Reconstructing, Reinterpreting, and Repatriating Musical Instrument Data

Cuts of a piece of reed that has been dried (ityetye), 14.6 cm long. ext. diam 2 cm. int. diam 1.3 cm. bees' wax.

He goes to the front of the house and explains (pungadj) and the drawings on the back of the hill by a stick. He then uses his stick to burn and file. He has an harpoon head (iiumba) and tries to burn a hole in the flute with the point of the nodal end. This doesn’t work. So he takes a small stick, puts it in the fire, holds it against the edge of the flute. Then blows and blows until a hole has been burnt through. He then holds his fingers against the distal end as if he were going to play, marks off holes with the harpoon head, and then begins to burn them through as before.

N.B. What he makes 3 small burn marks before he burns.
Who is going to look after the reed flute grave
by people are moved by the government?
People have already been moved in other places,
and they are afraid that the same will happen here.

Sophume (from Isitwane) makes ushita ntendo.

People must go out before
dawn to be back by 1200.

(*He goes off for a moment to help a woman get
a bag of meal in her head*)

He makes flutes for all chiefs in KwaZulu. And for
most people, he cuts them, & they make their own
scales (mukarha). He makes them for others.
They come with their old flutes & then tunes them.

15 flutes make a mukarha, 7 is called.

Sometimes 7 zika

She charges 10/- for 15 flutes & mazika-antumila.

She is teaching a young man, his young brother, &
Ndlela, to carry on. When he is dead: another pupil
only uncircumcised people may cut them.
Double clarinet (pungi)

19th century

India

ACCESSION NUMBER 17.1886

DIMENSIONS
Length 36.5 cm, diameter 7.5 cm (Length 14 3/8 in., diameter 2 15/16 in.)

MEDIUM OR TECHNIQUE
Gourd, cane

CLASSIFICATION
Musical instruments

Tags

LOGIN TO HELP TAG ART | FLAG A TAG AS OFFENSIVE
Musical bow (tshidzholo?)

Possibly Venda people, 19th century

Transvaal region

ACCESSION NUMBER
17.1703

DIMENSIONS
Length 67.5 cm (26 9/16 in.)

MEDIUM OR TECHNIQUE
Bamboo

CLASSIFICATION
Musical instruments

Tags

LOGIN TO HELP TAG ART | FLAG A TAG AS OFFENSIVE
John Brearley Botswana Collection

Segaba musical bow. Kemoitshoketse (Kongo)

http://sounds.bl.uk/World-and-traditional-music/John-Brearley-Botswana/025M-C0065X0011XX-0300V0


1. Played by Gena Mohal (Pedi man) at kraal, Tshakhuma, 11 vi 56.

JVIF-7a.

Flash Photo: - 4x1 - 4.

Stick, made of musango wood, 72 cm long.
A groove cut in stick from distal end, 62 cm long. Hole burnt through towards peg (21 cm long) which runs through hole 7 cm from proximal end. Old piece of tin wrapped round distal end.

The inst. resembles the traditional Venda drivesticks more than the Pedi & Khoegboho.

Wine string to peg from distal end.

Musango (3) = Cabbage Tree, Kiepersol (Cussonia spicata Thumb.).

Player holds inst. with L.H., stopping it with back of thumb & 1st finger. (i.e. he holds the half of the stick with L.H. just above the peg).

A little bow is scraped along the string in an oval direction.
At Chief Ta-Kalani's 1120. 26° x 56.

Miliba Mondo is bongokur. 14 calabashes.

23-note specimen.

Tsha matshelo.

Siseko
Near Mtali anu

Johannes Jonas hulomoni — learnt from Muncengashy
Franz Makikwa — Hadiwimbi, fam

Phala, Sangze, Kholomo — singing in that order.

Thakimba, Jangwe, Kholomo — bottom 5 inazika.

A child begins by playing the small (treble) notes at the top of the instrument.

Children begin with one hand first.

Tunings:
1. (top) 8.376 x 2 8.376 = 16.752
2. 3.32 x 2 9.332 = 16.332
3. 3.00 x 2 10.00 = 17.00
4. 2.80 x 2 11.264 = 18.256
5. 2.44 x 2 12.244 = 17.668
6. 2.20 x 2 13.220 = 17.220
7. 4.12 14.412/2 21.356
8. 23.28/4 23.28

There are 20 other mbilo in the chief's place, but without calabashes.

The chief point out one as lubwani (spider)
No. 24
26. vii. 56

I4 - note MBILA TSHIPAI

played by John Ratshihedana, at Thohivanebe, on the way to Duthune.
Dimensions: 21 x 15 x 1.5 cms.
Layout similar to my I7 - note MBILA (No. 25)
The mbila was made by Johannes Hanyani ( See I, pp. 17
Learned to play by imitation from both Venda and Shangaan performers.

HE TUNES FROM MEMORY ACCORDING TO THE NANGA FLUTES
He cuts the longer keys first, and then tunes accordingly.

TUNINGs:

<table>
<thead>
<tr>
<th>#</th>
<th>Tuning</th>
<th>Code</th>
<th>Intervals (in cents)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>216 x 4</td>
<td>(864)</td>
<td>210</td>
</tr>
<tr>
<td>2</td>
<td>384 x 2</td>
<td>(768)</td>
<td>216</td>
</tr>
<tr>
<td>3</td>
<td>320 x 2</td>
<td>(640)</td>
<td>284</td>
</tr>
<tr>
<td>4</td>
<td>284 x 2</td>
<td>(568)</td>
<td>320</td>
</tr>
<tr>
<td>5</td>
<td>248 x 2</td>
<td>(496)</td>
<td>384/2</td>
</tr>
<tr>
<td>6</td>
<td>276 x 2</td>
<td>(432)</td>
<td>384</td>
</tr>
<tr>
<td>7</td>
<td>248</td>
<td></td>
<td>432</td>
</tr>
</tbody>
</table>

Analysis of the scale:

<table>
<thead>
<tr>
<th>Frequency (v.p.s.)</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 x 384</td>
<td>210</td>
</tr>
<tr>
<td>3 x 320</td>
<td>1094</td>
</tr>
<tr>
<td>2 x 284</td>
<td>688</td>
</tr>
<tr>
<td>2 x 248</td>
<td>654</td>
</tr>
<tr>
<td>3 x 216</td>
<td>768</td>
</tr>
</tbody>
</table>

Layout of the keys:

approx intervals (in cents)

200 — 300 — 200 — 230 — 240 — 960 — 440 — 200 — 500 — 200 — 300 — 900 — 300
(470)

Order of tuning: 8, 7, 9, 10, 11, 12, 13, 14, 6, 5, 4, 3, 2, 1

NOTE: J.H. says that notes I, 13 and 14 are "Shangaan notes".

Names of the notes:

I = Thabisha
2 = Thovhelele
3 = Mwusi thulo
4 = Mhoberebe
5 = Mwusi khulwane
6 = Mhobere khulwane
7 = Thovