mountains...rivers and rivulets). He pictures the ministers waking up early in the morning to preach the gospel to people in what we would now call rural areas. In 1947 there were no roads in such areas; people often travelled on foot, on "trails of goats and

cows”. His description of them “chanting hymns” as they went from house to house is typical of Methodist evangelising, combining song with prayer and preaching. Implied in phrases such as “kwakusahluthwa” (there was still affluence, bars 49-50) and the images of thriving homesteads, livestock, preachers entering the houses, is a strong sense of a traditional way of life, probably in many places still untouched by industrialisation or modern values even in 1947. Such customs as offering food and sour milk without being expected to pay, offering shelter for the night to strangers were still culturally expected. (There was an unspoken trust that “strangers” would not harm their hosts (interview with Bishop T.S. Gqubule, 2000). The song, by implication, highlights the change in such values today.

The drama of the moment when the word of the Lord was spoken is captured (bars 73-78) in phrases such as “zaw’ izikhali, zaw’ izandla namadolo” (weapons fell, hands and knees fell). “Zaw’ izikhali” also implies what the word of God does to a non-believer. Literaly izikhali refer to weapons, and weapons refer to battles and fights. When a person is “saved” he becomes soft and is weaned from any violent behaviour. God is likened to “Nkos’ enkulu” (a great king), bringing peace between “foreigners and Blacks” (Interview with Bishop T.S. Gqubule).

uThixo unathi (*God is with us*) by M. Ngxokolo

Thina sinethamsanqa	We are fortunate
Thina sibabalweyo	We who are blessed
Kuzo izizukulwana	In all generations
uThixo unathi	God is with us.
Masivume neengelosi	Let us sing with the angels
Haleluya Haleluya	Hallelujah, Hallelujah

Sitsho sonke thina maWesile	We all say, we Methodists
Sitsho sonke siyabulela	We all say, we say thank you
Thina maWesile omZantsi Afrika	We Methodists of South Africa
Thob' intsikelelo, phezu kwethu	Show us blessings on us
Sisuka phina, sivela phina?	Where do we come from?
Kwiintsunguzi ezimnyama	From the dark corners
Namaqhin' anyukayo	And ascending hills
Sihambisa elolizwi	We were spreading that voice
KwabaMnyama nabaMhlophe	To the Black and White
Sihambisa ezondaba	We were spreading that good news
Ezovuyo olukhulu.	Of great joy.
Abefundisi belizwi	Ministers of religion
Nabavangeli bakaThixo	And the Evangelists of God
Bemanyene nalulutsha	Combined with the youth
Dumisani ningayeki	Praise, do not stop
Kudilike amawa	Let the hills fall down
Kunyibilik' intaba	And the mountains melt
Asikhokele uThixo wethu	Let our Lord lead us
Sithi noyana noyana	We say shall we go, go
Noyana, noyana	Shall we go, go
Kwelokhaya lethu	To that home of ours
Elasezulwini.	Of Heaven.

Ngxokolo wrote songs for all types of occasions. He was commissioned by churches to write for special events. He wrote this song for the 25th anniversary of the Methodist Church in 1988. He first composed the words, and thereafter the melody. Most of the songs collected are written by him in his own hand. In all his compositions Ngxokolo would not hesitate to give praise to God to

whom he acknowledged his many talents. So it is not surprising that he thought of this title *uThixo unathi* (God is with us) when he was writing about the history of the Methodist Church. The last bars, 61-68, he took from the Methodist Hymn 262 which says “Noyana O Noyana”, meaning “Will I go”. This is one of the best liked songs among members of this church. Sometimes the members of this church are referred to as “ooNoyana” (the Noyanas) after this song.

The song unearths the origin of Methodism in Southern Africa. Whenever the Methodist Connexion gathers together this song is performed. On the 17th February 2002 there was a National Evangelist and Biblewomen Convention in Port Elizabeth. This was the programme of the day.

PROGRAMME

PROGRAMME	
PROGRAMME DIRECTOR : CHRIS DALI	
07h00	Breakfast!
08h00	Precesion from Embizweni Traffic Circle Led by Drum Majorettes
08h30	At the church - Rev. M.C. Belani 1. Introduction of Guests - Mrs L. Ntsondwa 2. Welcome - P.E. North Superintendent Rev. J.B. Freemantle
10h30	Unveiling of the Memorial stone - Grahamstown District Bishop Z.D. Siwa and Biblewomen
11h00	Music by District Choirs "uThixo unathi" - M. Ngxokolo
11h05	Official opening of the Jubilee - District Bishop Rev. Z.D. Siwa
11h25	Music - Guest Choir
11h30	Introduction of the Guest Speaker - Rev. S. Vava
11h35	Address - the Guest Speaker Hon. Premier Rev. M.A. Stofile
12h45	Presentation and Vote of Thanks - Rev. M.N. Zwane - General President : Pietermaritzburg
13h00	Lunch!
14h30	Cultural Performances
15h00	Cutting of the Jubilee Cake - Evangelist and Biblewomen

(Programme showing "uThixo unathi" performed by a mass choir of ±200 voices on the 17th of February 2002)

In amaXhosa traditionally and even at present, when things go well in the homestead that family often exclaims: "UThixo unathi! If someone nearly died because of either sickness or accident and survives, this calls for acknowledgement that "uThixo unaye". The deep belief is that the ancestors of that home are are a connection between that home and Qamata (God). It is therefore necessary for Amaxhosa to occasionally engage in rituals that are meant to appease the ancestors.

Qingqa Lovedale (Stand up Lovedale) by H.M. Mjana

Hoyini! Hoyini! Hoyini!	Exclamations!
Hoyini bo! Hoyini!	Exclamations!
Sabel' uyabizwa	Respond you are called
Hoyini phambili, mthombo	(Exclaim) Forward foundation of
wenkubeko	culture
Likhulu leminyak' amashum'	It's 100 years and fifty
amahlanu	Lovedale has been there
Lovedale, imil' Lovedale	Stand on your feet Lovedale, long live
Qingqa Lovedale viva education	education
Sekuyiminyaka sikhala	It has been years we are lamenting
Sitsala kanzima	Pulling up very hard
Besigxobha-gxobha	With them messing us up
oVerwoerd, Vorster, Botha	The Verwoerds, Vorster, Botha
Sinxanelw' imfund' engenasibi	We are thirsty for clean education
Bayifel' oBiko noMxenge	They died for, Bikos, Mxenges
Viva Education!	Long live Education!
Kambe namhla siyabhiyoza	Though today we are rejoicing
Namhla sibong' uThixo	Today we thank God
Siyabulela kuYe	We are thankful to Him
Siyabhiyoza mh! Camagu	We are rejoicing mh!
Chosi chosi	Chosi chosi
Govan siyabulela Stewart	Govan thank you Stewart
Bayethe Henderson	We salute you Henderson
Sikhahlela kooWilkie	We salute Wilkie
Ndedeba Nqeberh' uFinca	The great one Finca
Yibambe mfo ingawi	Hold it and never let it fall!
Siyabhiyoza, siyabhiyoza	We are celebrating, celebrating

Siyabhiyoza, siyabhiyoza	We are celebrating, celebrating
Siyabhiyoza, siyabhiyoza	We are celebrating, celebrating
Siyaguya Halala!	We are happy!
Siyabhiyoza Qingqa Lovedale	We are rejoicing, stand up
Viva Lovedale!	Long live Lovedale
Qingqa ntinga, viva Lovedale!	Stand up forward Lovedale
Siguye halala bethan' ingqongqo	Let's be happy beat drums
Khandan' ingqongqo, vathan' izabhalala	Beat up the drums, wear [traditional dress]
Sibhayizele bethan' ingqongqo	Let's dance to the drums
Qingqa, ntinga, viva Lovedale	Stand forward long live Lovedale
Siguye halala hoyini hoyini!	We are dancing (Exclaim)
Hoyini! Hoyini!	Exclamation
Qingqa Lovedale viva! Halala!	Stand up Lovedale

Mjana was also commissioned by Reverend Bongani Finca (The moderator of the Presbyterian Church to write this song in 1990 when Lovedale was celebrating its 150th anniversary. In an interview with Ndlela, Mjana says:

Lovedale has also played a pivotal role in the black man's struggle against racial domination. Political vicissitudes resulted in the tutorial section of this fountain of wisdom (Lovedale) being rendered dormant for a while.

Mjana was referring to the fact that Chief Lennox Sebe closed Lovedale as an institution in 1980. The reason that was made known publicly was the lack of funds. On this occasion, Mjana was imploring Lovedale to stand up, hence the title, *Qingqa*.

In opening, Mjana uses the words “Hoyini” often used by praise poets as a way of calling for attention. The whole word is “Anindhoyi na” (are you not listening to me?) This he does with the musical expression *fortissimo* (means they are very loud), just as praise poets do when they recite. At the end of the first section Mjana says “Viva education” (Long live education). In 1990, Mr Nelson Mandela, who was to be president of South Africa in three years time, had just been released from prison after 27 years. The expression “Viva” was a buzzword in gatherings, originating from the freedom movements in Mozambique and Angola.

Mjana mentions leaders of the Apartheid era like Verwoerd, Voster and Botha along with black activists who were brutally killed: Biko, who died in a police van between Port Elizabeth and Pretoria in 1977; Mr Griffiths Mxenge, who was killed by Special Branch Security Police in Durban. Mjana also uses the ritual words “Camagu” and “Chosi” (bars 24 to 25), which have been previously explained when analysing Gwashu’s song *Makube Chosi*.

The traditional vocabulary like “Hoyini” “camagu”, “qingqa”, “Halala” “makube chosi” and all the rhythmical dances he alludes to, indicates that Mjana is an UmXhosa boy. When he conducted the song on the day of these celebrations he performed some of these dances while conducting to display the fact that he belonged to his culture. The clothes that AmXhosa wear today came about with westernization. In traditional AmaXhosa culture the dress code included what Mjana call “Izabhalala” a piece of ox hide that was put to cover the front of men and was not worn with anything else.

Zweliyaduduma (The country is thundering) by B.J.P. Tyamzashe

Zweliyaduduma	The country is thundering
Zweliyaduduma	The country is thundering
Zweliyaduduma	The country is thundering
Zweliyaduduma	The country is thundering
Sikhahlela kukumkani	We hail the King
Nokumkanikazi	And the Queen
Nakuwo amatshawekaz' amahle	And the beautiful princesses
A homn A homna	[Exclamation]
A homn A homna	[Exclamation]
Wawel' amanzi ukumkan'	The King crossed the waters
wase Britani	Of Britain
Dabulamanzi olwandle	He cut across the sea water
Ngangalala yokumkani	His majesty the King
Hai lo kumkani	Hail the King
Hai lo kumkani	Hail the King
AmaTshawekazi' amahle	Beautiful princesses
Angena eAfrika	Entered Africa
Afrika uThixo makasikelele	Africa may God bless
Makhe sithabathe	Let us grab
Makhe siphuthume	Let us ponder over this
Thina ma Afrika	We Africans
Sikhahlela kuKumkani wethu	We salute our King
Botisani bo khanibhotiseni bo	Salute, O please salute
Ulithemba lenyaniso	You are our true hope
Ukumkani kukumkani	The King to the King
Siyabulisa ngengoma	We salute in song
Thixo sikelel' ukumkan' wethu	God bless our King

Sikelel' iAfrika	God bless Africa
Ithamsanqa lifikile eAfrika	The gift has come to Africa
Kweli lizwe kwilizwe lakwethu	In this country in this our country
Lifikile nekumkani enkulu	It has come with the great King
Iyavuya iyavuya iyavuya	It is happy, it is happy, it is happy
Ngenen' iAfrika yonke	Really the whole of Africa
Ithi Hip Hurray!	Is saying Hip Hoorah!
Hip Hurray!	Hip Hoorah!
Ala Homu A homi A hom	[Exclamation]
Thixo sikelela	God bless
ukumnkani wethu	Our King

Zweliyaduduma was written in 1947, after the Second World War in which many black South Africans joined in Britain's defeat of Germany, and fifteen years before the Boers declared South Africa a Republic in 1961. It is one of the composer's longer songs. It marked the visit of the British Royal Family to Umtata, a town in the Eastern Cape Province. The Xhosa word "zweliyaduduma" is a compound of the noun "ilizwe" and the verb "duduma." In meteorological terms, the phenomenon of "ukududuma" (thundering) is usually followed by heavy rains, and after rain the vegetation becomes green and crops and animals thrive. Metaphorically, Tyamzashe implies that after this visit by the British Royal Family, which he likens to a great thundering, South Africa was going to benefit through the "rain", that this visit was going to bring. It is therefore no wonder that he says this seven times in the first eight bars of the song. Also, since thunder comes with a loud bang, Tyamzashe has marked this opening *ff*. When it thunders it usually stops with an echo which must be the reason why he has the contralto part in bars 7-8 ending with a *fermata*.

“Zweliyaduduma” is a hyperbole to announce that something is going to happen. Literally, Tyamzashe is announcing the coming of the King and Queen of England to South Africa. In bars 9-17, Tyamzashe is greeting the British Royal Family. The word “sikhahlela” (we hail) is the equivalent of “Long live the King!” is a way of recognising the status of royalty. As we shall see later, composers such as Masiza, Ngxokolo, Nzo and Mjana use the term “ukukhahlela” quite often in greeting kings and other persons of status that feature in their compositions.

Hand-clapping and dancing are typical traits of African singing, and are found in this song in bars 18-27, when the composer directs that there should be clapping and dancing to the words “A! Homna! Hulele homna! A hom! Hom!” Huskisson (1969) explains that the exclamation “Hom!” is expressive of exhortation and sometimes triumph in African song. “Usually, the ethnic songs are not sung to, or for, an audience, but are usually sung with an audience and clapping of hands. In this way, music is seen as a unifying force within the society” (Huskisson 1969).

“Wawel’ amanzi ukumkan’ waseBritani” (He crossed the waters, the King of Britain) rather than simply “Wawel’ ulwandle” (He crossed the sea), and “Dabul’ amanzi olwandle” (He cut across the sea water), are both poetic devices used by Tyamzashe to exploit the richness of the Xhosa language. “Ngangalala Yokumkani” (His majesty the King) shows that although on the surface Tyamzashe was showing respect to the King by using the word “ingangalala” deep down he was displaying his colonised mind. His peer, Masiza, in one of his songs, *Ah! Sozizwe!*, writes, “ingangalal’ engatshonelwa langa” (an important one for whom the sun never sets). He goes on, “Into elawul’ umhlaba nesibhaka-bhaka” (that which rules the sun and the sky). For these composers, the word “ingangalala” goes beyond the expected respect for the King. African

languages are rich in metaphor that can be explored in song, as Erlman points out (1999: 43), and often meaning is found outside the words. Hence, words like “ingangalala” have more than the surface meaning of showing respect for the King.

In the compositions of both Tyamzashe and Masiza as protagonists in this historic era, there is evidence of complete acceptance of Colonial British political power. In bars 82-88 Tyamzashe asks God to bless “our King”: “Thixo sikelel’ ukumkani wethu”. He has accepted completely the fact that South Africa is ruled from Britain. To him, the King of Britain is *ipso facto* the “King” of South Africa. In the words “Ithamsanqa lifikile eAfrika, ithamsanqa lemvula” (the gift has come to Africa, the gift of rain) Tyamzashe is alluding to the thunder through which the people of South Africa look forward to the rain. He says this luck or gift has come to South Africa with the King: “Lifikile neKumkani enkulu” (It has come with the great King). The composer, according to Mngoma (1981), has used modulation to express the changes of mood. I agree with Mngoma. This song is in B Flat major. In Bar 26 it modulates to its sub-dominant key, E Flat. To indicate a different mood, the composer also changes the time signature. Again in bar 34 it comes back to the original key, B Flat major, modulating immediately in the next bar, 35, to key E Flat. In bar 54, the song modulates back to the home key, and after three bars modulates again to its sub-dominant in bar 58. In bar 89 the song modulates again to the original key, B Flat, to the end of the song. The song, written for SATB, was intended for entertainment. The lightheartedness of the text is demonstrated by prosaic expressions like the very British “Hip! Hip! Hooray!”

In concluding this section it will be observed that almost all these songs about events, the composers of the selected texts were commissioned to write about the significant events. This is a good vehicle to transmit our culture from

generation to generation orally and in the sense of this study, musically as a means of preserving our cultural heritage. Besides just singing a song, the conductor, the choristers and the listeners get to know what was written. These texts also help to entice both Amaxhosa and other cultural groups to appreciate this beautiful language, because, as the composers tell the story, they also exploit the poetic and linguistic elements for further appreciation of the isiXhosa language. These songs play the same role that is played by isiXhosa literature and izibongo books that of promoting the language which needs to be encouraged nurtured so that this language does not die.

4.4 Conclusion

Chapter four has confirmed indeed that this language is rich in metaphor. The metaphoric language was used to offer praises relating to the physical and moral qualities of the subjects being praised.

This chapter strongly supports the observation by Opland (1983: 243) who writes:

The earliest Xhosa poem we have, Ntsikana's hymn, which must have been composed in the first two decades of the nineteenth century, praises God as powerful creator, healer and defender who died for us, referring thus to his qualities and achievements and alluding to his physical suffering and death...in content then, Ntsikana's hymn is wholly traditional.

Hudson (1980) also agrees when he suggests of Ntsikana's works, "His hymns show how he made wide use of imagery and symbolism".

The use of symbolism, metaphor, and imagery is important in all the works discussed so far, and their use indicates a strong awareness on the part of choral composers of the need to combine poetic devices with musical scores, noting the emotions of the occasions for which the work is written, and at times also, noting the emotions that cannot be fully expressed in song because of fear of state intervention.

The texts to be dealt with in the following chapter will take up where these have left off, and deal with many of the issues, such as state censorship and protest action, which the earlier composers were reluctant to deal with too openly.

CHAPTER 5

TEXTS DEPICTING ASPECTS OF CULTURE, PROTEST AND UNITY

5.1 Introduction

This chapter will deal with those song texts that depict aspects of culture, protest and unity. Even in this chapter, it is going to be necessary to give a definition of some concepts. Goodman and Marx (1971: 78) define culture as:

...that complex whole which includes knowledge, belief, art, morals, law, custom and other capabilities acquired by man as a member of society.

Therefore in this chapter we will find song texts like Ngxokolo's *Amasiko Nezithethe* (customs and traditions) where he seems to concur with the statement by the two authors for he writes:

Zonke izizwe zasehlabathini, zinamasiko azo
Zonke izizwe zasehlabathini, zinezithethe zazo.
many' amasiko oyoyikeka,
Amanye ayamangalisa,
Zonke ziyazidla ngamasiko azo,
Izizwe zomhlaba.

(All the nations of the world have their customs,
All the nations of the world have their traditions,
Some customs are despicable,
Others are amazing.
All of them are proud of their customs.
The nations of the world).

An example of one of these customs is that one given by Rubusana in *Zemnk' inkomo Magwalandini* (There go your cattle you cowards) (1906: 46)

In the topic *Ukuhlelela* (choosing for). He explains:

Le nto ikukuhlelela lelona siko belisetyenziswa
kakhulu ngamaXhosa ... kunokuyeka umntwana ...
ukuba azinyulele ukwendela kumntu mbona
bumini [sic] ... nomnombo avela kuwo nokuba unjani na

(This thing of choosing for was the custom that was most popular in amaXhosa ... rather than allowing a child ... to choose for herself to marry a person whom she has never met ... even the family he comes from she does not know).

The amaXhosa people believed that this kind of relationship was the best and everlasting. Even if the girl did not love the young man, she would not dare go against the wishes of the family. This is an example of one of the practices which died away with westernization.

Another aspect that will be explored in this chapter is the notion of protest poetry. Due to the sensitivity of the South African situation before 1994, writers of African languages were under rigid and strict political control. There was very little freedom of expression especially to the song writer who did not seem to have the poetic licence that was enjoyed by the poets. As a result, instead of touching the *status quo*, they preferred to register their protest in a symbolic way. Mphahlele (1974: 197) defines protest poetry as:

An art that speaks to the people in terms of their
Feelings and ideas about the world ... A protest poet
is a being who finds himself immersed in an oppressive
situation.

Although writers of izibongo and song did write about protest, most of the time they would hide the message of protest behind the metaphoric language which

was only understood by the people who spoke the language. The device they used mostly was animal metaphor which was fully explored in the previous chapter. In his poem *Ukwenziwa komkhonzi* (the making of a servant), Jolobe (1936: 111) writes:

Andisenakubuza ndisithi kunjani na,
Ukukhanywa yintambo yedyokhwe emqaleni,
Kuba ndizibonele kwinkabi yomqokozo
Ubumfama bamehlo busukile ndagqala
Kuba ndikubonile ukwenziwa komkhonzi
Kwinkatyana yedyokhwe.

(I cannot begin to ask how it is
To be strangled by the rope of the yoke in the throat
Because I have seen for myself in the bull of the trek-chain
The blindness of the eyes were removed and I observed
Because I have seen the making of a servant
In the bull of the yoke)

He goes on:

... Irhintyelwe ngeentambo zayidla ebuntloko,
Yangxoliswa, yakhatywa, kwaphathwa kulelezwa
Injongo yona inye mayithwale idyokhwe ...

(It was caught with a lasso and beaten around the head,
Scolded, kicked lulled to sleep at times,
The aim being that it should carry a yoke)

Jolobe in this protest poem uses metaphoric language to hide or conceal his protest. The words he uses such as *ukukhanywa* (to be strangled) *inkabi yomqokozo* (working bull) *ubumfama* (blindness) *ukwenziwa komkhonzi* (The making of a servant), tell the story of being blinded and used by *apartheid* in a very subtle way, but to the speaker of the language, this message is loud and clear. The selected words by this poet depict the hardships of this era.

Tyamzashe also protests about the same era in his song *Hai abant' abamyama* (alas the black people) but decides to sugar-coat the protest message by using *Fanakalo* (a pidgin language used by the miners in the mines as the communication language). He writes:

Wena hai kona mosebenza muhle
Mina giver you sack (translated as:
If you don't work satisfactorily
I will sack you.

This song will be fully analysed later in the text analysis.

The writers of both izibongo and songs had to hide the message of protest to escape the wrath of the powers that were in charge of the ruling government. At times the hidden message got leaked through the group of people who were referred to as “impimpi” (informers) who were secretly paid by the authorities to reveal the underlying messages in poetry and songs. The songs of Tyamzashe, *Ivoti* (voting) and *Hay' abant' abamnyama* (alas the black people), as well as Masiza's *Vukani Mawethu* (Wake up O Countryman) did not escape this wrath when they were banned from being sung by Choirs. Matyila's *Bawo Thixo Somandla* (Father God Omnipotent) where he is protesting about his dismissal from his teaching post also got banned from being sung by the people of Ciskei (interview with Xalabile 22 April 2000).

In Masiza's *Ngasemilanjani yaseBhabheli* (By the rivers of Babylon), there is another protest taken from the Bible when the exiles refused to sing the songs of Zion in a strange land.

Writing about David Mavuso, a chief, in a praise poem, Ncamashe, as cited by Mtuze and Kaschula (1993: 72) mocks:

Nguhesha ngesheyi kubantu bakhe
Kub' ihesha ngophondo lweqhude emadodeni
Kant' uhesha ngondyilo kwababhinq' zikhaka.

(He leads favourably to his people
Because he leads with a kudu horn to man
But he leads insignificantly to those wearing kilts).

Ncamashe uses words that can best be understood by the people who belong to this culture “Isheyi” refers to partiality or favouritism; “Uphondo lweqhude” (the kudu horn) symbolises danger; “ukubhinq' izikhaka” (wearing kilts refers to women). The subtle message is that the chief was a womaniser.

Song texts depicting unity will also be explored in this chapter. These will invoke fellow Africans to come together and be united. The central message will be “unity is strength”. Myathaza and his song *Mzi waseAfrika* (house of Africa) pleads with the fellow man to: *Thwalisanani ngobunzima bayo I Afrika* (Help one another with the difficulties of Afrika). In the same way Ngcwabe (1986: 33) pleads:

Busani ngoxolo, philani ngemvano
Thandani uthando, umthombo wobuntu
Luyafa usapho, luqwengwa ziingcuka

(Serve peacefully, live harmoniously
Love love, the fountain of humanity
The Nation is dying devoured by wolves.)

The song texts that will be analysed in this chapter will be divided into the three themes of Culture, Protest and Unity.

Culture

A!Zanzolo, by Mike Ngxokolo

Amasiko nezithethe, by Mike Ngxokolo

Iimini zemidudo, by Enoch Gwashu

Phezu kwentaba kaNdoda, by Mike Ngxokolo

Makube chosi, by Enoch Gwashu

uNtshangase, by Jabez Foley

Ziyabheda kwaTshangisa, by Thamsanqa Vumazonke

Protest

Bawo Thixo Samandla, by Arnold Matyila

Ngasemilanjani yaseBhabheli, by Hamilton Masiza

Hai Abant' abamnyama, by Benjamin Tyamazashe

Unity

Mzi wase Afrika, by Benjamin Myataza

SOS ikhaya labantwana, by Mbulelo Nzo

Vukani Mawethu, by Hamilton Masiza

5.2 Culture

A! Zanzolo (Hail! Zanzolo) by M. Ngxokolo

A! Zanzolo A! Zanzolo	Hail! Zanzolo Hail! Zanzolo
A! Zanzolo Kumkani yakwaXhosa	Hail! Zanzolo King of the Xhosas
Ubukhulu bakho buyaziwa	Your greatness is known
Zizizwe ezimnyama nezimhlophe	By nations Black and White
Ubulungisa nokukhalipha	Your fairness and prowess
Buyaziwa zizizwe ngezizwe	Is known by nations and nations
A! Zanzolo A! Zanzolo	Hail! Zanzolo! Hail! Zanzolo!
A! Zanzolo Ngonyama yakwaXhosa	Hail! Zanzolo! Lion of the Xhosas
AbaseMbo bafika kweli lizwe	From eMbo they came to this country
AbaseMbo bafika bexwebile	From eMbo they came dehydrated
Babesaba bebaleka iMfecane	They were fleeing the Mfecane wars
Babesaba boyisiwe ngamaZulu	They were fleeing defeated by Zulus
Bafika sebediniwe kwilizwe lamaXhosa	They arrived tired in the land of the Xhosa
Bafumana ububele kwilizwe lamaXhosa	They got kindness in the land of the Xhosa
Walikhusel' ilizwe labo	You shielded their nation
Zanzolo! A! Zanzolo!	Zanzolo! Hail! Zanzolo!
Wazoyisel'' intshaba zalo	You overcame its enemies
Zanzolo! A! Zanzolo!	Zanzolo! Hail! Zanzolo!
Wazidudulel' emathafen'	You chased them to the fields
Wazidudulel' emahlathin'	You chased them to the forests
Wabakhusel' abantu bakho	You shielded your people
Ngokukhaliph' okukhulu	With great bravery

Waphath' abantu bakho	You handled your people
Ngobubele nangobulungisa	With hospitality and justice
Bonke abantu basakukhumbula	All the people remember you
Kumkani yamaXhosa	The king of the Xhosas
Sithi mawuhlale uhleli	We say may you remain
Ezingqondweni zethu	In our thoughts
Njengendoda, wasebenza	Like a man, you worked
Njengendoda, walala.	Like a man, you retired.

King Hintsa, hail A! Zanzolo, the king of the AmaXhosa, was the elder son of Khawuta and the father of Sarhili and Ncapayi.

Ngxokolo calls Hintsa in this song “ngonyama” (lion) of the Xhosas. Lion is a metaphor for strength (bars 15-16). Hintsa is the king who accepted the migrant Fingos who fled from Tshaka, king of the AmaZulu in 1819. When these immigrant came to the Eastern Cape Colony they called themselves “AmaMfengu” (Fingos), deriving this name from the process of “ukumfenguza” (going around begging for land). The AmaMfengu include the groups called “AmaZizi”, “AmaBhele” and “AmaMpondomise”.

Rubusana says that these people had an indigenous stone called “Mbo”, which they used as their jewellery. The stone was so beautiful that the AmaXhosa coined a proverb, which is still used today, thus: “Ungalahli imbo yakho ngoPhoyiyane” (Do not lose your friends because of a stranger). These AmaMfengu are the same people that Mfamana writes about in his song “Nge 14th May Emqwashini” (Chapter 4).

Ngxokolo uses the call and response as the bass calls in bar 18 and all the parts respond in bar 19. This is repeated in bars 20-23. The African virtue of “ubuntu” is expressed by Ngxokolo in bars 49-54 through the soprano in the words “waphath’ abantu bakho ngobubele ...” (You handled your people with hospitality).

The boldness of King Hintsa is portrayed by the word “wazidudula” (chased them), used repeatedly in bar 41 and 43.

The simile “njengendoda” used by the composer in bars 60 and 62 is a metaphor for praise. The verb “walala” (you retired) figuratively means that he died.

Amasiko ne zithethe (Customs and traditions) by M. Ngxokolo

Zonk’ izizwe zasehlabathini	All the nations of the world
Zinamasiko azo	Have their own customs
Zonk’ izizwe zasehlabathini	All the nations of the world
Zinezithethe zazo	Have their own traditions
Amany’ amasiko ayoyikeka	Some customs are frightening
Amanye ayamangalisa	Others are puzzling
Zonke ziyazidla	All the nations are proud
Ngamasiko azo izizwe zomhlaba	Of their customs, nations of the world
Emakhaya sinyusa amadini	At homes we sacrifice with lambs
Namaxhwane	And lambs
Siyasila amazimba	We grind millet (i.e. for beer)
Kuselwe kuhluthwe	People drink and become full
Ngemini ezimnandi kuphalala igazi	On beautiful days blood flows
Kuyaguywa kuyavuywa	There is joy, song, dancing
Kuyadudwa kuyolukwa	There is dancing and circumcision

Ngamasiko ezizwe ngezizwe	It is customs of every nation in the world
Ngunoyongo halala hom	Exhortations
Ngamaxesha onxunguphalo	During sad times
Kovakala isimbonono	There is wailing
Kufikile ukufa kovakal' isijwili	Death has struck a sad cry in heart
Esibuhlungu emakhayeni	Sad at homes
Kufa ulutshaba lwethu	Death you are our enemy
Babhebela kooSiyazi	There they go to witchdoctors
Nabo bebhebela kooSiyazi	There they go to witchdoctors
Umhlol' uthini makwedini	What does the verdict say, you boys
Ukufa kusembizeni - Siyazi	Death is in the pot - We know
Baphin' oNomathotholo – Bayeza	Where are the witchdoctors - they are coming
Madoda aw! Madoda aw!	O men, O men
Madoda aw! Aw aw!	O men, O men
Masigcine amasiko ethu	Let us keep our tradition
Ukuze sibenesidima siphakame	So that we may be dignified and stand up
Kweziny' izizwe zeli hlabathi	Among other nations of the world
Masigcine izithethe	Let us keep our traditions
Sithethe nezinyanya zethu	And talk to our ancestors
Silungise ukuhlala	That we may live correctly

In this song Ngxokolo emphasises the fact that each racial and traditional group has its own customs and traditions which must be respected. No nation should

look down upon the customs and traditions of another. Everyone sees his or her culture as the “best” and other people as strange and foolish.

In bars 9-10 Ngxokolo writes “amany’ amasiko ayoyikeka” (other customs are frightening). In agreement with Ngxokolo, Jordan (1974: 108) says that Indians, for example, eat frogs, because they consider them sacred animals; Sothos eat horses; Shangaans feed on cow’s milk from the cow directly. These examples are frightening to other people.

Ngxokolo goes on “amanye ayamangalisa” (others make one wonder, bar 12).

Jordan adds:

Ngelakowethu isiko yintswela-mbeko ukuthi ungumntwana uthi qheke amazinyo xa ubulisa abantu abakhulu kunawe (ibid 108)

(According to our custom, it is disrespectful for a child to greet people older than himself smiling (with teeth out))

What Jordan sees as disrespectful in the above example is a display of love and acceptance to the groups who practise it. Despite all these differences in the way of doing things, Ngxokolo asserts: “Zonke ziyazidla ngamasiko azo, izizwe zomhlaba” (all are proud of their customs, nations of the world, bars 13-16).

He goes on to explain the culture he knows best, that is the Black culture. Words like “ukusila” (grind for brewing), “ukusela” (drinking), “oSiyazi” (diviners), “ukufa kusembizeni” (death is caused inside), are all familiar in the Black traditional setting. When performing this song, choirs introduce clapping from bars 54-69, although there is no such instruction. The call and response element is what a diviner wants in an “intlombe” (a diviner’s gathering). To people of this culture, this is a normal and acceptable occurrence. In bar 80, Ngxokolo talks of “izinyanya” (ancestors). As already discussed, the belief is

that these are a bridge to God or Qamata. Hence he invites the Black people to speak to Qamata through the izinyanya (ancestors) so as to correct matters.

In rounding off his argument, Ngxokolo states that Black people should keep their customs and traditions so as to have “isidima” (dignity) (bars 73-74), while Jordan reprimands:

Sidelene sithiyana nje kukungavumi ukuzikhathaza
ngokuphanda iintsingiselo zamasiko ezinye iintlanga (ibid 110)

(That we despise and hate one another is because of the refusal to worry about investigating the meanings of traditions of other nations)

In this song, the warning is that the amaXhosa people should preserve and respect their customs. Mothlabane in *Isibane 3* (1992: 53) laments and scolds thus:

Amasiko nezithethe niwatyeshele;
Ibala nolwimi lenu nilitshikile.
... yilumkelen’ ingqumbo yeminyanya
(The customs and traditions you have left,
The colour and your language you have despised
... beware of the wrath of the ancestors).

Iimini zemidudo (*The days of traditional marriages*) by E.F. Gwashu

Iimini zemidudo	The days of tradition
Kulo mzi wakwaNtu	In this house of ours
Zadlula nokhanyo	They went away with civilisation
Zemka nempucuko	They went away with modernism
Sekungamampung’ ezo mini	They are now history those days

Zemk' ezomini	Gone are those days
Zemidudo	Of tradition
Zokhoko bethu	Of our ancestors
Bamandulo	Of olden days
Masikhumbule thina	Let us all remember
Khe silinganise	Let us imitate
Ziphina iintombi	Where are the girls?
Ntombi zokungqungqa	Girls of African rhythm
Hlabelani ke zintombi	Start the song you girls
Nants' imin' enkulu	Here is this big day
Yimini yomdudo	The day of tradition
Baphin' abafana	Where are the young men
Bendawo behle nentlambo	Of the place, they have gone down the rivers
Bawel' imilambo	They have crossed rivers
Bebalek' izikhakha	Running away from traditional dress
Besukel' imibholorho	They were chasing night parties
Yomtshato	Of the traditional wedding

Umdudo is a Xhosa traditional wedding which took a week. This was preceded by the process of “ukulobola”, whereby the groom and his family drive a herd of cattle to the bride’s home. The number differed from home to home. On the day of the wedding, the bride would be led by “uNozakuzaku” (the person elected by the family to be in charge of everything concerning the wedding) to the groom’s home. When they got there, the bride would pierce a spear inside the kraal of the groom’s household. The bride would have a short skirt called “isidabane” made of sheep or leopard skin, with the upper body exposed and march to the men of the house so that they could inspect her “amabele”

(breasts). There was a belief that if she was a virgin the breasts would be upright and firm. If the men were satisfied then the uNozakuzaku would be told, then the bride would be led to the women, who would tell her her duties. All this time, the groom is sitting with the men. It was only after these rituals that the people attending the wedding began to eat, specifically meat and beer, “umqombothi” (Rubusana 1987:51).

When the missionaries came to South Africa in the eighteenth century, they discouraged the traditional way of life. Gwashu calls this song *Imini zemidudo* (Days of traditional dance), a metaphoric way to express his nostalgia about the olden days. He is referring to the traditional rituals which were dismissed as “heathen” and “barbaric” by the missionaries who brought education and their civilisation to Africa. The advent of Christianity and civilisation in Africa disturbed the order of African culture and tradition, and resulted in a total transformation of the African way of life.

Jabavu (1920: 82), supporting this view, says: “The missionaries razed everything of the Africans to the ground”. He further laments that during the social transformation his people

Often sigh for some of the valuable and moral tenets of tribal and communistic life that served to secure discipline in those days.

Gwashu says, “zadlula nokhanyo, zemka nempucuko” (they vanished with modernism). Those days the cultural practices were transmitted by the ancestors to younger generations. He is reminiscing about the dances that went with the rituals. The words such as “ukungqungqa”, “ukuhlabela”, “izikhaka” and “imibholorho” all suggest that the traditional practices that were prevalent in the olden days. Gwashu closes the song by warning “Masikhumbule” (Let us

remember) in bars 17 to 18, in this way urging Africans to remember the olden days.

Gwashu combines all these rituals into one and calls it “Iimini zemidudo” to show that he is referring to a period. By referring to “Umtshato” in bar 47, Gwashu is urbanising the word “umdudo”, which is a traditional word for a wedding.

Phezu kwentaba ka Ndoda (On top of Ntaba ka Ndoda) by M. Ngxokolo

Phezu kwentaba ka Ndoda	On the mountain of ka Ndoda
Naphantsi kwentaba ka Ndoda	And on the mountain of ka Ndoda
Apho kulele amathambo	There lies the bones
Amagorha akwa Ngqika	Of heroes of Ngqika
Apho ziphumle	Where rests
Iinkokheli zelakwaNgqika	Leaders of Ngqikaland
Masiyeni madoda kulo ntaba ka Ndoda	Let us go men to that mountain
Senyuse amadini sitshise amathambo	And put up sacrifices and burn the bones
Sithethe sibhekise kwizinyanya zethu	And talk to our ancestors
Ezela kwa Xhosa ezela kwa Ngqika	Of kwaXhosa and of Ngqika
Iimini ezadlulayo kwanaloo magorha	Day that went by and those heroes
Agqusha agqusha kwidabi laMalinde	Stamped (their feet) stamped in the battle of Amalinde
Kwalil’ abafazi Aw! Aw! Kwihlathi lakwa Hoho	Women cried Aw! Aw! in the forest of Hoho
Kwaphalal’ igazi	Blood oozed
Masiphuthume loo mandla	Let us collect that strength
Sizimele geqe	And stand on our own
Masithandaze sibhekise ku Qamata	Let us pray and talk to Qamata
Sicele amandla kwa nempumelelo	And ask for strength and success
Kulo msebenzi sicele ubulumko	In this work and ask for wisdom

Asisikelele sonke nkosi zamaNgqik’ amahle	To bless us all kings of the beautiful amaNgqika
Makubenjalo masiyeni madoda nabafazi	Let it be, let us go men and women
Kuloo ntaba kaNdoda masiphuthume amasiko	In that mountain of Ndoda let us collect traditions
Kuphalal’ igazi emakhaya	And spill blood at homes
Masiphakame sizimele geqe	Let us stand up and stand on our own
Phambili silandel’ amaTshawe	Forward and follow the amaTshawe

This song is about the Ntaba ka Ndoda, a natural shrine situated in the R63 road a few kilometers from Keiskammahoek. The shrine was built in honour of amaXhosa chiefs who fought against the British rule. It is at the hill of this mountain that in 1818 Chief Ngqika’s son, Maqoma, was defeated by his uncle Ndlambe at the battle of Amalinde. Many other people were killed in the Frontier War of 1834-35 on this Ntaba ka Ndoda. Ngxokolo recognises this when he writes: “Naphantsi kwentaba ka Ndoda apho kulele amathambo amagorha akwa Ngqika” (Even under the Ntaba ka Ndoda mountain where lie the bones of heroes of kwaNgqika). The verb “kulele” indicates that people have died there. The expression “kulele amathambo” personifies death as “sleeping” while “amathambo” (bones) even literary, when a person lies buried the bones live forever. Death is associated with rest hence Ngxokolo says “ziphumle khona” (they rest there).

The ritual of “tshisa amathambo” is performed after there has been slaughtering of livestock and afterwards all the bones after people have eaten the meat are burnt. This kind of ending of the ritual with the belief that the smoke goes to the ancestors and in other homesteads, is accompanied by words like “mabuded’ ubumnyama kuvel’ ukukhanya” (Let the darkness vanish and the light emerge),

meaning that all that had been troubling this home must go away with the smoke. Ngxokolo is one of the composers who believe in customs and traditions as will be demonstrated by his other song, *amasiko nezithethe* (Customs and traditions). The verb “sithethe” refers to the utterances people take turns in amking while the bones are burning. “Izinyanya” (ancestors) are those people revered who are no longer living. In this case he is referring to all the heroes of amaXhosa and amaNgqika who lay buried on this mountain.

Repeating the words “agqusha” (trample) emphasises the intensity of the fight. “Kwalil’ abafazi, kwaphalal’ igazi” (women crying blood oozing) are images that touch our emotions and take us back to the situation. The phrase “kwaphalal’ igazi” (the oozing of blood) can both be literal and metaphoric. Literally, when people fight there is blood; metaphorically, this means that people died. Another meaning was common during the apartheid era when people would sing the freedom song *Namhla zibuyayo kophalal’ igazi*, meaning that when freedom is attained people would revenge themselves. Then, the song was sung as a coping strategy to the status quo. Ironically, when the Ciskei homeland was founded the then erstwhile Chief Minister Lennox Sebe used to hold Ciskeian rituals on Ntaba ka Ndoda. The homeland governments of Transkei, Ciskei and kwaZulu were called “Oozimele geqe” (independent ones) because they were not ruled by the South African Republic. Ngxokolo uses this term “sizimele geqe” to link the song with the independent Ciskei. “UQamata” is how amaXhosa referred to God traditionally. It was to Qamata that they were invoked for inspiration. AmaXhosa believed that we owed everything to our Creator, who was sometimes referred to as “Mvelingqangi”, “somandla”, “Mdali”, “Thixo”, “Yehova”. He was not given different names only by composers, but even by writers of izibongo. He had many names. Jolobe, in a poem found in Mtuze and Kaschula (1993: 39) calls him “Dumabarhwaqele, Ndlov’ enomxhaka, Bhubesi lakwaJuda, Litye lenyengane”. Mqhayi in Satyo (1980: 27) calls Him “Kumkani, Thole lentombi yakwaYuda,

Sonini-nanini, Ngqin’ ezingel’ imiphefumlo. Lung’ elikhulu lakulo Mazulu ...”. Kuwaca and Qamata (1994:39-10) call him “Mnini nto-zonke”, “Nkosi yohlanga”, “Mgwebi”. He is the giver of all these gifts that Ngxokolo cites: “Amandla” (power), “imipumelelo” (success) and “ubulumko” (wisdom). The phrase “makubenjalo” is usually at the end of every prayer, equivalent to “Amen”.

Makube Chosi (Let it be well) by E.F. Gwashu

Bawo wethu ophezulu sizukisa lomsebenzi	Our Father in Heaven, we grace this occasion
Xa sitshoyo Bawo wethu wase Mazulwini	When we say so Our Father who is in heaven
Sikuthandaza sisithi sibophe lomanxeba Eentliziyo ezophayo	We pray to you saying please bandage our wounds of bleeding hearts
Thuthuzelekani zihlobo zenkosi	Be comforted friends of the Lord
Masesilala ngenxeba	Let us sleep on the wound
Sithandaze sithembe njengamakholwa	And pray and trust like believers
Makube chosi, makube camagu Bawo wethu	Let it be well let it be fine Father of ours
Haleluya Amen, Amen	Hallelujah Amen, Amen

This song has elements of amaXhosa traditional culture although it is just a prayer to console people who are grieving for the loss of a loved one. That it is a prayer is demonstrated by the opening words, “Bawo wethu waphezulu” (Our father high up). Christians believe that high up there in a place they call heaven resides God, whom they refer to as “Our Father”. The word “waphezulu” implies “heaven”. Gwashu uses other words like “osemazulwini” (he who is in heaven), “thandaza” (pray to), “sithandaza” (and pray), “njengamakholwa” (as believers), “bawo wethu” (our father) and ends with the Biblical word “Amen”.

The same ending words are used by Ngxokolo in his *Ingumangaliso imisebenzi kaThixo* (Wonderful are the works of God) and Tyamzashe in *Ingoma Yoloyiso*.

The word “umsebenzi” (work) in the second line is metaphorically used to mean burial. AmaXhosa use this word to refer to different rituals meant to appease the ancestors. Examples are: “umsebenzi wokukapha” when the father of a household is being sent off by slaughtering an ox, so that his spirit may rest comfortably.

“Umsebenzi wokubuyisa” is another ritual to call back the spirits of the man to come to his home to give blessings to his household and his children. This is also performed through the horns of an ox. The horns of these beasts are hung on poles inside the kraal and this area is declared as “ixhanti”. Occasionally the members of the family will go to this “ixhanti” to talk to the spirits of the “father”, whenever there is something that befalls them, be it sickness, bad dreams, evil spirits, and any other unacceptable fate.

“Sibophe loo manxeba” (bind us those wounds) is a metaphor meaning “console us”. Literally, “inxeba” (wound) means any wounded or cut spot on one’s body, but in this sense Gwashu refers to the sorrow and the feelings of hurt borne by the death of a loved one. “Eentliziyo ezophayo” means hearts that are oozing blood. Composers and poets use this device to give neutral association and image. Here Gwashu shows the deep hurt that people feel through death and associates this with a heart oozing blood, giving us an image of a wounded person.

“Ukulala ngenxeba” (sleeping on the wound) is a phrase that is used to console people as its imagery has a healing effect. Believers trust that there is a supernatural being which, according to Gwashu, is able to bind our wounds when our hearts bleed as we lose people that we love. He closes his prayer with words that are rooted in amaXhosa traditional culture: “Chosi” and “camagu”. “Chosi” is an exclamation of satisfaction by amaXhosa on different occasions. The first example is at a sacrificial rite, the second is when a child sneezes, this is regarded as a sign of growth, the third is when a grandmother is about to tell a folktale during the day. A folktale is meant to be told at night, otherwise it is believed that if told during the day the narrator will grow horns. Before she tells is she will utter “chosi chosi ngingaphumi iimpondo” (chosi chosi so I didn’t grow horns). In this song Gwashu says “makubechosi” to appeal to “our father” to let it be well with the above payer.

In amaXhosa culture the interjection “camagu” is used as an invocation of the ancestral spirits for guidance. This is usually performed by the head of the household or other family members if he is no longer living, facing the “ixhanti” as alluded to earlier.

Gwashu uses these two terms in this song to plead with God to heal the wounded hearts of the bereaved people.

uNtshangase (Ntshangase) by Jabez Foley

Awu Awu ewe ntshangase	Oh oh yes Ntshangase, please give me
Khawundinced’ undincazele mfondini	some tobacco
Awu yinina fondini, izele lengxowa	Oh why man, this tobacco bag of yours is
yakho yebhokwe	full
Madoda uyavimba lo mfo	Folks, this man is stingy

Bafondini uligqolo lo mfo	Folks, this man is a miser
Khanibone ukuzala kwayo le ngxowa yakhe	See how full this bag of tobacco of his is
Lo mfo ndimazel' emaxhoseni	This man I know him from Xhosaland
Udumile lo mfo ngokuvimba	He is famous for being stingy
Bathi bath ukumbiza kwabo	They say when they call him
Bathi ligqolo lakwa Ntshangase	He is the miser of Tshangase
Bathi ligqolo ligqolo ligqolo lo mfo	They say he is the miser, miser, miser this man
Bathi ligqolo ligqolo ligqolo lo mfo	They say he is the miser, miser, miser this man
Awu yinina Ntshangase usenjena nanamhla?	Oh why Tshangase are you so still like this even today?
Mfondini yini na Ntshangase yinina Ntshangase	Man why Ntshangase why Ntshangase?

This song is by Jabez Foley from Grahamstown, who belongs to the amaZotsho clan. The name Ntshangase also belongs to this clan. He may have decided to use his clan to pass this message so as not to offend anybody. This character is being asked for tobacco by another person. The “ukuncaza” in amaXhosa traditional setting is a social phenomenon. It is unacceptable for one not to give tobacco to another when asked.

When a group of men selected by a family to go and ask for a relationship of marriage in a ritual called “ukuzakuza”, and when they arrive at that home, they will be asked for “ihambidlani” (where from) before they can say why they are in that home. This process is also called “ukuncaza”, and takes about half an hour.

In terms of tobacco, “ukuncaza” can be a “man to man” or “woman to woman” interaction, and on rare occasions a “man to woman” relationship.

To an isiXhosa speaking person this social scene is familiar. The words “khawundinced’ undincazele” (please spare me some tobacco) immediately have meaning without the mention of tobacco, the word “ndincazele” is suggestive of it.

The word “igqolo” (a miser) is a stronger form of “ukuvimba” (to be stingy). Both are not acceptable in amaXhosa setting.

“Ingxowa yebhokwe” is a “traditional shoulder-bag consisting of the whole skin of a small goat cut open behind and pulled off whole over the head, worn by older men containing tobacco, a pipe and a long needle (isilanda) for opening a blocked pipe stem and a pocket knife.” (*Greater Dictionary of isiXhosa Volume 2 K-P* (2003: 594)).

This song is misread by two researchers differently. First, Yvonne Huskisson in her book *Bantu Choral Composers* (1996: 37) says the song Ntshangase is about asking his friend Ntshangase what is troubling him and further describing him as a fine goal-keeper, good at sport.

About the same song, Percival Kirby in *The Changing Face of African Music South of the Zambezi* (1971: 253) writes: “The song *Ntshangase* describes the assumption by Xhosa women of the long skirt, which are today the emblem of the married woman.”

The two eminent researchers are victims of analysing a language that is not one's own. This misinterpretation may lead to affect cultural aspects, evidenced in Kirby's uninformed assertion of women's long dresses.

Any ordinary Xhosa speaker would be qualified to tell or translate the meaning of such a simple incident of "ukuncaza". Reading isiXhosa music like in any other language is a task which demands people who are well versed with the rudiments of not only the grammar of the language, but also the cultural aspects of amaXhosa, so as to preserve the isiXhosa heritage.

Ziyabheda kwaTshangisa (*There is trouble at Tshangisa's*) by Thamsanqa Vumazonke

Wabizeni onk' amadoda akwaTshangisa	Call all men of the Tshangisa clan
Kukho into ejikeleza lo mzi	There is trouble within home
Masithabathen' iintonga madoda	Folks, let us be ready
Ziyabheda namhlanje	Things are bad today
Kukho int' endiyivayo yangath' ikhona	I can feel something, it feels as if
Into ezakwenzeka ndisuke ndanovalo	Something is going to happen, I fear
Tshangisa ngalo mninawa wam	Tshangisa, for my younger brother
Itheth' eny' into le nto	This is the third time he does the same thing
Nkosi senzel' inceba	This means something, Lord have mercy
Hayi hayi sisemjojweni apha apha	No, no, this is a shame
Apha kwaRudulu ziyabheda	Here things are bad with the Rudulus
Tyhini madoda z' yabheda ziyabheda	Hey! Folks, things are bad, things are bad
Ziyabheda ziyambhedela uZulu	Things are bad, things are bad for Zulu,
uMhlatyana	Mhlatyana
Ziyambheda uSkomo	It is bad for Skomo
Umzimba walo mntana uyangcokoca	The body of this child is losing weight (thinning)
Ndisengxakini madoda inkal' ixing'	I am in trouble folks, I am stuck

<p>etyeni Sizakuthini, lo mcimbi ngowenu</p> <p>Wayebila esoma uTshangisa Intliziyo kaTshangisa yayidad' egazini Ephatha eyeka ngenxa yelo thwabe</p> <p>Lalipheth' umntu lisokolisa umntaka Tshangisa Kwathi kunjalo wayombatha ingubo kaqaqaqa Umntw' aka Tshangisa wasitsh' esofelweyo umfazi wakhe Wayelithumba kubo umntwana lowo Yayilusizi lodwa kwiinto zooTshangisa Zidibene ngeentloko zinyusana zihlisana Bathetha ngokuthetha ooZulu ooSkoma</p> <p>Bexakwe yeyokosa bejikelezana naye</p> <p>Wasuka uTshangisa wathi kubo Jikan' imibombo yenu nigoduke Basuka ooRudulu bahi kuye azineth' izindlu zethu Mfondini sukwenza nalo yiba yindonda</p> <p>Uza kuzimela ngenkqay' elangeni Ukususela namhlanje uyindonda yakuthi Hoyini yini na le iqhubekayo apha kwaRhudulu Osemjojweni lendoda uSkomo uZulu Mhlatyana Ziyambhedel' uZulu ziyambhede</p>	<p>What are we going to do, this challenge is yours Tshangisa was sweating His heart is swimming in blood Not knowing what to do because of that disease It affected Tshangisa driving him up and down</p> <p>Just then he was embraced by Health</p> <p>The son of Tshangisa and his wife sobbed uncontrollably That child was causing pain in the family It was just sorrow with the Tshangisas They put heads together in discussion Presenting various ideas, the Zulus and Skomos</p> <p>Overwhelmed by the issue at hand, going around in circles Then Tshangisa said to them Take your things and leave Then the Rudulus told him that they are happy to do that But also told him to refrain from such behaviour and A man "You are going to be on your own as from today" What is happening in the name of Rhudulu?</p> <p>This is sharing Skomo, Zulu, Mhlatyana</p> <p>Things are bad for Zulu, things are bad for</p>
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uTshangisa	Tshangisa
Madoda ziyabheda ziyabheda ziyabheda	Folks, things are bad, things are bad, things are bad
Ziyabheda kwaTshangisa	Things are bad at Tshangisa's home

The whole scenario in this song is a socio-cultural event where Vumazonke illustrates how amaXhosa believe in turning to diviners when things do not go well. When there was an unusual sickness in the homestead, amaXhosa attributed it to witchcraft. Men of the home would go and find out what and who caused the sickness. This process was called “ukuvumisa”. Hence he writes: “Masithabathen’ iintonga” (Let us take our sticks) in a literal sense. This idiom means going and finding out the cause of the particular sickness. This is what Ngxokolo in his *Amasiko nezithethe* refers to when he says: “Babhenela kooSiyazi” (They turn to Diviners). Vumazonke, he himself a Tshangisa by clan, uses other names attached to this clan, like Rudulu, Skomo, Mhlatyana and Zulu in the same manner that umXhosa will recite his clan name.

This particular child who causes trouble at this Tshangisa home is losing weight rapidly. Vumzonke says “uyangcokoca” (becoming thinner and thinner). He uses a metaphor depicting trouble: “inkal’ ixing’ etyeni” (There is a serious problem). Other phrases like: “ukubila usoma” (trying every avenue to correct a problem); “intliziyo idad’ egazini” (heart swimming in blood); illustrating the extent to which this is affecting Tshangisa.

“Ithwabe” is when someone breathes in spasms or hiccups. Scientifically, “ithwabe” has something to do with a disturbance in the diaphragm, but in

amaXhosa traditional belief, when someone has “ithwabe”, it is a sign that he is going to die. Hence this family is bewildered when this child develops “ithwabe”.

Indeed, this child succumbed to this “ithwabe” because Vumazonke confirms “wayombatha ingubo kaqaqaqa” (being covered by the grass blanket). Literally it means he died. “Wasitsho esofelweyo” (that which is said by someone whose close one has died). To a Xhosa speaker hearer “wasitsho” is followed by “sisikhalo” or “isijiwili” even though the word is not written. It is the same as saying “walala obentlombe”. To a person who speaks the isiXhosa language the word “ubuthongo” immediately comes to mind even when it is not written. There are several examples to illustrate this point. “Ithumbu” literally means an intestine but metaphorically it means a last born child. “Bathetha ngokuthetha” means that the Tshangisa’s were talking here and there, not certain who to blame for the death of this child. When the other Tshangisas exhort this man who has lost a son they say “yiba yindoda” (be a man) meaning that he must be strong as he cannot change what has happened.

The expression “yindoda” (he is a man) is used culturally to refer to qualities like bravery, wealth and fame. Ngcwabe, in one of his poems, *Imbongi Yesizwe* agrees: “Le ntw’ indoda asindoda ngadevu, le ntw’ indoda yindoda ngonyamezelo” (This thing called man is not man because of the beard, this thing called man is a man because of resilience). This quality is what the Tshangisas were exhorting their brother to possess at his loss. “Ukubheda” in this song has been used to show that things are not well at Tshangisa’s.

5.3 Protest

Bawo Thixo Somandla (Father God Omnipotent) by A.A.M. Matyala

Bawo Thixo Somandla	Father God Omnipotent
Buyinton' ubugwenxa bam?	What is my transgression?
Azi senzen' ebusweni beNkosi?	What have we done in the face of the Lord?
Bawo Thixo Somandla	Father God Omnipotent
Azi senzeni na?	What have we done?
Azi senzeni na?	What have we done?
Azi senzeni Nkosi yam?	What have we done my Lord?
Emhlaben'	In the world
Sibuthwel' ubunzima	We are loaded with troubles
Sibuthwel' ubunzima	We are loaded with troubles
Bawo Thixo Somandla	Father God Omnipotent
Mayidlule le ndebe	May this cup pass
Mayidlule le ndebe	May this cup pass
Azi senzeni nkosi yam?	What have we done my Lord?
Azi senzeni nkosi yam?	What have we done my Lord?
Ndinesingqala	I have this uncontrollable sob
Entliziyweni yam	In my heart
Ndisoloko ndisithi "mh" "nc!"	I keep on saying "mh" "nc!"
Mayidlule le ndebe	May this cup pass
Bawo Thixo Somandla.	Father God Omnipotent.

The story of how this song was composed by Matyala was related to me by an ex-colleague who taught with him at Ntselamanzi Primary School in Alice in 1973. According to this colleague, Matyala was dismissed from his teaching

post without any explanation. The letter containing the news was delivered to him in class by a Circuit Inspector under the Ciskei Government. After reading the letter, Matyila said nothing but went straight to the chalkboard and wrote the text beginning with the following words: “Bawo Thixo Somandla; Buyintoni ubugwenxa bam? Azi senzeni ebusweni be Nkosi...” (Father, God, Omnipotent, what is my transgression? What have we done in the face of the Lord?).

As was his usual method of composing a new song, Matyila created on the spot the first line, which his pupils then sang, then the second line, the third, and so on. As the children began to sing the song with him, they added harmony “ukuyondelelana”. Matyila was weeping; the children also wept as they sang. Other teachers, aware that there was more significance to this event than just “class singing”, and knowing of the visit of the Circuit Inspector (who was still on the premises), also came to listen. Finally, the Circuit Inspector interrupted the song, saying “Mr Matyila, we will consider this again. Do not go.” (Interview 1999). This event has many layers of significance. First, the two levels of the text: on the surface a prayer, using the language of the Psalms, and underlying this level, a deeper level of rejection of the “cup” that was “passed” to Matyila (his summary dismissal) and a challenge to the regime of Lennox and Charles Sebe, “What have we done in the face of the Lord?”

There is also a threat expressed through the use of the word “mh” “nc!”, which is an amaXhosa colloquial expression accompanied by a wagging finger, meaning “I’ll get you!” The repetition of “what have we done” and “let this cup pass” emphasises the significance of the underlying text of resistance. Also significant is the song’s genesis: it is the work of an educated, middle-class teacher, brought up in the tradition of writing songs in solfa notation,

established by the missionaries alluded to in Chapter One, expressing, in the tradition of such songs, both a communal response to shared socio-political oppression, hence “what have *we* done?” and an individual rejection “let this cup pass”. Matyila’s text does not simply “clothe” the words, but propels them and gives them a powerful additional resonance.

Another layer emerges when more of Matyila’s background is brought into the picture. He was a colourful, larger-than-life personality, known for his good handwriting, an alcoholic, and a womaniser (at his death he left three widows and many children). In all likelihood, his dismissal was related as much to his morality as it was to his open antagonism to the Ciskei establishment. The song is not simply a protest song, it also affirms Matyila’s cultural position in the community, and reclaims the “critical” function and power of music in his society. The Circuit Inspector was moved and impressed on a socio-cultural level. As in the sphere of traditional oral poetry, amaXhosa composers can say in song what is unsayable in words alone, and can create a cultural dynamic which strengthens not only their position in society, but that society itself. Later, this song was sung to express anger at the Ciskei government whenever people gathered to the anger of Charles Sebe who was head of the intelligence unit.

Mtuze captures the life of Matyila and this song in *Uyavuth’ umlilo* (1990: 35-36) in a poem entitled *Untingil’ uJoe* (Joe has left). He opens with exact words from the song:

Ndinesingqala entliziweni yam,
Ndisoloko ndisithi mayidlule le ndebe,
Bawo, Thixo Somandla.

(I have an unceasing sob in my heart,
I keep saying, may his cup pass,
Father Omnipotent.)

Mtuzze makes a reference to composer Tyamzashe and ends his poem thus:
“Mayidlule le ndebe, Thixo Somandla” (May this cup pass, God Omnipotent).

Ngasemilanjani yaseBhabheli (*By the rivers of Babylon*) by H.J. Masiza

Ngasemilanjani yaseBhabhiloni	By the rivers of Babylon
Sahlala phantsi salila	Where we sat down and wept
Salila salila	We wept, we wept
Sakukhumbula Ziyoni	As we remembered Zion
Iihadi zethu sazixhoma	Our bows [organs] we hung
Emingcunubeni	On the branches of the trees
Sazixhoma phakathi kwayo	We hung them between the trees
Ngokuba khona apho	Because it is there where
basithimbileyo basibuza	Our captors asked us
Amazwi eculo	The words of the song
Besithi sivumeleni amaculo	Saying sing to us
Sivumeleni amaculo	Sing the song
Sivumeleni amaculo	Sing the song
Ase Ziyoni	Of Zion
Khumbula Yehova	Remember Jehovah
Oonyana baka Edome	The sons of Edom
Jehova Jehova	Oh Jehovah, Oh Jehovah
Khumbula oonyana	Remember the sons
Baka Edome	Of Edom
Abathi chithani	Saying demolish

Chithani chithani	Demolish, demolish
Kude kube sesisekweni sayo	Till we come to its implementation

Masiza uses only verse 1-3, and 7 of the original nine verses of Psalm 137. The original is as follows:

1. *By the rivers of Babylon we sat down; there we wept when we remembered Zion.*
2. *On the willows nearby we hung up our harps.*
3. *Those who had captured us told us to sing; they told us to entertain them: “sing us a song about Zion”.*
4. *How can we sing a song to the Lord in a foreign land?*
5. *May I never be able to play the harp again if I forget you, Jerusalem!*
6. *May I never be able to sing again if I do not remember you, if I do not think of you as my greatest joy!*
7. *Remember, Lord, what the Edomites did the day Jerusalem was captured. Remember how they kept saying, “Tear it down to the ground!”*
8. *Babylon, you will be destroyed. Happy is the man who pays you back for what you have done to us -*
9. *Who takes your babies and smashes them against a rock.*

(Good News Bible)

Use of the Psalms as song texts is not uncommon in isiXhosa music. The composer W Rala-Rala drew on the same Psalm in his song *Ngasemilanjeni yaseBhabeli*, and he goes up to verse 4, including “singathini na ukuvuma indumiso kaYehova emhlabeni wolunye uhlanga?” (How can we sing the Lord’s song in a strange land?). There is also a Xhosa isitibili, *Emlanjani* (By the river), based on the words of this Psalm. These three examples show that when composers use a Bible text, they only take the parts which they want their music to portray. This could be attributed to the assumption that the listeners already know the text. As I have sung most of the songs cited, I remember how nice it was to sing a known story put differently in song each time. What was

also interesting was that the Rala-Rala version came much later than the Masiza one that choirs had become accustomed to. It was thus very popular in choir competitions and the music was very different from what Masiza had written in the 1930s. It is also a mystery that Rala-Rala never matched this popularity by writing any more songs. Even when his family was contacted in Cradock they were not aware of any song that he wrote after this “hit”.

The Psalm is analysed by Laymon (1971) as follows:

The exiles in Babylon gather on the banks of the irrigation canals which bring the waters of the Euphrates to the fields of the city for a ceremony of mourning over the destruction of Jerusalem and a prayer for her restoration. There is no music. The lyres ... [iihadi=Xhosa traditional bows] hang silent on the poplar trees..., because the songs of Zion... with their emphasis on the might and majesty of the Lord would only arouse the contempt and amusement of the conquerors. The Lord’s song belongs to the ritual of a temple that is no more....

The Psalm ends with two curses. The Edomites, who lived south and east of the Dead Sea, joined the Babylonian armies in the sack of Jerusalem, an especially heinous offence, since, as descendants of Jacob’s brother Esau, they were the nation most closely related to Israel. Verses 8-9 are a wish of a blessing on the world power which shall destroy Babylon as she destroyed Jerusalem. The gruesome practice of vs. 9 was a common feature of ancient warfare (Laymon 1971: 299).

Hai abant’ abamnyama (Lo the Black people) by B.J.P. Tyamzashe

Hayi umuntu lo, hayi umuntu lo	Lo the Black person, the person
Hayi abant’ abamnyama	Lo the Black people
Bana lishwa lini na bona	Why are they so unfortunate

Zonk' iintlanga zonk' izizwe zithi	Every race and every nation says
Hayi abant' abamnyama	Lo the Black people
Lusizi madoda lusizi bafazi	It is sad men, it is sad women
Lusizi zintombi	It is sad girls
Sebemkil' o Jabavu	Gone are the Jabavus
Nqeberh' we nkulu	You big (dignified one)
Khanda lom lungu	Head of the White man
Jili nguJili	Jili you Jili
Usishiyel' uMngqika	Mngqika has left us
Jili, Jili, Education	Jili, Jili, Education
Usishiyel' uDDTJ	DDTJ has left us
Bat' abantu wena kipa spesheli	People say you produce your "special"
Kipa wena lo pass	Produce that pass
Wena yenza losi kilimi kwiki	You make that "kill me quick"
Mina giva you katz	I' ll give you a lash
Wena yenza loma laita Bassike	You do those hi! Bass
Mina giva you katz	I' ll give you a lash
Wena hayi kona musebenza muhle	If you don' t produce good work
Mina giva you sack	I give you the sack
Hayi abant' abamnyama	Lo the Black people
Bana lishwa lini na bona	Why are they so unfortunate
Zonk' intlanga	Every race
Zonk' izizwe, ziti	Every nation says
Hayi abant' abamnyama	Lo the Black people
Base Afrika	Of Africa

Tyamzashe opens the song with the word "Umntu" (a person) and not "Umntu", as in the Xhosa language, presumably in compliance with the rhythmical measure of the opening line. We can almost deduce that he wrote the

words first, then the music, because if it had been *vice versa* he would have put words that would fit the notes. The beats in a bar would not allow the music to read “Umntu”. He asks a rhetoric question, “Bana lishwa lini na bona[?]” (Why are they so unfortunate?). “Lini” makes the statement a question. The interrogative element *na* which appears in this rhetorical question “Bana lishwa lini na bona” (Why are they so unfortunate) indicates a specific emphasis to the question although the question in itself does not require an answer. “Lusizi” (it is sad): Tyamzashe directs this statement to the hierarchy of society, starting with “madoda” (men), “bafazi” (women), “zintombi” (girls), “sebemkil’ o Jabavu” (gone are the Jabavus). It is interesting to note that he decides to leave out the “abafana” (young men), as if the message is not intended for this group.

“Ngeberhu” is a word that refers to a respected dignified person, or a man tall in stature. In this case it refers to the respect and dignity that this man Jabavu, who embodies the Black nation. Tyamzashe laments the death of D.D.T. Jabavu, who was educated at Lovedale and, because there was no institution in South Africa which would take him as an African, he went to England and earned his B.A. Degree at London University and a Teaching Diploma at Birmingham University (Moyer 1973: 113). When Tyamzashe calls him “khanda lomlungu” (Head of a White Person) he is satirically observing that Jabavu studied in England. Another person who forms an opinion about Jabavu studying in England is Joseph Coko in his reminiscences, when he writes:

We were discussing old students and the name of Professor Jabavu cropped up. One said that he was a traitor as he ought to have been here as a student... (Moyer 1973: 73).

People who knew him say that when he introduced himself he would say, “Jabavu, BA, London”. Education during the time Tyamzashe wrote the song

was associated with White people. The missionaries who came to South Africa brought with them, among other things, formal education. This education was formal in the sense of emphasising the 3 “r’s”: reading, ’riting and ’rithmetic (sic) (Katiya 1977).

Suddenly, from bars 35-38 (repeated four times) Tyamzashe introduces *fanakalo*, a contact language that originated in the mines, to enable the white miners and the labourers to communicate. It is in itself an oppressive tool, dividing people into two strata, the haves and the have-nots - miners and mine labourers. On the surface it is an effective tool for communication and can be entertaining. On a deeper level, *fanakalo* connotes the ugly days of pass laws and migrant labour laws which separated families. When migrant labourers came back from the mines they had to negotiate a new kind of identity: suddenly they were urbanised rural Africans (Saule, 2001). They would want to create their own space within the rural setting, and more often than not they would find themselves other wives in Johannesburg which had a negative effect on family life in the rural areas. Migration to the mines was disruptive; Veit Erlmann (1999) alludes to this new kind of identity. To the miners who used *fanakalo* to communicate with the labourers all that mattered was to have the job done. The word that Tyamzashe uses in bar 36, line three, “Baas” , was considered a degrading term. To illustrate this, my father, coming from work one day in the 1960s was furious that a young son of his boss had demanded that he should call him “baas” : he was upset particularly because the employer, father to the young boy, never wanted to be referred to as “ baas” . Tyamzashe here, then, is trying to demonstrate that when the black people did not show that “pass”, and pleading that they should not be arrested, they would refer to the white policeman as “ baas” .

Tyamzashe uses *fanakalo* in this song as a symbol of the uneducated, trying to communicate in a working environment. On the surface, *fanakalo* is a pidgin language which makes communication easier, as it is a mixture of English and Zulu. At a deeper level, *fanakalo* has a very negative connotation, also used to sugar-coat things that were not that pleasant. The “skilimi kwik” (kill me quickly) was a type of African-brewed beer or distilled liquor which was consumed by the mine workers when they were relaxing. The name itself, ‘skilimi kwik’, encapsulates a message of the dangerous effect that this beer had on the people who drank it.

The “pass” also symbolised oppression. This “pass” that we today refer to as “identity document” was a very important document which the black people had to carry around all the time. It was through this book that the mine worker was known to the miner and also outside the mine situation; black people had to carry this document wherever they went. Failure to do so would land them in jail. Sometimes, as Tyamzashe puts it, “mina giva you Katz” (I’ll give you lashes), meaning they would be caned. The last line implies also that, if it was held that the work done by the labourer was not satisfactory, he had to pack and go. This song is, therefore, a bitter protest song which is lamenting the pain of being oppressed.

According to Reverend Stofile, in an interview, what Tyamzashe wrote in 1929 is still relevant today, because in black communities, moral standards have continued to degenerate. For example, if one reads a newspaper any day, there is an article about a rape case. In some cases an elderly person sexually molests a child or a teenager molests an elderly person. What Tyamzashe said in 1929 about “Abant’ abamnyama” and “ilishwa” (Black people and misfortune) still prevails.

5.4 Unity

Ayikhw’ indlela maKrestu (There is no way Christians) by C.T. Ngqobe

Yazalwa Nkosi’ uJeso	A King was born Jesus
Salizwa ngesipho esingu Jeso	We were blessed with the gift of Jesus
Siyabonga sithi Haleluja	We are thankful, saying Hallelujah
Hosana uMesiya ungcwele kanye	Hosanna, the Holy Messiah
Zonk’ izizwe ziqubuda	All nations are kneeling
Zibhedesha Yena	And are praising Him
Ubukhulu buka Mesiya	The greatness of the Messiah
Ongcwele	The Holy One
Inceba yakhe ihlala	His mercy will endure
Kwizizukulwana ngezizukulwana	Generations and generations
Soz’ lahla kuye	We will throw ourselves unto Him
Simdumisa njalo	Praising Him all the way
Oh! Nkosi sisondele kuwe	Oh! Lord we come before you
Mtrinity yolul’ isandla sakho	Trinity, stretch thy hands
Yenza simanyane thina	Cause us to be united
Bendlu zakwa Kristu	We of the house of Christ
Sidumise sibanye	Let us pray as one
Okuhlanganiswe nguwe	That which is combined by you
Akungekhe kwahlulwe	Must never be separated
Wethembekile nkosi	You are trustworthy Lord
Masingeneni kwiminquba yethu	Let us enter your dwellings
Masilahleni yantlukwano	Let us rid ourselves of divisions
Ngob’ ezulwini akukho hlelo	Because in Heaven there is no denomination
Masimanyane simanyane	Let us be united, united

Sophalala xa siyekwa nguwe	We will perish if you leave us
Soncedwa ngubani na?	Who will help us?
Singancedwa nguwe	If it is not you
Siphakamis' amehlo ethu	We lift up our eyes
Nkosi	Oh Lord
Yizani maKrestu	Come ye Christians
Soy' dumisa yon' imvana	We will praise the Lamb
Umanyano lwamaKrestu	Unity of the people of Christ
Lungamandla	Is strength
Hlanganani zizwe nonke	Unite ye all nations
Niphakamis' igama leNkosi	And uplift the name of the Lord
Qiniselani maKrestu	Be firm ye Christians
Amaxesha ayadlula	The times are going by
Ayikhw' indlela Ayikhw' indlela	There is no way, there is no way
Hay' ayikhw' indlela	There is no way
MaKrestu masikhe simanyane	Christians let us unite
Hay' ayikhw' indlela	No there is no way
Ayikhw' indlela	There is no way
Futh' ayikhw' eny' indlela	And there is no other way
Awuvum' umoya wam	My soul does not agree
Masikhe simanyane	Let us unite
Masihlangane sihlangane	And let us combine, combine
Ayikhw' indlela	There is no way
Futh ayikhw' indlela	And there is no way
Ayikhw' indlela	There is no way
Hay' ayikhw' indlela	No there is no way
Ayikhw' indlela	There is no way
Hay' ayikhw' indlela	No there is no way

Ayikhw' indlela, masimanyane Sidumise simanyane	There is no way, let us unite And pray and be united
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He (Ngqobe) has this problem that Christians are very divided. They are so denominationalised. Yet, as he opens this song, the King who was called Jesus was born for all of us. We are all supposed to hail him. If we do that we are supposed to be one family – the family of Christ. We in the family of Christ should be one united family. There is a prayer portion when he writes “Oh! Nkosi, sisondele kuwe. Mtrinity yolul’ isandla sakho”. The prayer is “Christ, no man should divide us; because in Heaven”, he says, “there is no denomination”. After the prayer he exhorts: “siphakamis’ amehlo ethu ... yizani maKrestu.” (We lift our eyes up ... come Christians). He then repeats his message from bar 69-96 saying “Ayikhw’ indlela” (There is no other way). If we pray together we have to be united.

In between the cry of “Ayikhw’ ”, the bass replies “Awuvum’ umoya wam” (My soul does not agree). Ngqobe says by this he meant his soul did not want him to keep quiet and not tell the message to the Christians. The message in this song is the phrase “Ayikhw’ indlela”. Hence it is entitled thus.

Ngqobe regards this song as his best composition, because it makes him spiritually touched when it is performed, especially by his choir, Sakhumzi Voices of Flagstaff. In this song he was challenging all Christians not to make the church a place to fight.

Ngqobe uses the word “indlela” metaphorically to protest against Christians who are not united. Although he seems to be addressing all Christians, Ngqobe was specifically referring to the Methodist Church of Southern Africa, which split into two in 1978, giving rise to the United Methodist Church (Transkei

Methodist). According to Reverend E.T. Vorster, a retired Methodist minister, the split was the end result of a problem that began in 1977. At a Methodist conference held in Benoni in 1977, the representatives from Transkei laid a complaint that the conference had failed to send a congratulatory letter to the Transkei homeland when it attained its independence in 1976. This was viewed as a sign of disrespect to King Kaizer Matanzima, the homeland leader, who was also a Methodist. At this 1977 conference, the delegates announced that from the following year, 1978, the Methodist Church of Southern Africa would be banned in the Transkei, and the church there would be known as the United Methodist Church. This decision was against the resolution taken at a Methodist conference in 1958 that:

... It is the will of God for the Methodist Church that it should be one and undivided, trusting to the leading of God to bring this ideal to ultimate fruition ... (Dandala, 1991: 18)

Ngqobe, himself a Methodist, was sending a message through this song that the main aim of the Wesleyan Missionary Society was to motivate converts to worship God, as he reminds in bar 97 “sidumise” (we worship)

Mzi wase Afrika (House of Africa) by B.B. Myataza

Mzi wase Afrika, thwalisanani	House of Africa support one another
Ngobunzima bayo iAfrika	With difficulties of Africa
Sithi bambanani bambanani	We say hold one another hold one another
Ncedisanani ngokwakh' izwelenu iAfrika	Help each other to build your nation of Africa
Into zanamhla zifun' umanyano	Things today want unity
Into zanamhla zifun' umanyano	Things today want unity

Ngoko masimanyane	Then let us be united
Simanyane, sibambane ngezandla	United, united holding hands
Sibeke phantsi ubuzwe	Put down all nationalism
Nobuhlanga	And racism
Zonk' intshaba	So all enemies
Zingawa phantsi kwethu	Would fall down in front of us
Zonk' intshaba zonk' intshaba	All enemies, all enemies
Zingawa phantsi phambi kwethu	Fall down in front of us
Ukuba singabayimbumba	If we can be a bundle
Yamanyama	Of unity
Umanyano lungamandla	Unity is strength
Angummangaliso	Wonderful strength
Ngoko masibemoya mnye	Therefore we should be in one spirit
Sonke maAfrika	All of us Africans
AbaNtsundu nabaMhlophe	Black and White
Zonk' izizwe neentlanga	All nations and tribes
Masibhekise ku Somandla	Let us ask God to give
Asinik' ubulumko	Give us wisdom
Asinike noxolo	And give us peace
Ukuze iAfrika ibenakho	So that Africa could
Ukubambana njengebhola	Be united as a ball
Mayibuye iAfrika mayibuye	Let Africa come back, come back
ngothando	through Love
Mayibuye iAfrika mayibuye ngoxolo	Come back Africa, come back by peace

The word “umzi”, whose synonym is “indlu”, literally means a hut, but to a Xhosa person, the word “umzi” (homestead) means a group of huts belonging to a family. These were rondavel-shaped, with conical thatched roofs, all of the

same size, except for one – the main hut occupied by the parents. In the middle of the huts was a cattle kraal, an enclosure made of stones where cattle, sheep, goats and pigs were kept. The kraal, also round in shape, was a respected area believed to be a place where the ancestors of the homestead lived. It is here that that father of the homestead would be buried in the belief that he was joining the ancestors of the family. Important rituals were carried out at the kraal. Opland (1983: 119) observed:

This area is strictly out of bounds to wives, who, as members of another clan, are not members of the lineage.

The identity of each “umzi” was the father’s clan name. If the father came from the Dlamini clan, the “umzi” would be known as “umzi wakwa Dlamini” (the homestead of Dlamini).

Opland (ibid: 43) points out another important feature of “umzi”:

Every individual in traditional Xhosa society lives with his extended family in a homestead (umzi)....

The extended family included brothers, sisters, aunts, cousins, as well as the owner’s own children. The sons, when they got married, built their own huts within the same homestead.

Although the word “umzi” (household) is singular, in use it denotes a plural form, as it refers to a number of huts. When used in the plural, “imizi” (homesteads), it refers to different homesteads belonging to different families. It is also used figuratively: the concept “Mzi ontsundu” (a black homestead) or “Mzi wase Afrika” (an African homestead) to an African means all the black (African) people who regard themselves as belonging to one family. It is

common to find a Xhosa person addressing a gathering, be it a wedding, a funeral, or any other function, as “Mzi wakowethu” (People of my homestead).

In the mines the AmaZulu would be put at the gates as security people, while the AmaXhosa would work underground. This led to these different groups of people despising one another and forming stereotypes about each other. For example, “the Zulus are boys”, “the Xhosas are thieves”, etc. The composer must have had this in mind, among other things, when he appealed to all ethnic groups to unite in bars 14-20, as he writes:

Masimanyane, simanyane, sibambane ngezandla
Sibeke phantsi ubuzwe nobuhlanga

(Let us unite, unite, holding hands,
Put down all nationalism and racism.)

Thus Myataza entitles this song “Mzi wase Afrika” (Homestead of Africa) and instructs his listeners: “thwalisanani” (help one another). Maybe when he wrote this song he felt that his fellow black people had deviated from the old order which Soga (1989:101) saw as:

Umzi oNtsundu, abantu ababegcinene kakhulu (The black
homestead, people who greatly cared for one another)

The song begins with *andantino con espressione*, an expression indicating the mood of the song, walking pace with expression.

Myataza is appealing to the people to **Unite**. The mood of appeal is portrayed time and again in various expression marks or dynamics. See bars 9 to 10. From bar 22 to 37, the tempo changes and becomes faster, indicating the composer’s agitation towards the enemy. He uses words such as “Zonk’

intshaba zingawa phantsi phambi kwethu” (all enemies would fall down before us). He implores that **Unity is Strength** in bars 37, 38 and 39, sung in unison by all parts as a way of stressing its importance. Ironically this was also the motto of the Union of South Africa. Bars 46 to 61 are sung prayerfully to bring about unity, hence the instruction *pp* (*pianissimo*) (very soft).

The last section is sung animatedly at higher speed, whereby the composer imagines a united Africa. He stresses this by commanding that the section be repeated.

The phrase “Mayibuye” which is repeated in the last bars comes from a slogan of the African National Congress (ANC) as it was in 1912. This slogan was a protest to the Union of South Africa of 1910 which excluded Africans.

Another Act was passed in 1913, the Land Act, confining Blacks to thirteen percent of the total land area of South Africa. The introduction of the “Pass” was a measure to force Black people to stay where they were designated. When Myataza advises “thwalisanani ngobunzima bayo iAfrika” in the first two lines of the text, he is subtly referring to the difficulties such as dispossession of land. He would not dare overtly state these “difficulties” of Africa.

SOS Ikhaya Labantwana (*SOS Children’s Home*) by M. Nzo

Zizwe ndini zehlabathi huntshu	You nations of the world, we salute you
Bantu ndini khanivul’ amehlo	You people please open your eyes
Jongan’ ikamva labantwana ehlabathini	Look at the future of children in the world
Ntsundu, Mhlophe, Bala	Black, White, Coloured
Mabakhelwe ikhaya loxolo	A home of peace must be built for them
Yizani nonke sengelani thungeni nye	Come all and milk into one calabash

Yakhan' umzi weenkokheli ezizayo	Build a home for future leaders
Ikhaya lemfundo uhlaziyo noxolo	A home of education, health and recreation
Nolonwabo kubo bonk' abakhulayo	And happiness to all who are growing
Babekunye, bafundiswe kunye	Let them be one and be taught together
Kushenx' ucekiswano	So we may remove hatred for another
Kukwakhul' iintsizana	There also grow poor things
Zeentsana ezicholwayo	The abandoned babies
Bantwana abakhedamileyo	The children who are sad
Bengenabazali namakhaya	Without parents and homes
Abanye balahlwa ngenxa yentlupheko	Some thrown because of poverty
Lusizi sibanye	It is a pity we are one
Iinkedama mazanyiselwe	Orphans should be given milk
Kwiimaz' ezibhonxileyo	From milky cows
Zizuze indyebo yolwazi	And get wealth of knowledge
Khaya ndini khaya labantwana	Home you home of children
Velis' isizw' esitsha	Bring out a new nation
Entsha iAfrika	A new Africa
Afrika hlanganisa	Africa unite
Zonk' izizwe	All nations
Zonk' iintlanga	All races
Zonk' izizwe zonk' iintlanga	All nations all races
Zihlangane zithi SOS	Unite and say SOS
Khaya lokucebisi' abantu	Home to advise people
Ngentlalo nemisebenzi yabo	About their social, work life
Khaya labo khaya labo	Their home, their home
Sithi chola kwizizwe	Pick up from nations
Khaya labo khaya labo	Their home, their home
Chola kwizizwe	Pick up from nations

Zonk' izizwe zalomhlaba	All the nations of this world
Mazize kumanyano	Must come to the unity
Zabelane ngobuncwane	And share the wealth
Zidumise ngamxhelo mnye	And praise with one voice
Kuy' umdali Mdali	To the Creator, our Creator
Weentlanga zonke	Of all races
Amen Amen Amen	Amen Amen Amen

The concept “societas Socialis”, abbreviated as SOS was conceived by Hermann Gmeiner, an Austrian, in 1949. It was his experience of losing a mother at the age of five that made him realise how traumatic it is for a child to grow up without a mother’s love. When he and a group of friends founded SOS they aimed at creating a society of young people dedicated to the creation of effective protection and care of children whose souls needed to be saved to heal their scars.

The success of the SOS Children’s Village idea spread throughout the world. The first SOS Children’s Village founded by Gmeiner in Austria served as a model for the world-wide implementation of his SOS Children’s Village idea (interview with Ms Mandy Barendse, who is a fundraiser at the Port Elizabeth Children’s Village). The SOS Children’s Villages help children who have lost their parents or cannot live with them for various reasons and therefore are in need of a permanent new home. The SOS Children’s Villages have set as their goal to integrate children without parents and abandoned children of all races, cultures and religions into society and to smooth their way into a safe future.

In South Africa, there are currently more than 850 children living permanently in the SOS Children’s Villages in Pretoria, Johannesburg, Pietermaritzburg, Umtata and Port Elizabeth. All these SOS Children’s Villages are affiliated to

the SOS Children’s Villages Association of South Africa, which is politically and denominationally independent. Eight to ten children are cared for in small family-type groups and are raised like brothers and sisters. Each SOS family has a house of its own. The head of the family is the SOS Mother, who provides the children with the affection and security they need for their sound development (interview with Linda Ngesi, who is a social worker at the Port Elizabeth SOS Children’s Village).

The village that I visited in Port Elizabeth was established in 1989. Nzo says that when he wrote the song in 1987, this village had not yet been built. He knew of the one in Umtata and felt that there were more needed.

The formative *kha nivul’ amehlo* (open your eyes), which is not translatable into English, stands for appeal. Nzo is appealing to nations of the world to “Vulan’ amehlo” (open your eyes) to the plight of orphaned and abandoned children (bars 7 to 8). Every child deserves to be cared for when it is growing up.

These days, the disease HIV/Aids is rife, and more parents die, leaving children to fend for themselves. Like Nzo, I also believe that more of these houses should be built. In a wide province like the Eastern Cape, to talk of only two SOS Children’s Villages is very minimal, in view of the large number of children orphaned as a result of the Aids pandemic.

Vukani Mawethu (*Wake up o countrymen*) by H.J. Masiza

Hay’ usizi lomnt’ omnyama	Oh for the plight of the black
EAfrika	In Africa
Zonk’ izizwe zisibeka	All other nations put us

Phantsi kweenyawo	Under their feet
Senze ntoni? Ityala likuthi	What have we done? The fault is with us
Senze ntoni? Ityala likuthi	What have we done? The fault is with us
Sinobudenge, sisemnyameni	We are ignorant, in the dark
Sinomona, asivani	We are jealous, are not united
Asithembani	We do not trust each other
Koda kube nini Nkosi?	How long will it be Lord?
Koda kube nini Bawo?	How long will it be Father?
Zonk' izizwe zisibeka	All other nations put us
Phantsi, zisibeka	Under their feet
Phantsi, zisibeka	Under their feet
Koda kube nini Bawo?	How long will it be Father?
Koda kube nini Bawo?	How long will it be Father?
Koda kube nini nkosi?	How long will it be Lord?
Koda kube nini Bawo?	How long will it be Father?
Vukani mawethu	Wake up o countrymen
Nimanyane	And be united
Ityala likuthi	The fault is with us
Vukani!	Wake up!

The structure of the song is in three parts or sections. In the first section from bar 1 to 8, the composer is lamenting the situation of black people in Africa. He says the black people are trodden on by foreigners (bar 5, 6, 7 and 8). This opening section is in common time (4/4).

He then moves to the next section from bars 9 to 17, where he changes the time to 3/4 time (twice) bar 9, bringing in some urgency in the message “senze ntoni” (what have we done). He also uses call and response in the form of

question and answer e.g.: “senze ntoni? Ityala likuthi!” (What have we done? The fault is with us!) (Soprano – bar 9 and Tenors – bar 10.)

Masiza then returns to common time (4/4) where the soprano solo depicts the situation once more, to the instruction of the composer *Slowly with feeling* (bar 18). The expressions *agitato* (bar 26) and *mournfully* (bar 30) explain the feeling of the composer about the plight of the black people in Africa. The text calls for unity and urges the black people to take up arms and be assertive.

Masiza leaves his message until the end, where a bright climax (bars 38 to 45), contrasts with the rest of the song. He directs that this part be sung *con spirito* (with spirit) and his message ends with “Vukani” (wake up) in *ff* (*fortissimo*).

The dynamics that Masiza uses to change volume and speed enhance the expression and portray the text appropriately.

This song was banned by Charles Sebe, Head of Intelligence Services in Ciskei in 1980 when it was prescribed for the secondary schools by the then music inspector, Eddie Makgato. Although no explanation was given, Makgato assumes that the words of the song were perceived as instigatory, especially as this period from 1976-1985 during the height of student unrest. (Interview with Makgato, 9 June 2000).

To command people to “wake up” is equal to saying “do something about your situation”, the situation in this case being to unite and be assertive, or rise against oppressive regimes.

5.5 Conclusion

This chapter has shown how the culture of amaXhosa is depicted by these composers's texts. What is evident is that although the thrust of the chapter is meant to outline how the texts depict culture, protest and unity, the elements of metaphor discussed in chapter four form an intergral part of chapter five as well.

The element of protest is fully exploited, the ability of these song texts to camouflage from the prowling eyes and ears of the then ruling government's agents, the real message of protest contained by the texts, with their linguistic prowess.

What has emerged from the study of the themes of culture, protest and unity is the fact that the songs chosen often combine these themes, using art and music as a way of protesting against political injustice, at the same time that the protest enhances cultural unity and a sense of nationhood. In all of them, however, the focus is on God as the guide towards a future, and a giver of succour in times of pain and distress.

CHAPTER 6

TEXTS DEPICTING PERSONAL CIRCUMSTANCES, THE RELATIONSHIP BETWEEN RELIGION AND NATURE AND THE USE OF LULLABIES

6.1 Introduction

As it was pointed out in chapters three, four and five; these Xhosa choral composers have made an invaluable contribution towards the development of isiXhosa language.

From the biographical sketches outlined in chapter three, it is evident that most of them were products of the missionary movement, and through the conversion of Ntsikana and his great hymn, a poetic style of worship was born. In writing the songs, many of them found an outlet to tell their stories, things that they liked and detested in life, things that elated or frustrated them and things they wanted the society to be aware of. Many of them wrote about their emotions, especially love, how they got disappointed and others, how they felt when they lost their loved ones. From the accounts that they tell in the song texts, we can imagine how some of them felt when they wrote the particular text. It is a pity though, that they are not living anymore for us to interview them. To cite a few examples; we can empathise with Tyamzashe when he writes in *Isithandwa sam* (My beloved).

Ndosuka ndithini...?
Ndihluthiwe isithandwa sam

(What will I do...?
I have been robbed of my beloved)

Moerane in Della writes:

Wawusithi noba kutheni
Awusoz' undilahle,
Kodwa isithembiso usaphule, ndidanile

(You said no matter what
You would never leave me
But now you have broken the promise
I am disappointed)

Myataza in *kuyo loo Ntolongo* (in that jail)

Wayengaziwa ngabazali bam
Wayengaziwa nangamaqabane akhe
... Kodwa kungafumaneki mkhondo.

(He was not known by my parents
He was not known by his friends
... But there was no trace.

In the examples cited above, the message of the song and the texts exhibit the emotion that is felt by the composer.

Writers of izibongo also tell about the stories of their lives in the same way.

Jolobe in *Imibengo* (1935: 31) laments:

Ndiyeza, ndiyeza, sithandwa sam,
Ungandilileli...

(I am coming, coming, my beloved
Do not cry for me)

This will be fully explored in this chapter in the analysis of song texts belonging to this category.

The Supernatural being Qamata (God) is associated with traditional Xhosa religion. It was only once the missionaries arrived that the term “Thixo” (God), presumably a borrowing from the Khoi San language, was used.

As alluded to in chapter one, the amaXhosa people were perceived by the missionaries as people who “wallowed” in the dark cloud of darkness with no religion. They infact, according to Dargie, as cited by Hodgson (1980: 4) believed that there was God:

Although the missionaries strove for total conversion in the sense that most traditions were now forbidden, Ntsikana was to fight for an indigenous theology which persisted up to the present, a theology where Christianity has the opportunity to appeal in a very direct way to aspirations of Africans, their culture and their traditions.

This chapter will demonstrate that in telling the stories of their lives, these song writers believed religion and nature were inter-twined. Many story texts and izibongo demonstrate this point. Jorha in *Iintaka zase Lukhuko* (Birds of Lukhuko) states:

Zikhala ngokweentsimbi, zibulel’ uMsindisi...

(Ringing like bells, thanking the Creator)

Nzo in *SOS ikhaya labantwana* (SOS Children’s Home) advises the nations to:

Zabelane ngobuncwane
Zidumise ngamxhelo mnye
Kuy’ uMdali weentlanga zonke

(Share the wealth
Praise with one voice
To the creator of all all races)

Jolobe believes that there is a relationship with nature because of what he calls IBhubesi lakwaYuda (the great one of Judah) as he states:

Ulothetha ngelizwi, kuvele indalo
(He who speaks with a voice and emerges nature)

Lullabies are another of the important aspects of the music that this chapter will discuss. Maybe because the life of any human being begins with the stage of babyhood, in this chapter the researcher proposes to begin by exploring lullabies.

Peek et al. (2004: 3) define lullabies as:

Children's poetry composed with the understanding and appreciation of a child's needs. They are among the earliest forms to which infants are exposed...usually performed to entertain or soothe a crying baby...serve as media for socialising children.

Goodman and Marx (1971: 74) define socialization as:

The process through which people learn and internalize the culture and the social roles of their society and come to perform the roles expected of them.

Central in the message of lullabies is the thought that mothers feature more than fathers in the lives of children and for the purpose of this discussion, babies.

As was alluded to in the method of research in chapter one, the method employed in this study has been that of indicating certain functions that the song texts serve in society. As a socialization tool, lullabies are used to introduce

infants and babies primarily to the language and culture of the society. These types of songs exploit the musical and poetic quality of language.

Let us examine the following lullaby:

Thula bhabhana, mus' ukulila
Umam' uyotheza mntwanana
Uzakubuya nedinal' omntana.
(Hush little baby, do not cry
Mother has gone to fetch wood little child
She will come back with the child's dinner)

This song type is performed solo by the child minder who is usually a young girl. Singing this type of song is accompanied by rocking the baby, thus lulling the baby to sleep or soothing him from crying. Huskisson (1969: 7) suggests that "lullabies soothe the new born infant". From it we learn that culturally it is a woman's role to fetch wood (ukutheza), the "dinal' omntwana" (child's dinner) could be figuratively meaning that when the mother comes back, she will feed the child from her breast in what amaXhosa call "ukuncancisa or ukwanyisa" (Feeding the baby).

Opland (1992:37) confirms this when he writes:

While the mother works in the fields or at home, the infant even when it can walk, is carried secured in a blanket on her back. If the baby is fretful the mother jogs it up and down on her back to the beat of her song.

Ntshinga (1993:114) warns thus: "The focus, therefore, when determining song function should not only be on the text, but on performance as well". Hence it behoves the child minder to rock the baby, sometimes up to when it sleeps.

Mqhayi (1962:8) writes a lullaby song thus:

Lala, lala, lala, sana
 Lala, lala, lala, mntwana
 Lala, lala, lala, bhabha
 Lala, lala, lala, mntwana

We note how the same word “lala” (sleep) is repeated over and over in all the four lines. Mabuza (2000: 16) says about this kind of structure that “The significance of repetition is to emphasize certain action in order to bring about tension or any other desired effect for that matter.” There are other scholars who note the significance of repetition in songs and izibongo.

Writers of izibongo and songs use the repetition as a device, which Madden and Scott (1980: 108) confirm when they argue “It is a characteristic of style of most writers...”. Repetition creates both a sense of being soothed and also an expectation of something pleasant to come.

6.2 Personal Circumstances

Della by M. Moerane

Della, Della, Della, khumbula mhla wawufunga	Della, Della, Della remember the day you swore
Della, Della wawuyintyatyambo kum	Della, Della, you were a flower to me
Iintaka zezulu, iintaka zezulu	Della, Della, remember the birds of heaven
Zaman’ ukuphaphazela phezu kweentloko zethu	Were often hovering over our heads
Iintaka zezulu zaman’ ukuphaphazela	The birds of heaven were often hovering
Iintaka zezulu zaman’ ukuphaphazela	The birds of heaven were often hovering
Phezu kweentloko zethu	Over our heads

Zaman' ukuphaphazela	They were hovering
Zaman' ukuphaphazela	Over our heads the birds of heaven
Phezu kweentloko zethu iintaka zezulu	
Hayi ndidanile!	Alas! I am disappointed
Ngaloo min' ibandayo imini yobusika	On that cold day, a winter's day
Ngaloo min' ibandayo wafunga	On that cold day you vowed in the valley
entlanjeni	
Wawusithi nokuba kutheni awusokuze	You said no matter what you will never
undilahle	desert me
Noba sekutheni awusokuze undilahle	No matter what you will never desert me
Is' thembiso usaphule o! Della	You have broken the promise Oh! Della
Ngawe ndibuhlungu Della ndidanile	Through you I am hurting Della
	disappointed
Ndikhedamile ndilithwele ihlazo	I am sad, I am bearing the shame
Della ndibuhlungu ngawe ndidanile	Della I am hurting through you I am
	disappointed
Ndikhedamile ndilithwele ihlazo	I am sad, I bear the shame
Della O Della, kanene bendikuthanda	Della, Oh! Della indeed I loved you
Della, Della, Della, Della ndidanile	Della, Della, Della, Della I am disappointed

This song is about a person who was disappointed by a loved one who had vowed that she would never leave him. The song opens by the words “Khumbula mhla wawufunga” (remember the day you vowed), after calling the name of the girl three times.

In the second line the jilted one says “wawuzintyatyambo kum” (you were a flower to me). Praises to people have a tendency of beginning with the copulative formative: “yi” (she is), “ngu” (he is), “i” (it is). Moerane subscribes to that when he praises this girl, “wawuyintyatyambo” (you were a

flower). The third up to the seventh line has one central message that “iintaka zezulu zaman’ ukuphaphazela phezu kweentloko zethu” (The birds of heaven were hovering over our heads). The implication in these lines is that these people were in love and would stick together as lovers do. The birds must have been in unison with their feelings and one can imagine that they would be singing a love tune. As he remembers all those loving moments and he also remembers his plight, he says: “Hay’ ndidanile!” (Alas! I am disappointed). The “hayi” in this instance expresses the extent of the disappointment; then the story is told: “ngaloo min’ ibandayo ... wawufunga entlanjeni, usithi nokuba kutheni awusokuze undilahle” (on that cold day ... you vowed on the valley, saying no matter what you’ll never leave me). Traditionally, “entlanjeni” is where boys and girls met when the girl goes to fetch water. It was also here where the girls were taken by force in a ritual known as “ukuthwalwa” when the marriage was pre-arranged by the parents on both sides.

The expression “is’ thembiso usaphule” (you have broken the promise) is a painful experience. As a result the composer brings in a word that confirms this when he writes: “ngawe ndibuhlungu” (through you I am hurting). All the verbs “ndibuhlungu”, “ndikhedamile” and “ndilithwele ihlazo” show how one’s ego crumbles when he has been jilted. “Ukwaliwa”, “ndilithwele ihlazo” refer to the emotional trauma that one feels when this happens. It could happen that after this man was jilted by Della he could not find another girlfriend. In amaXhosa culture there was a name given to a boy who had no girlfriend, “isishumane”. It would hurt a boy to be called “isishumane” and when this condition persisted the boy would confess to his mother. There would be some intervention done by the parents which would result in “ukuthwalwa”. It did not matter that the girl did not love the boy she would be forced to stay by both parents until there was a family, children born out of this situation. This

sometimes led to tragedies like the one in Tamsanqa’s novel *Buzani Kubawo*, where the girl ended up killing three children with an axe when she could not exit the forced marriage.

In desperation here the composer introduces the words “kanene bendikuthanda” (indeed I loved you) and ends with the feeling “ndidanile” (I am disappointed).

Endzulwini yobusuku (In the middle of the night) by C.B. Qwasha

Ndandisalele ezindzulwini zobusuku	I was sleeping in the middle of the night
Ndeva ilizwi lisithi kum	I heard a voice saying to me
Vuka, Vuka, Vuka	Wake up, Wake up, Wake up
Vuka, Vuka, Vuka	Wake up, Wake up, Wake up
Kuba kuyatsha apha endlwini	Because there’s a fire in the house
Endlwini kuyatsha	In the house it is burning
Kuyatsha apha endlwini	There’s fire in the house
Ndaphuma phandle	I went outside
Phakathi kwamadonga	Between the walls
Ndaphuma phandle	I went outside
Ndabukela loo mlilo	I watched the fire
Ndabong’ uBawo	I thanked our Father
Ndabulela kuye	I was thankful to Him
Ngokuba singatshanga	That we did not burn
Makadunyiswe makazukiswe	Glory be to Him, Glory be to him
Ndiyabulela	I am thankful
Ngemisebenz’ engcwele	Because of His holy deeds
Makadunyiswe kunyanisekwe	Glory be to Him. Honestly
Oh! makadunyiswe	Oh! Glory be to Him
Makabongwe uYehova	Jehovah be praised

Makadunyiswe	Glory be to Him
Masimbonge sonke	Let us all praise Him

Qwsha likes to write about personal experiences. He told me in an interview (2000) that when this particular disaster occurred he lost most of his songs. He believes that people who were his enemies were responsible for burning his home. The voice which said to him “Vuka” (Wake up) six times was from a member of his family. They watched the house burning down. At the end he was thankful to the Almighty that He had saved them. Like the other composers he recognises the power of the supernatural. He says, “makabongwe uJehova” (Let Jehovah be praised), “Makadunyiswe” (Let Him be worshipped), “Masimbonge sonke” (Let us all praise Him). Qwsha is very thankful to the Lord for saving his family from dying in the fire.

iBisho likhaya lam (*Bisho is my home*) by B.J.P. Tyamzashe

Eli Bisho likhaya lam	This Bisho is my home
Andisokuze ndiye ndawo	I will never go anywhere else
Andilithandi sisimanga	How I love it, is a wonder
Ngasemlanjeni	Next to the rivers
Ungabona imithinjana	You will see young lads
Kulo mlanjana weQonce	In that rivulet of Qonce
Ungabona nemilisel' ekhaya	You will also see the young girls
Ekhaya kweli Bisho	At home at Bisho
Ikhaya lam liphini masiphumle	My home is where it is let us relax
Kumnand' ekhaya	Nicely at home
Emakhayen' aseBisho	At home in Bisho
Kwa MamNgwevu kwa Buza	By MamNgwevu at Buza
Kulo makhaya aseBisho	In these homes of Bisho

Kwa MamNgwevu eTemperance	By MamNgwevu at Temperance
Kulo makhaya aseBisho	In these homes of Bisho
Az' umdali abe nathi	May God be with us
Kweli Bisho lethu	In this Bisho of ours
Ikhaya lam liBisho	My home is Bisho
Andisokuze ndiye ndawo	I' ll never go anywhere
Ikhaya lam liBisho	My home is Bisho
Andisokuze ndiye ndawo	I' ll never go anywhere
IBisho likhaya lam	Bisho is my home

What strikes one first about this song is that Tyamzashe was born in Kimberley, in 1890; *Eli* (this) is for emphasis - this and no other. Tyamzashe spent most of his life in King Williams Town, referred to in the song as Bisho. This is where he got married (twice) and maybe he was foreshadowing the fact that he would also die there (his grave is at Zinyoka). “Andisokuze” could have meant “I will never go away”, not only in a literal sense but also figuratively, “Likhaya”. The copulative formative verb *li* emphasises that “It is my home”. Although he says it is his home, like an African, he becomes communal as he says: “*silithanda*” (*We* love it), “*Masiphumle*” (let *us* rest), “*Bisho lethu*” (*Our* Bisho), “*abe nathi*” (may He be with *us*). In traditional African life people used to do everything together – symbolised by eating together from one dish with one spoon which would rotate (interview with Prof Saul, 2001). Sharing was and still is one of the values held in high esteem in African households. Tyamzashe alludes to this as he talks of “*amakhay' aNtsundu*” (Black homes), identifying himself with these homes.

Tyamzashe's clan name was Mngwevu, and in bar 32 he talks of “Kwa MamNgwevu” (at MamNgwevu). Then he invites the Creator to “be with us”,

“abe nathi”, in this Bisho of ours. Again he says he will never go anywhere else because “iBisho likhaya lam”. In an interview I had with a close friend of the Tyamzashe family – also a member of the AmaNgwevu clan - I learned that Tyamzashe loved the fact that he belonged to the AmaNgwevu clan. He always referred to himself as an “uMngwevu boy”, so it is no wonder that he uses the same expression in this song. The Temperance, the same informant said, was a small hotel in Kingwilliamstown which was owned by the Xiniwes, the family from whom his second wife came. It is clear that Tyamzashe loved his family.

The song *IBisho* figured in a heated debate in the East London-based *Daily Dispatch* in 1981, because of its association with the naming of the administrative capital of the new Ciskei (Homeland) Government, near the settler town of Kingwilliamstown¹. This debate in turn has to be read against the larger background of the South African Government’s cynical exploitation of black national aspiration that caused certain areas of the country to become a political tug-of-war between local black and white residents. Ciskei’s Chief Minister Lennox Sebe favoured the name Bisho over Qonce, as Bisho was the “original” name given by “Xhosas of antiquity” (Leslie Xinwa, *Daily Dispatch* 8/6/1981). Qonce is the name for the Buffalo River which flows through King Williams Town and so is the Xhosa synonym for King Williams Town. Xinwa argued that Bisho was used more as an “avoidance term” than an original name, since Qonce contained Q and nc, which “women, by custom, are not allowed to use... when such names coincide with the names of senior male members of the families into which they have married” (Leslie Xinwa, *Daily Dispatch* 8/6/1981).

¹ For a view of the historical and especially the commercial importance of King William’s Town see *King William’s Town: Its Natural Advantages and Commercial Activities* (Johannesburg Publicity Department, 1928).

This was refuted by Ciskei Deputy Chief Minister W.M. Xaba who reiterated the argument that iBisho was an old name going back to at least 1847 when Kingwilliamstown was the capital of British Kaffraria (W.M. Xaba, *Daily Dispatch* 11/6/1981). Tyamzashe's song (written 1951) was invoked by Xaba as evidence of the Xhosa name for Kingwilliamstown, although Xaba further clouded the issue by misreading Xinwa's statement about avoidance: "the Tyamzashe family will never support the thought that Mr Tyamzashe was asked to use Bisho in his song because he avoided mentioning Kingwilliamstown". Making matters worse, Xaba claimed that Tyamzashe wrote the song, "at the request of a friend who wanted to make it clear that whites were foreigners in King Williams Town" (W.M. Xaba, *Daily Dispatch* 11/6/1981).

The Tyamzashe family, in the form of his son, Nganga, rose to the occasion with what had to be a fairly complex rejoinder, now that the origin of the name and the song had been confused with the issue of customary linguistic avoidance:

I write to refute the story in the article by Mr Xinwa that the song Ibisho, written by my father, was written by a friend who was being given a hard time by his senior in the Department of Education... The song was written in 1951 and there was no Department of Education in King William's Town then... It is a sad moment when you are given a hard time by your senior at work. If the song was written for that purpose it would have been written in the minor mode... My father's works do not, in any of them, depict cowardly insinuations (N. Tyamzashe², *Daily Dispatch* 15/6/1981).

Apart from anything else, this reply reveals something about audience expectation from such songs - the romantic notation that "sadness" was equated with the "minor mode" and the implication of the reverse (happy - major

² Nganga Tyamzashe, one of the composer's sons, now deceased.

mode), and also the hint that it would in any case have been inappropriate (“cowardly”) to depict this experience in music. Both perceptions are problematic, however, in the sense that many Xhosa songs in the major mode do indeed deal with sad or difficult topics, including political issues, the example of Matyila’s *Bawo Thixo Somandla* being a well-known example.

N. Tyamzashe overturns the suggestion that “iBisho” was used to avoid using “Qonce” by pointing out that Tyamzashe in fact “does not at all avoid mentioning the name Qonce” (it is used in line 6). He suggests, rather, that Tyamzashe “used ‘Bisho’ for alliteration and effective rhythm” (N. Tyamzashe, *Daily Dispatch* 15/6/1981) - and it is true that the stresses in iBisho produce more linguistic opportunities in the song. In the same correspondence N. Tyamzashe points out the name “Temperance” in the song which refers to “the Temperance Hotel which is situated right on the Market Square at Qonce”. The significance of this venue is that it was owned by Tyamzashe’s wife and thus provides another way of inscribing the locality as “home”.

Two further claims on the inspiration behind the song are suggested by N. Tyamzashe. The first is that his father “was inspired by a short ragtime melody which was always affectionately sung by his nephew, Alexander Stati Tyamzashe, and which went: “iBisho likhaya lam andisokuze ndiye ndawo”. He then wrote it “classically”, (N. Tyamzashe, *Daily Dispatch* 15/6/1981). Rewriting a ragtime song “classically” was not uncommon in African composers (see Erlmann’s discussion of Zulu composer Reuben Caluza in *African Stars* (Erlmann 1991).

Second, N. Tyamzashe quotes Lennox Sebe as saying that the composer “looked at the rivers and mountains of the Ciskei and wrote iBisho to reveal his love for his home and pride in his ancestry” (N. Tyamzashe, *Daily Dispatch*

15/6/1981). Notwithstanding the romantic nationalism, or, as some might say, political hype, between the lines of this comment, which cannot be verified in any case, it is interesting in view of the way a certain kind of naively patriotic emotion is clearly present in some of Tyamzashe’s other songs, for example *Zweliyaduduma*.

inkumbulo (*Reminiscences*) by H.D. Jorha

Lala lala lala lala hayi ukufa	Sleep sleep sleep alas death
Semka semka isihlobo sam	Gone, gone is my friend
Iintliziyo zethu zilulwandle	Our hearts are the sea
Ziinkumbulo zabamnkileyo	With reminiscences of the departed
Kodwa sinobutyebi okoko	But we have wealth always
Iinkumbulo	Reminiscences
Sithi sakicinga ngezomini	When we think of those days
Silile sihleke kanjalo	We cry and laugh at the same time
Azicimi zihlala zihleli	They do not vanish they live on
Zisibane kuthi iinkumbulo	They are a light to us, reminiscences

Jorha uses metaphor “lala” (sleep) to refer to death. When a person is dead, there is a belief that he is asleep and therefore resting. “Iinkumbulo” in this song is used by the composer to refer to things that happened in the past when a dead person was still alive.

The hyperbole “zilulwandle” (like the sea) implies the heartache caused by the death of a loved one. The extent of the heartache is immeasurable like the sea. The same expression is usually used in amaXhosa culture thus: “Umntu lulwandle” (the person is the sea) when it refers to the fact that no one can boast that he or she knows another person completely; but we still have wealth

(sinobutyebi) because the thoughts about our dead will never be erased from our hearts.

Jorha uses the statements: “silila sihleka” (we cry and laugh) paradoxically in the same way that Ngxokolo does in his *Bunjalo Ubom* (life is like that) when he writes:

kubamnyama kubamhlophe,
Kuyimini bubusuku
Kulusizi kuluvuyo
Yimincili zizililo...

(It becomes dark, it becomes light
It is day, it is night
It is sad, it is joy
It is excitement, it is cries)

Showing us the different emotions that engulf us as we remember our loved ones, who have since died. Like other composers, Jorha also employs a lot of assonance to create an expression of movement. See the following example:

Semka semka isihlobo sam
Intliziyo zethu zilulwandle
Ziinkumbulo zabamkileyo
Sithi sakucinga ngezomini
Silile sihleke kanjalo
Azicimi zihlala zihleli
Zisibane kuthi iinkumbulo
(Away went, away went my friend
Our hearts are like the sea

Because of memories of those who have gone
 When we think of those days
 We cry, we laugh also
 They do not vanish, they stay forever
 They are like the light to us reminiscences).

Ingoma phezu kodonga lomlambo (A song on the banks of a river)

by B. B. Myataza

Sathi sisahleli	When we were sitting
Phezu kodonga lomlambo	On the river banks
Seva ngesandi phaya ehlathini	We heard a sound from the forest
Satsho isandi sentakazana	The sound of a little bird
Satsho isandi sentakazana	The sound of a little bird
Zivuma, zivuma, zivuma	They sang, they sang, they sang
Ingom' emnandi	Beautiful songs
Falala, falalala, falalala, falalala	Falala, falalala, falalala, falalala
Zivum ingoma, falala, falalalalala	Singing a song, falala, falalalalala
Sothuka sezindandazela	We took fright as they were flapping
Phezu kwethu ezoo ntaka	Above us those birds
Nezilo zomlambo	Even the aquatic creatures
Sabona sezidanduluka	We saw them resounding
Nazo	Also
Saza savuma nathi	We also sang
Kuba sasiyazi loo ngoma	Because we also knew that song
Sothuka sezindandazela	We took fright as they were flapping
Phezu kwethu ezoo ntaka	Above us those birds
Nezilo zomlambo	And the aquatic creatures
Sabona sezidanduluka nazo	We saw them resounding also

Saza savuma kuba	And we also sang because
Nathi sasiyazi loo ngoma	And we also knew the song
Falalala, falalala, falalala	Falalala, falalala, falalala
Zivuma falalala	Singing falalala
Falalalafalalala	Falalalafalalala
Falafalalalala	Falafalalalala

In Xhosa culture birds are associated with music. Most Xhosa choral composers write about birds and all those who have done so link them to music. For example Gwashu's *Ihem* (A Singing Bird), Jirha's *Intaka zaseLukhuko* (Birds of Lukhuko), Mtyobo's *Iintaka zezulu* (Birds of heaven), Qwasha's *Intakana yam* (My little bird), Tyamzashe's *Umlonji* (A singing bird).

On the banks of a river, especially at the break of dawn, one hears different sounds from birds. This time is referred to as "ngentlazane", "kumpondozankomo", and "Msobomvu", all figurative expressions meaning "at dawn". Birds can be watched at the banks of the river while "zindandazela" (flapping), as Myataza says in bar 33.

Isithandwa sam (*My beloved*) by B.J.P. Tyamzashe

Mmh mmh mmh mmh mmh mmh mmh mmh	Hmm hmm hmm hmm hmm hmm hmm hmm
O ndakucinga ngezo mini zadlulayo	O when I think about those past days
Intliziyo yam iske ibhadule	My heart starts to sway
Unjengebhadi lifun' umthombo	Like a springbok seeking a fountain
Ndosuka ndithini na msindisi wam	Will I do and say O my Lord
Kodwa ngaphandle kwesithandwa	But without my beloved

sam	
Ndihluthiwe isithandwa sam	I have been robbed of my beloved
Ndihluthiwe isithandwa sam ndihluthiwe	I have been robbed of my beloved, bee robbed
Ndosuka ndithini ndosuka ndiyephi	What will I say, where will I go?
Xa ndishiywe nguwe?	When you have left me?
Undishiyeleni sithandwa sam?	Why did you leave me my beloved?
Buyela kum wena sithandwa sam!	Come back to me my beloved!

This is Tyamzashe’s first composition which he wrote in 1917, marking the death of his first wife’s sister.

The humming that opens the song is an indication of thinking and in the second line this is confirmed when he writes: “O! Ndakucinga” (Oh! when I think/remember). This song has the same message as Jorha’s *Iinkumbulo*. He goes on to say his heart “iske ibhadule” (My heart starts to sway). Literally “ukubhadula” means to wander around aimlessly, but in this sense he wanders around aimlessly in thought. The simile “njengebhadi” (like a springbok) is used by the composer to symbolise the comparison of the writer’s heart to that of the springbok when it seeks a fountain. The wandering that is experienced in this song is coupled with anxiety to get to the water on the part of the animal; but to get to the “past days” on the part of the writer. Like all other composers, Tyamzashe appeals to the Saviour for help. In this line: “ndosuka ndithini na Msindisi wam” there is an imagery of a feeling of hopelessness. The rhetorical question expects no answer. The conjunction “kodwa” expresses the feeling of hopelessness. “Ndihluthiwe” (I have been deprived) literally meaning being robbed of something that belonged to you. In the sense of this song death has taken forcefully the writer’s loved one. If this is Tyamzashe’s sister-in-law, he

is empathising with his wife, as he is writing this song in the first person, indicated by the subject concord “ndi-”. “Ndithini”, “ndiyephi”, “xa ndishiywe nguwe” (why, where, when you have left me) are words from a person talking to himself. At the penultimate line, Tyamzashe addresses the person directly as if she would answer: “Undishiyeleni”, “buyela kum” (what have you left me), (come back to me).

The title expresses the message that is brought by the last two lines of the song. Tyamzashe must have been close to his wife’s sister as illustrated by the title *Isithandwa Sam* (My Beloved).

Kuyavuyw’ Ezulwini (*There is rejoicing in Heaven*) by M. Nzo

Ndiya kusuka ndiye kubawo	I will get up and go to my father
Ndosuka ndiye kubawo	I will go to my father
Ndithi kuye Bawo, Bawo	I will say to him Father, Father
Bawo ndikonile	Father I have sinned
Ndiya kusuka ndiye kubawo	I will get up and go to my father
Ndiyakusuka ndiyakusuka	I will get up I will get up
Ndiye kubawo ndithi	Go to my father and say
Bawo ndonile ndonile	Father I have sinned sinned
Kulo izulu nasemehlweni akho	Against heaven and your eyes
Bawo, bawo, bawo ndonile	Father Father Father I have sinned
Andisafanele andisafanele	I am no longer no longer
Kubizwa kubizwa	To be called to be called
Ngonyana wakho	As your son
Ndenze ndibe ngomnye	Make me as one
Kubaqeshwa bakho	Of your servants
Ndenze ndibe ngomnye	Make me one

Kubaqeshwa bakho	Of your servants
Bawo, bawo bawo bawo	Father Father Father Father
Ndoba ngumqeshwa wakho	I will be your servant
Ufikil' unyana wam	My son is back
Obelahlekile	Who was lost
Uvukil' unyana wam	My son has risen
Obekade efile	Who has been dead
Vuyani nam vuyani nam	Rejoice with me rejoice with me
Mambese ingubo ende	Put a long robe around him
Kuyavuyw' ezulwini	There is rejoicing in heaven
Xa umon' eguquka	When a sinner repents
Ethi bawo ndonile	Saying Father I have sinned

The message of this song is Biblical, taken from the words of the Prodigal Son, found in Luke 15:11-24. The soprano or tenor solo from bar 1 to 9 indicates that this prodigal was contemplating going to his father, looking at his situation at the moment. Here he was, having spent all his money and all that belonged to him. He had many friends who shared his riches with him and who had now deserted him. He got a job to look after the pigs and fed himself from the pigs' food. Although other parts come in from bar 10 to 32, the melody is in the soprano, indicating that that the son is still speaking to himself about his situation, saying the exact words that he will say to his father and showing his repentance. The message that the composer wants to bring out is that it is right to ask for forgiveness when one realises that one has sinned. In his realisation of how he has hurt his father, this prodigal son is prepared to be declared one of the servants. When his father sees him he orders that he be robed in a long robe and a lamb be slaughtered because his lost one has now been found. Nzo decided to give this song the title *Kuyavuyw' ezulwini* (There is rejoicing in

Heaven). This is his message to humanity, that there is rejoicing in Heaven when a sinner repents. The Bible says that, if we acknowledge the fact that we have sinned, God is willing to forgive us.

Kuyoo loo ntolongo (In that jail) by B.B. Myataza

Kuyo loo ntolongo	In that jail
Kuyo loo ntolongo kuyo loo ntolongo	In that jail in that jail
Yase Modderbee	Of Modderbee
Walala umnta ka mama	Slept my mother's child
Walala intsuku ngeentsuku	He slept days and days
eModderbee	At Modderbee
Wayengaziwa ngabazali bam ekhaya	He was not known by parents at home
Wayengaziwa nangamaqabane che	He was not known even by friends
Kwasekufunwe kwindawo ngendawo	There had been search everywhere
Kwasekufunwe kwindawo ngendawo	There had been search everywhere
Kodwa kungafumaneki mkhondo	But there was no trace
Wakhathazek' umama	My mother worried
Babengasalali buthongo buhlayo	They were having sleepless nights
Intliziyo zabo ziligazi	Their hearts were bleeding
Bengenakonwaba	There was no happiness
wathi mhla wafika	The day he arrived
Umnta ka mama wabalisa	My mother's child related
Iindaba ezibuhlungu	Sad news
Wathi uwubonile	He said he had seen
Umfanekiso umfanekiso	The picture the picture
Wesihogo	Of hell

This prison is situated in Benoni, next to Daveyton in the Gauteng Province. In an interview with Mr M Nyamusa, who is an area manager of Modderbee

Prison, this is a big prison. He quickly corrected that the institution has drastically changed from the time that Myataza wrote this song in the sixties. He said that there was no more solitary confinement because under the South African Constitution prisoners have human rights. The prison is run on the principle of rehabilitation. He even boasted that their Modderbee Prison inmates' choir has this song by Myataza in their repertoire.

The verb “walala” in bars 13 and 17 literally means “he slept” , but in the song it is used figuratively to mean that he was imprisoned. There are many figurative expressions in Xhosa which use this verb “-lala” (sleep) to mean other things not related to sleep. The following are a few examples:

“**Walala ngendlu**” (He slept by the house) meaning he was sick

“**Walala ngandletyana nye**” (He slept by the one small ear) meaning he was sick

“**Walala ngenxeba**” (He slept by the wound) meaning he accepted what happened

“**Walala emqokozweni**” (He slept on the chain) figuratively means that he delayed the process/work

Myataza uses “walala” followed by “umnta ka mama” (My mother’s child) with emotional sadness expressed by the *p* (pianissimo), charging the listeners to empathise with his situation.

Ideally, when a person is imprisoned, close relatives are told so that they can visit him or her in jail. In this case, “wayengaziwa ngabazali nangamaqabane akhe” (It was not known by parents and even friends (that he was in jail)) (bars 26 to 33). Again to express his sadness the composer puts the musical expression *lamentoso* (bar 26).

It was even worse that the relatives had looked everywhere, with no trace of the man. Even today, it is normal that when a member of a family does not come home without reporting, the family searches at institutions like hospitals, prisons and even government mortuaries. It was only political prisoners whose imprisonment was hidden during the years of political turmoil in South Africa from 1976-1986. During those years there was what was known as “Detention without trial”, whereby the authorities would simply detain a person suspected of wrong-doing, interrogate and release him. In this case, he was sought everywhere and suddenly just re-appeared (bar 55) and told his family that he had seen “umfanekiso wesihogo” (The image of Hell) (bars 61-66). The effect of this song could have been felt equally by the thousands of South Africans who were imprisoned during the apartheid years.

Mandintinge (*Let me dash away*) by A.M. Matyila

Mandithini na?	What do I do?
Ntliziyo yam?	O my heart?
Mandigoduke ndiy’ ekhaya	Let me go home, go home
Okanye ndiye kumazwe akude	Or go to far away lands
Ndibashiy’ abazali	Leave my parents
Abandithandayo	Who love me so much
Ndiyaphungu - phunguza	I am looking about
Ndiyabhadu - bhadula	I am roaming about
Ndokhe ndihamba hambe	I will walk around
Ndintingele kwizw’ elikude	I am going away to places
Salani zihlobo zam	Goodbye my friends
Ndiya kude emazweni	I am going away to places
Butani bazali bam	Farewell my parents

Nelonicinga kwelozwe	I will think of you in that land
Nonke bethu kwelozwe	All of you in that land
Ngeentliziyo ezimnandi	With happy hearts
Sophinda sibonane	We shall meet again
Salani mama salani Tata	Goodbye mother, goodbye father
Salani ngoxolo nangokonwaba	I leave you in peace and happiness
Ndiyantinga	I am dashing away
Ndiya kwizwe elikude	I am going to a far away land
Salani Mama	Goodbye mother
Salani Tata	Goodbye father

The title of the song is *Mandintinge* (Let me dash away). The decision comes after some contemplation, as is implied by the first line in the first bar, when the composer asks a rhetorical question to his own heart: What do I do? He is talking to himself when he is faced with many problems. This composer was a very frustrated man under the Ciskei government. He was a living example of the saying that every person has two sides, the good and the bad. This was a good, gifted teacher, a very talented musician.

But he also had an alcohol problem from which stemmed some of his many problems. After nearly losing his job and being saved by the song he composed, *Bawo Thixo Somandla*, he felt he needed a break. He was aware that the talents he had were unique to him in the Middeldrift area. It is not known whether he really needed to go away or was threatening, knowing that he was indispensable.

To say “ndigoduke, ndiy’ ekhaya” (go home, go to my home) could have figuratively meant dying. Going to a far away place indicated that he was fed

up with the kind of life that he was living, with the educational authorities always after him. He was prepared to go far away and leave “abazali abandithandayo” (parents who love me). He goes on to say “ndiyaphungu - phunguza” (I am looking about), implying that he was not even sure of the step he was taking. He wanted an alternative.

Matyila refers repeatedly to his parents “mama, tata” (mother, father), whose love he was sure of. But at the end it seems as if he did go, as he closes off with “salani mama salani tata” (goodbye mother goodbye father). In his other song he says “ndibuyile” (I am back)

Ndisindise O Yehova (Save Me O Jehova) by CB Qwasha

Bavelile bonk' abandichasayo	They have emerged, all those who oppose me
Badibene bawemb, umhad' omnyama	They have clubbed together and dug a dark trench
Ndifakiwe kuyo loo ntsunguz' imnyama	I was put in that deep dark hole
Ndenze ntoni, andilazi ityala	What have I done, I don' t know my transgression
Ndisindise O Yehova naku senditshabalala	Save me O Jehova, here I am perishing
O Yehova ndisindise ndithembele kuwe wedwa	O Jehova save me I trust only you
Ndiphakathi kobunzima bayandihlaba ngekrele ngenxa yomona	I am in difficulties; they are stabbing me with a sword because of jealousy
Ndililolo andinabani ndithembele	I am a loner I have no one to trust but

kuwe	You
Umphefumlo am sewuwile	My soul is down
O! ndisindise, bayandihlaba ngekrele	O save me they are stabbing me with a sword
Iintshaba zimi ngeenyawo	The enemies are up on their feet
Nazo zingena kuwo lomhadi	There they plunge me into this trench
Mazilumke zingenzakali	They must be aware not to be injured
Lent' umona ayinathamsanqa	This thing called jealousy has no luck
Bawo yiba nam	Father be with me

There is alliteration of the letter **b** in the first two lines of the song, indicating that there is more than one person attacking Qwesha. “Bavelile” (they have emerged) means that it has dawned on him who his attackers are. The phrase “bawemba umhad’ omnyama” (dug the dark trench) is a metaphor meaning to try and cause trouble for someone else. Even if he had not used the adjectives “omnyama” and “imnyama”, we would have known that there is an element of darkness attached to the words “umhadi” (deep pit) and “intsunguzi” (dark forest). The adverbial stem- mnyama (dark) symbolises something bad, evil and unacceptable.

Agreeing with this statement, Roberts (1995:126) believes that: “A symbol creates a direct meaningful equation between...”. In the case of this text “mnyama” (dark) and “mhadi” (trench) “intsunguzi” (dark forest) all have a direct equation of something bad and unacceptable.

Both terms in a metaphoric sense mean that the people he is referring to have put him in serious trouble or difficulty. He, however, is not aware why he has

been subjected to this kind of difficulty, hence he asks: “ndenze ntoni, andilazi ityala” (what have I done, I do not know the transgression). He appeals to the Almighty for help as he has trust in Him.

When he says “bayandihlaba ngekrele” he means they are causing him a deep hurt which equals to being stabbed with a sword. In isiXhosa this word “ukuhlaba” has many meanings and I will cite a few examples: “ukuhlaba umkhosi”, (to sound an alarm), “ukuhlaba ifolo” (to plough the first furrow), “ukuhlaba amadlala” (to find the mistakes), “ukuhlaba ukhangele” (to be wise), “ukuhlaba ikhwelo” (to raise an alarm) etc. this verb stem(- hlaba) indicates a doing action

“Ndililolo (I am a loner) refers to the fact that when one is in trouble, he has very few friends. The composer says “umphefumlo wam uwile” (my soul has fallen) which implies depression. In the penultimate line of this song, Qwesha has a moral lesson that “Umona awunathamsanqa” (jealousy has no luck). The people who believe in Christianity believe that when one is in trouble, one calls to God for help, as is written in the Book of Psalms 50:15: “Call to me when trouble comes, I will save you...” (*Good News Bible*) (1997: 566).

Sylvia by M. Moerane

Sylvia mntakwethu ntomb' asekhaya	Sylvia my sibling, girl of my home How will I talk to you
Kazi ndothini ukuthetha nawe	When today we shall be left alone
Xana kunamhlanje sosala sodwa	Yes today we are orphans
Ewe ke namhlanje sizinkedama	Today what shall become of us
Kazi kunamhlanje sobayini na	We anyway say go well

Kambe sitsho sithi ndlela-ntle	Sylvia my sibling, girl of my home
Sylvia mntakwethu ntomb' asekhaya	Go and come back very soon though You have been teaching us the way
Uzuy' ubuye kwakamsinya noko	Way of wisdom and holiness
Wen' ukad' usifundisa indlela	May God be with you near the sea
Indlela zobulumko nobungcwele	We say anyway go well
UThix' azabenawe ngaselwandle	You wind of the sea
Kambe sitsho sithi ndlela-ntle	Roar you waves of the sea
Vuthuza wena moya waselwandle	Beat beat even on valleys
Gqumani nani ke maza olwandle	Give way give way from the shore
Bethani bethani nasemaweni	Let us be calm for our beloved
Dedani dedani elunxwemeni	Sylvia my sibling, girl of my home
Makhe sizolel' isithandwa sethu	How nicely I talk to you
Sylvia mtakwethu ntomb' asekhaya	When today we shall be left alone
Kazi ndothini ukuthetha nawe	Yes today we are orphans
Xana kunamhlanje sosala sodwa	Today what shall become of us
Ewe ke namhlanje sizinkedama	We anyway say go well
Kazi kunamhlanje soba yinina	May God be with you near the sea
Kambe sitsho sithi ndlela-ntle	May God give you all blessings
UThix' azabenawe ngaselwandle	
UThix' azakhuphe amathansanq' onke	Beautiful girl my beautiful hope Big girl our beloved
Ntomb' entle themba lihle kum	
Ntomb' enkulu sithandwa sethu	

This song is about a sad feeling about a relative who was leaving. The composer is expressing a feeling of nostalgia to be left by this Sylvia. Now that she is leaving they will feel like orphans (iinkedama). The literal meaning is

that of an orphan, but metaphorically the word could have been used to express the loneliness that would be felt by the void that Sylvia was leaving behind.

Despite all this sadness the composer was anyway wishing her well in her journey as he writes: “Kambe sitsho sithi ndlela-ntle” (Nevertheless we are saying go well). “Kambe” here is used to express the sadness that, however we are feeling about this, we still have to say farewell.

The melancholy that engulfs this song can be felt by listening to the cassette that will be included to accompany this study.

Reading a poem entitled *Ndlela-ntle* in Qangule’s *Iintshutshe* (1970: 14-15) striking similarities were glaring with this song. Qangule’s first line reads thus:

<i>Qangule</i>	:	Ndileka mntakwethu
<i>Moerane</i>	:	Sylvia mntakwethu
<i>Qangule</i>	:	UThixo azabe nawe kwelo lakude
<i>Moerane</i>	:	UThix’ azabe nawe ngaselwandle
<i>Qangule</i>	:	Siyakrekreza ukuthi ndlela-ntle
<i>Moerane</i>	:	Kambe sitsho sithi ndlela-ntle
<i>Qangule</i>	:	Vuthuzani mimoya gqumani zilwandle
<i>Moerane</i>	:	Vuthuza wena moya waselwandle gqumani gqumani maza olwandle
<i>Qangule</i>	:	Elunxwemeni
<i>Moerane</i>	:	Elunxwemeni
<i>Qangule</i>	:	Ntombi evimbayo
<i>Moerane</i>	:	Ntomb’ entle

The assumption is that Qangule might have sung the song which is assumed to have been written first, because of Moerane’s age compared to Qangule’s. The assumption may not be true, taking into consideration that some composers

matured late as composers. People interviewed could not determine when this song was written because it is not marked.

Elundini (*At the horizon*) by M. Moerane

Ndakuliphosa iliso lam iliso lam elundini	When I throw my eye my eye at the horizon
Ndakuliphosa iliso lam elundini	When I throw my eye at the horizon
Ndibona izinto zikhweba	I see things beckoning me
Ndibona izinto zikhweba	I see things beckoning me
Ndide ndicinge ngokthi ziyandibiza	I even thought they were calling me
Ziyandibiza ziyandibiza	Calling me calling me
Ndiva nesandi sengoma emnandi	I hear even the sound of a beautiful song
Ndiva nesandi sengom' emnandi	I hear even the sound of a beautiful song
Ndide ndive nelizwi ngathi lizwi lakho	I even hear a sound like yours
Ndide ndive nelizwi ngathi lelakho	I even hear a sound like yours
Kanti ndiyazikhohlisa yonke imihla	Yet I was bluffing myself every day
Wena uhleli ngaphaya kodwa lundi	You were sitting over that horizon
Iliso lam alikuboni	My eye does not see you
Kuphela yintliziyo ehleli nawe	It is only my heart which is with you
Uzungandilibali	Do not forget me

This character in this song is reminiscing about a loved one who died. He looks at the horizon and imagines that this person is beckoning him. There is a belief that when a person dies he goes to heaven. Heaven is assumed to be in the horizon. Imagination can cause one to see and hear things that are imaginable. Here the writer not only sees this imaginary person but also hears her voice.

“Iiso” (eye) in this song represents the “intliziyo” (heart). “Intliziyo ehleli nawe” (heart which is with you) is a metaphor meaning “always thinking of you”. And his message to this person is “uzungandilibali” (Do not forget me).

Uze usicinge nathi (You must remember us too) by A.M. Matyila

Sothini ukuthetha nawe	What can we say to you
Xa usishiya namhla	When you leave us today
Siyalila ngemiphefumlo	We are weeping in our souls
Intliziyo zibuhlungu	Our hearts are sore
Yang’ indlela yakho ingantle	May your journey be good
Hamba bo hamba bo	Go well, go well
Sakukhumbula thina	We shall remember you
Ngemisebenz’ emihle	For all the good work
Zukhanyise aph’ uya khona	Shine where you are going
Usikhumbule nathi	And remember us too
Hamba bo hamba bo	Go well, go well
Hamba bo hamba bo	Go well, go well
Yang’ Inkosi inganawe	May the Lord be with you
Sikhumbule zusigcine	Remember and think about us
Hamba kahle	Go well

This is a farewell song. Although the person to whom the composer was bidding farewell is not disclosed, it must have been a person who meant a lot to the people he or she was leaving. Matyila makes use of metaphor in this song as he writes, “siyalila ngemiphefumlo” (We are weeping with our souls). To

weep with one’s soul means that we really feel the departure of this person. It is affecting us deeply.

Also, like the rest of the composers, Matyila also refers to the Almighty as he writes, “Yang’ Inkosi inganawe” (May the Lord be with you); “Usikhumbul’ emithandazweni” (Remember us in prayers). These lines imply that Matyila believed in prayer. This song has been used frequently in farewell functions. It fits well because it does not have a particular person’s name.

6.3 The Relationship between Religion and Nature

Amagqabi Emithi (Tree Leaves) by BJP Tyamzashe

Bonani nang’ amagqab’ omthi	See here the tree leaves
Asibobuhle eyokozela	How beautiful and full of frills
Nanga eswaya ngokwamakhwenkwe	Here they sway like little boys
Aya sway’ amagqabi khaniboneni	They sway the leaves just see
Makhe siswaye thina	Let us sway ourselves
Singe sidlal’ uzena	like we are playing “zena”
Kuze sidlal’ uzena	So that we play “zena”
Njengabantwana abahle	Like little beautiful children
Hayi bo siyadlala	Alas! we are playing
Sekumnandi ngo”zena”	It is nice with “zena”
Bonan’ amagqabi nang’ eyokozelisa	See the leaves they are full of frills
Khanibone ubuhle bawo	See their beauty
Njengamaza amaza olwandle	like waves of the sea
Ngathi ngamatakana	Like little lambs
Magqabi Hooray!	Leaves Hooray!

Tyamzashe in this song is appreciating God's nature and is subtly forcing other people to do the same. After listening to this three part song (SSC) one is compelled to watch these leaves to test what Tyamzashe observes. The expression "asibobuhle" is an oxymoron that evokes a powerful image. "Eyokozela" is an imagery of something with beautiful frills, the same as "ayaswaya".

The "zena" is a game played by young children where one closes his eyes and asks others "ndize Na?" (Should I come?) By the time they answer "yes" he must open his eyes and look for them. When he finds them he must run to the spot to arrive first then the last to arrive will be the one to close his eyes and ask "ndize ne?"

To any person who belongs to the amaXhosa traditional culture this game is known and has a value of promoting listening skills, a sense of direction and alertness. Tyamzashe personifies these leaves to little boys playing this game "zena". He creates a socio-cultural scene and implores us to imitate these leaves to promote a physical activity.

The message that Tyamzashe develops with this song implies social development by prompting a collective relationship and correct attitudes. He also implies emotional and mental development, because if we "dlal' uzena njengabantwana abahle" we shall derive happiness while playing.

The actors in this scene are the leaves, the boys and children. In the second movement, there are additional actors, "amaza olwandle" (sea waves) and

“amatakanana” (little lambs) and all these actors are what Ngxokolo in his *Ingumangaliso imisebenzi kaThixo* are “the wonderful works of God”. This song is one of Tyamzashe’s ways of praising the Creator.

Although this game of “zena” is peculiar to children, Tyamzashe is imploring even adults to benefit from it because of its function, that of promoting the social and physical environment.

Hay’ ukubukeka kwendalo (*How beautiful is nature*) by E.F. Gwashu

Sakukhangela esibhakabhakeni	When we look up in the sky
Sakukhangela esibhakabhakeni	When we look up in the sky
Sibona ubungcwalisa	We see holiness
Ubungcwalisa bendalo	Holiness of the nature
Yenkosi	Of the Lord
Ebusuku, ziinkwenkwezi	At night, it is the stars
Zikhanya njengelitye	Shining like a stone
Ledayiman’ elinqabileyo	Of diamond a rare stone
Sibona sibona nants’ inyanga	We see there is the moon
Inobuqaqawuli buzalise umhlaba	With shining that fills the earth
Hai, ubuhle bendalo kaThixo	No how beautiful is God’s nature
Emini lakuphum’ ilanga	At daybreak when the sun rises
Sibon’ isibhakabhak’ esiluhlaza	We see a blue horizon
Njengamanz’ olwandle	Like sea water
Amaf’ amhlophe	White clouds
Amaf’ amhlophe	White clouds
Njengesilver	Like silver
Ility’ elinqabileyo	A rare stone
Lon’ ilanga libengezela	And the sun shining

Iintaka ZaseLukhuko (Birds of Lukhuko) by H.D. Jorha

Imini seyisangana ilanga lisithela	The day is gone the sun is setting
Abantu bezakuphumla, iintaka ziyakulala	People are to rest, birds are going to retire
Ukuba useLukhuko uphantsi kwezontaba	If you are at Lukhuko under those mountains
Ungeva intsholw' emnandi yeentaka zaseLukhuko	You will hear a melodious sound of birds of Kukhuko
Zikhala ngokwentsimbi zimbulel' umSindisi	Ringing like bells thanking the Creator
Zisithi imini, imini zisithi imkil' imini.	Saying the day, the day is done
Zicula ngovuyo, zicula ngovuyo	Singing happily, singing happily
Zisithi imkil' imini zisithi imkil' imini	Saying the day is done, the day is done Rest, rest and rest all of you
Phumlani phumla niphumle ninonke Bufikile ubusuku kugqithile olusuku phumlani	The night has come, this day is passed, rest

Jorha here is praising the birds of Lukhuko, how they sing to announce that the day is gone. He personifies the sound made by these birds as singing of a melodious song. They are announcing that all God's creatures are about to rest at the end of the day. He is confirming the relationship that exists between God nature and animals, in this instance birds, when he says the birds are "phantsi kwezo ntaba" (under these mountains) relating to nature; "intsholo yeentaka" (melodious sound of birds) relating to animals; "zimbulel' umSindiso" (thanking the Saviour) relating to God.

Like other composers, Jorha uses the literary device of alliteration as demonstrated here:

Zikhala **ng**okwentsimbi **z**imbulel' umSindisi
Zicula ngovuyo, **z**icula ngovuyo
Zisithi imkil' imini **z**isithi imkil' imini
Phumlani **ph**umla **niph**umle ninonke
Lugqithile olusuku phumlani

Ingoma Yehlathi (Song of the Forest) by J.T. Mtyobo

Phulaphulani	Listen
Eso sandi somoya	To the sound of the breeze
Ingoma yehlathi	A song of the forest
Phakathi kwemisebe	Following from branches
Ingoma ehlathini	A song in the forest
Phula-phulani	Listen
Eso sandi somoya	To the sound of the breeze
Ingoma ehlathini	A song in the forest
Iyadumzela iyahumshela	It's whispering and whistling
Iyandila kamnandi	Its purring softly
Kushukuma amasebe	Moving branches
Phula-phula	Listen
Bek' indlebe	Lend your ear
Niphula-phule	And give attention
Ingoma yehlathi	Lo the sound of the forest
Itsho kamnandi	Sounding lyrically
Ishukumisa amasebe	And moving branches
Whu whu	Behold behold
Niphula-phule	Lend your ears

Ingoma yehlathi	Lo the song of the forest
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Here Mtyobo personifies the forest as if it is singing. This is because of the different sounds that one can hear coming from the forest, the sound of the wind, blowing the tree leaves. The composer uses different words to signify the beauty of the sound to the one who is listening: “iyadumzela” (a resonating sound), “iyahumshela” (a humming sound), bars 11 to 13. All these sounds make a beautiful sound: “itsho kamnandi” (it sounds beautifully) bar 15.

Mtyobo introduces a texture change, because of the different creatures which inhabit the forest, when the first soprano joins from bar 10, providing an accompaniment together with the contralto, while the second soprano sings the melody. The expression *mf* (moderately loud) ably portrays the natural environment together with the diminuendoes.

Once again we have a perfect cadence which is feminine, i.e. ending on a weak beat (second). The quaver rests characterise a beautiful syncopated rhythm, e.g.: |.m:m.m|m:m|.f:f.f|f:f| (bars 13 to 15).

Ntakana Yam (My Little Bird) by C.B. Qwesha

Esitiyeni sasekhaya kukhw’	In my home garden there are growing
iintyatyambo ezikhulayo	flowers
Ziyabukeka ziyathandeka	They are likeable, they are loveable
Hayi ubuhle bazo ntakana yam	Alas their beauty my birdie
Ntakana yam khawundivumel’	My birdie please sing me a beautiful
ingom’ emnandi	song
Phakathi kweentyatyambo zasekhaya	Between the flowers of home
Ubuhle bale ntakana bufana	The beauty of this birdie is like that of

nentyatyambo	a flower
Itsho kamnandi izwi layo	It says melodiously its voice
Xa icula intyiloza	When it sings
Phakathi kweentyatyambo ekhaya	Between the flowers at home

Umlonji (*The Cape Canary*) by B. Tyamzashe

Umlonji yintaka, yintakana enothando	The Cape Canary is a loving bird
Uyacula, uyacula, uyacula, umlonyana	It sings, sings songs small (mouth)
Uyintakana yintakazana enomkhitha	It is a small birdie, a small beautiful birdie
Hayi ubuhle bendalo yomdali	Alas the beauty of God's nature
Phakamisani amehlo nicul' ingoma	Lift up eyes and sing a song
Nicul' ingoma tralala, lalala, lalala	Sing a song tralala, lalala, lalala
Ah! Tralala umlonji yintaka, yintaka enayo	Ah! Tralala the Cape Canary it is a bird with
Ngomemnandi, ingoma, ingoma emnandi	A beautiful song, a beautiful song
Ah! Ah! umlonjana	Ah! Ah! small Canary bird

This is another example of the relationship that exists between God, nature and animals. Tyamzashe, like Qweshu, personifies this bird, the Cape Canary, as a person that sings beautifully. In amaXhosa culture a girl or a lady who sings beautifully is called “Umlonji”. Tyamzashe gives this bird attributes of a female, “yintakanana enothando” (it is small bird full of love), “yintakazana enomkhitha” (it is a birdie with charm). Then he attributes all these qualities to

the beauty of God's nature as he writes: "Hayi ubuhle bendalo yoMdali" (Oh! how beautiful is the Creator's nature).

Ngxokolo in his *Ingumangaliso Imisebenzi kaThixo*, in the second movement begins with the same words:

Hayi ubuhle bendalo yoMdali
Kwinzonzobila zolwandle
Ezintabeni emahlathini nasesibhakabhakeni
Buyabonakala ubuhle bendalo yoMdali
Kwizinto ezisehlabathini.
(Oh how beautiful is the Creator's nature
In the deep of the sea
On the mountains in the forests and the sky
The beauty of the Creator's nature is visible
In all things that are in the world.)

Tyamzashe also alludes to the sky in this song when he commands: "phakamisani amehlo, nicul' ingoma" (Lift up your eyes and sing a song). The "tralala lalala lalala" signifies the sound made by the singing birds. Composer Myataza uses this in his *Ingoma phezu kodonga lomlambo* referring to the sound that the birds are making while hovering over the two lovers. The use of diminutives "intakanana", "unlonjana", "intakazana" are words that men often use to refer to women when they are in love.

6.4 Lullabies

Zola ntliziyo yam (*Hush my heart*) by R.M. Mfamana

Zola thula zola thula zola ntliziyo yam	Hush quiet, hush quiet, hush my heart Hush quiet my heart
Zola thula ntliziyo yam	it is tears and wailing of orphans
Zizikhalo neenyembezi zeenedama	Hush you carrier, my carrier
Zola mthwaleli, mthwaleli wam	
Mthwaleli wam wobuy' uphumle inene ngenene	
Khangel' usana xa lukhala mama	Look at the baby when it cries, mother
Wofika lukhala usana kwakhe	When she arrives her baby crying
Ziinyembezi zomntwan' akhe msingathe	It is tears of her baby; hold it on your lap
Zola thula zola thula ntliziyo yam	Hush quiet, hush quiet my heart
Umlamb' uyagquma thula thula bhabha	The river is roaming listen young one
Ulwandle luyagquma wothuthuzelwa yini na	The sea is roaming who will comfort you
Zola thula yiv' umthandazo wam	Hush quiet listen to my prayer
Kubuhlungu kum wakwenz' isingqala	It hurts me when you sob
Thula wobuy' uphumle ntliziyo yam	Hush you will rest again my heart

Unlike other lullabies which are meant to soothe crying babies or lulling babies to sleep, Mfamana in this song is consoling his heart. He wants to calm down and is asking it to download all the heartaches and hurtful feelings that he is

carrying. He recognises that it is the heart that carries all his problems, hence he writes: “Zola mthwaleli wam” (Hush you carrier, my carrier).

Mtamzeli in *Aweselwa 3* (1990: 5) says about the load carried by the heart:

Yimbangi yokuphila,
Ngundoqo womphefumlo,
Ngumbhezeshi wazo ihambo -
Zincomeka, zigxekeka,
Kwingcinga, kwintetha nokwenza
(It is the reason for existence,
It is the major of the soul,
It is the propeller of all walks,
Be they commendable, be they scornful,
In thought, in speech and in deed)

Mfamana is looking at all these functions of the heart and consoles his heart to “zola” (relax). He equates his heart to the baby who when it cries, the mother puts it on her lap and soothes it. Metaphorically, his heart is his baby, hence he does to it what a mother does to her baby.

Mfamana uses imagery like “umlambo ogqumayo” (a roaring river); and “ulwandle olugqumayo” (a raging sea) to explain what the heart feels like when it is not settled and overloaded and pleads with it to calm down. He pleads: “Thula, yiv’ umthandazo wam” (Hush, hear my prayer). At the end he promises his heart rest as he says “wobuy’ uphumle ntliziyo yam” (you will rest again my heart).

Much as this song is metaphoric, it is also a lullaby because Mfamana personifies his heart as a baby.

Zola Sana (Hush Baby) by J.T. Mtyobo

Kutheni na namhlanje	Why is it today
Sekude kube nje lukhal' usana	That it should be like this, the baby crying
Kudal' unin' emkile	The mother has long been gone
Zola sana thula bhabha	Hush baby quiet baby
Mus' ukulila umam' uyeza	Do not cry mother is coming
O! yinina ntemekana kad' ulila	O! what is it little one you have been crying
Lusanana lukamama	Mother's little baby
Khawuxole ze uphumle kamnandi	Be quiet and rest well

This two-part song is a lullaby. That Mtyobo has made it a female voice song, soprano and contralto, signifies the fact that it is women who usually lull babies to sleep, or calm them when they cry.

In an African traditional setting, a mother left her child for various reasons, for example, cooking (outside the house), out to get wood from the forest, ploughing in the fields. This role can also be played by fathers and siblings.

In modern times, an African mother leaves her baby to go to work. The grandmother, a helper or a relative has the task of silencing and comforting the little one. Singing to the child is one appropriate means of accomplishing this. The singing has to be very soft, so as to lull the baby to sleep.

Lulling a baby to sleep is an opportunity for anyone to compose, as evidenced by this example by Longmore as published in *African Music Society Newsletter*, Volume 6 of 1953: 21

husband had gone to another wife's hut, it was common to find a mother composing, spontaneously a song like:

Thula sana lwam
Mus' ukulila
Uyihlo uza kungena
Ngaloo mnyango.

(Hush my baby
Do not cry
Your father is going to come
Through that door.)

6.5 Conclusion

In this chapter the composers have portrayed accounts of those things that affect them in their everyday lives. These are all societal expects like for example, death of loved ones, expressions of love, expressions of disappointments and things that evoke fear in them.

All these aspects were portrayed using the linguistic prowess that these men possess. It was also demonstrated in this chapter that there is a relationship between religion and nature, since it is through nature that the composers, many of them with a romantic flair, find a nearness to the divine.

Another aspect that was explored was that of lullabies. Although the observation in this type of composition is that it is not a very popular subject to the composer. In an interview with Mjana (20/03/2000) he stated that this could relate to the socio-cultural stereotype that this is the function that belongs to woman.

CHAPTER 7

SUMMARY AND CONCLUSION

7.1 Summary

It will be useful to summarize the argument of the thesis at this stage, to go over briefly what ground has been covered, in order to prepare for the conclusion. I will do this summary briefly, chapter by chapter.

Chapter One introduced the study and showed how it is structured. The aim and motivation were broadly outlined. The chapter elaborates on the **Function** of the song texts in the amaXhosa society and this is linked to the function of izibongo in the society. The chapter also showed how data was collected and analysed, so that a reasonable definition of concepts could be reached.

Chapter Two presented a survey of the evolution of isiXhosa choral composition. This account included the arrival and birth of Christianity as the dominant African religion from the nineteenth century. Amid the criticism that the advent of Christianity, with the Missionaries disturbed the amaXhosa social order and the African society at large, it cannot be denied that the education they brought with them helped, among other things, to produce the composers that are the subject of this study.

Chapter Three gave a biographical sketch of all the selected composers whose texts were the subject of this analysis. Their pictures are included and the researcher is indebted to Huskisson (1969) and (1992) as well as to the families of the composers who were of great help. The aim of this chapter was to make better known the people who have made such an invaluable contribution to the literature and culture of amaXhosa. To obtain their personal information the

researcher relied on publications by Huskisson (1969, 1983 and 1992) and on extensive interviews with composers' friends and members of their families.

In Chapter Four the researcher showed that amaXhosa choral composers exploit language and social dynamics in putting across a message to both the performers and listeners. The idea of using metaphor in commemorating events, protest and unity messages was demonstrated. The texts that were selected in this chapter show how these composers use images, symbols, personification and other literary devices to bring out the aesthetic value of the isiXhosa language. Natural phenomena like plants and animals featured prominently in the works studied in this chapter. The texts that were chosen have traditional izibongo linked to them to show that composers and writers of izibongo are "spiritually gifted in the same way" to use the words of Mtuze in *Izibongo Zomthonyama* (1993).

Chapter Five demonstrated how these song texts depict aspects of traditional culture in telling the stories of amaXhosa. The composers, discussed in chapter three had witnessed events and in relating these events, they use linguistic and poetic aspects that extricate elements of the culture of amaXhosa. In a few examples; when Mfamana is relating the story of abaMbo in his song *Nje 14th May* (on the 14th of May), he opens the song with "Kwafik' umtyangampo" (there was a clarion call) where he could have used "Kwafik' udaba" (there was a call). Again he uses archaic words like "injica" referring to grass. He uses personification, "umgod' ongenanceba" (a mine with no mercy), and other examples.

Chapter Six has shown that the amaXhosa choral composers strongly believe in the relationship between religion and nature. In relating the stories of their personal circumstances, it was made clear that they believed that God had a

power to solve any problems they had. It can be observed that even the titles of texts in this chapter had this message. To cite a few examples: Matyila's "Bawo Thixo Somandla" (Father, God, Omnipotent), "Ndisindise O! Yehova" (help me of Jehova) by Qwesha; "Ulo Thixo omkhulu ngoseZulwini" (He, the great God in Heaven) by Ntsikana.

As has been explained in all the chapters, these texts have been compared with izibongo and the resemblance in the way both writers of songs and izibongo believe in the Supernatural powers was striking. Ngqobe in his "Latshon' emini KwelamaMpondo" (the sun set during the day at Pondoland), the very title of the song is metaphoric. "Ukutshona Kwelanga emini" denotes unanticipated trouble. Then he says "amagwala makaphindel' eziswini koonina" (cowards should go back into their mothers' stomachs), a strong way of motivating fighters to go forward.

The statement confirms that in traditional amaXhosa culture, a coward is despised. Composers, it is outlined in this chapter, wrote about things that are affecting them in their everyday lives; the apartheid laws, the reference "book carrying" and life in general. Sometimes it is observed that anger and bitterness is a driving force and inspiration for African poetic and music composition.

7.2 General Conclusion

This study has confirmed the relationship that exists between composers of isiXhosa texts and writers of isiXhosa traditional izibongo. This relationship is in terms of the fact that both these writers employ elements of poetry and language to portray the culture of amaXhosa. The study has also proved that

both songs and izibongo are artistic expressions and thus have an aesthetic appeal.

Since these genres, poetry and song belong to the field of oral literature it has been proven that they are inextricably integrated. It was also discovered that almost all the song texts that have been selected have a traditional poem that they relate to. In some instances the composer of the song text and the writer of umbongo use the same expressions. A few examples where this has been the case are the following:

Tyamzashe begins his *Ezantsi eCoalbrook* (“Down in Coalbrook”) thus:

Ezantsi emgodini (“Down in the mine”). This relates to Bennie (1935: 13) in *Ingoma kaVelaphi* (“Velaphis’ song”) and to *Ezantsi emgodini* (“Down in the mine”). Mtuze as cited in Mtuze and Kaschula (1993:130) mentions all the songs written by composer Benjamin Tyamzashe in his poem “uBkaT”: *Iceba lomthi* (“Chip of a tree”), *Bisho likhaya lam* (“Bisho is my home”), *Zweliyaduduma* (“The Country is thundering) *Intlokoma* (echo) and *Coalbrook*.

He also mentions other composers such as Qwasha. It is in this poem that he writes the powerful statement that I refer to in chapter one that: “Aba bantu bathwase ngethongo elinye” (these people are are gifted spiritually in the same way) when he confirms that composers of songs and izibongo writers are the same people.

Composer Masiza says “Vukani Mawethu” in one of his songs when he calls for unity among amaXhosa, He uses words like “ umona” (jealousy), “asivani”

(we do not relate well) “eAfrika” (in Afrika), “izizwe” (nations), “Vukani mawethu” (wake up O countrymen), “nimanyane” (be united).

Ngcwabe (1986: 32) in his poem *Imbumba yamanyama* (a group of unity) which he sub-entitled “ingoma yesizwe” (song of the nation) also uses words like “Vukani mawethu” (wake up o countrymen), Afrika (Africa) but the central message of his poem is calling for unity among amaXhosa which he calls “midaka” (black), affirming the popular saying in isiXhosa: “Umanyano ngamandla” (Unity is strength).

Composer Tyamzashe writes a song *Isithandwa sam* when one of his relatives die and has a line like “O!... Sithandwa sam” (O! my beloved) and Jolobe as cited by Satyo (1980): writes the same: “O! Sithandwa sam” (O! my beloved).

In *Uyavuth’ umlilo* (1990:35) Mtuze writes about Matyila in a poem *uNtingil’ uJoe* and the first stanza is taken verbatim in Matyilas’ *Bawo Thixo Somandla* (Father, God, Omnipotent) thus:

ndinesingqala entliziweni yam,
ndisoloko ndisithi mayidlule le
Ndebe Bawo, Thixo Somandla.
(I have a sob in my heart;
I keep on saying let this cup pass,
Father, God, Omnipotent).

Jorha writes a song entitled *Iinkumbulo* (“Reminiscences”) and Bici in *Izapholo* (1987:10) also has a poem *Iinkumbulo* (“Reminiscences”) where the first line says:

Ndiswel’ amaphiko, ndiphaphe njengentaka
(I wish I had wings to fly like a bird)

Tyamzashe writes a song with the same lines:

Ukuba bendinamaphiko okubhabha
(If I had wings to fly)

The figure of speech “imazi ebhonxileyo” (The women with breasts distended with milk) mentioned by Mtamzeli in Kwetana (1990:7) which is used to refer to women who are generous is mentioned by composers like Mfamana in his *Hlabel’ ingoma* (start a song) line 21, and Nzo, in his *SOS ikhaya labantwana* (SOS Children’s Home) line 19.

It was also observed that song texts and the lines of izibongo have the same mode of delivery, although the texts can sometimes not be as poetic in structure as the texts of a poem.

In greeting Chiefs and important people the “izikhahlelo” have featured in the selected song texts, in the same way as in izibongo. These “Izikhahlelo” were used in some instances as opening formulas when composers like Mjana use “Hoyini” (hail), six times in his *Qingqa Lovedale* (stand up Lovedale). Ngxokolo calls the king of amaXhosa “A! Zanzolo”.

About this issue, Opland (1983: 242) says the aim is:

As opening formulas, they often serve to attract attention and secure a measure of silence ensuing performance.

I wish to conclude this study by the words of Milubi (1983: 33) who writes:

Every writer lives in a particular society and takes his word pictures and ideas from it. He writes what he sees, feels, detests in his immediate environment.

This is what I believe these song writers have done.

7.3 Recommendations

- This study has been an attempt to subject the choral composed songs by AmaXhosa choral composers to academic analysis. More research on this topic needs to be undertaken so that this invaluable cultural aspect of amaXhosa people could be retained and stored.
- More composers have to be encouraged to write songs, using techniques of modern literature. Organisers of competitions and festivals need to be encouraged to prescribe more of these songs in order to expose them.
- The educational institutions, both governmental and non-governmental, should be encouraged to contribute further to the collection and preservation of these songs, especially given that many composers who wrote them are not living anymore.
- Institutions of Higher learning, universities and colleges, should encourage students to embark on this kind of research to entice more people to write choral music in the same pace with which traditional poetry books are being produced.
- A copy of this thesis is to be donated to the Department of Arts and Culture in the Eastern Cape, Sub-directorate of music as reference material to school and adult choir conductors.
- The local radio station “umhlobo Wenene” (a true friend) is to be urged to continue to play these songs by the Xhosa cultural composers. We are grateful for the choral programme that we listen to every Sunday, featuring these songs. Huskisson (1964: 24) agrees with me when she acknowledges:

In Radio Bantu, the Bantu composer has not only found a powerful transmitter for his composition, but a musical vibrator, keeping him up to scratch and urging him forward. The future of Bantu musical development is in his hands. We wish him well.

These words, although having been said in 1969, are still very true today in 2007.

APPENDIX ONE

Chronological List of People Interviewed, Quoted and Unquoted

- Luke Duma - Composer and ex-employee of Cultural Directorate (Music) in ex Ciskei: 5 October 1999.
- Solomon Ngqangweni - Ex Inspector of Schools, ex Treasurer of ATASA: 20 February 2000.
- Govan Mbeki - Political activist, musician and brother-in-law of composer Moerane: 25 February 2000.
- Mbulelo Nzo - Composer and conductor of school and church choirs: 2 March 2000.
- Christian Ngqobe - Composer, conductor of Sakhumzi Adult Choir, ex-student of Healdtown Institute: 13 March 2000.
- Ethel Mtyobo - Wife to composer Mtyobo, ex-student of St Matthew's College: 14 March 2000.
- Thuso Moerane - ex-teacher and son to composer Moerane: 16 March 2000.
- Chambers Qwesha - Composer and ex-conductor of United Artists Choir in Port Elizabeth: 16 March 2000.
- Makhaya Mjana - Composer and conductor of Joy of Africa Adult Choir in Port Elizabeth: 20 March 2000.

- Bishop Dr Simon Gqubule - Ex-student of Healdtown, ex Minister of Healdtown Methodist Church: 20 March 2000.
- Lennox Xalabile - Ex-colleague of composer Matyila: 22 April 2000.
- Edward Makgato - Conductor of Zwelitsha Adult Choir, ex Inspector of Music in Ciskei: 9 June 2000.
- Mahlulo Yoyo - Principal of John Masiza Primary in Walmer, where composer Mtyob was Principal: 6 September 2000.
- Simo Mjo - Ex-conductor of Harmony Set Choir in Mdantsane, relative of composer Tyamzashe: 20 September 2000.
- Mrs Nokhaya Mfamana - Widow of Richard Mfamana: 16 December 2000.
- Lawrence Tutu - Organist for Radio Xhosa, composer of solo pieces and Jazz in East London, personal friend of composer Tyamzashe: 4 January 2001.
- Prof. Ncedile Saule - Professor in the Department of African Languages, UNISA, ex-student of St Matthew's College: 15 March 2001.
- Rev. Lunga Siboto - Rector of Bernard Mizeki Ethiopian Church in Kwazekhele, Port Elizabeth: 3 May 2001.
- Rev. Makhenkesi Stofile - Premier of the Eastern Cape Province. Closely associated with composers Ngxokolo and Matyila: 21 August 2001.

- Rev. Lulamile Ngesi - Rector and member of St Stephen's Church in New Brighton: 23 August 2001.
- Boyce Sali - Retired teacher, Molefe Higher Primary School, Port Elizabeth: 7 September 2001.
- Sizwe Bali - Conductor of Siyakhula Adult Choir in East London: 26 November 2001.
- Charles Nqakula - Composer, ex-student of composers Calata and Ralarala: 17 May 2002.
- Lesley Xinwa - Ex-editor of Daily Dispatch, who wrote an article on Tyamzashe's *iBisho Likhaya Lam* on 8/6/1981: 20 June 2002.
- Thanduxolo Mahlangeni - Composer, conductor of Butterworth Services Adult Choir and Sakhabengoma Adult Choir respectively: 10 July 2002.
- Boniswa Matana - History teacher at Tamsanqa High School in Port Elizabeth: 7 December 2002.
- Michael Nyamusa - Area Manager of the Modderbee Prison in Johannesburg (Myataza): 7 December 2002.
- Linda Ngesi - A social worker in the Port Elizabeth SOS Children's Village: 18 December 2002.
- Mandy Barendse - A fund-raiser in the Port Elizabeth SOS Children's Village: 18 December 2002.

- Chris Dali - Lecturer and researcher in the Department of Education, University of Port Elizabeth: 20 September 2003.
- Philip Mangali - Composer and conductor of ImiQhayi Primary School in Uitenhage: 21 November 2003.
- John Matshikiza - Son of Todd Matshikiza, Port Elizabeth: 1 December 2003
- Rev. E.T. Vorster - Retired Methodist Minister: 8 December 2003.

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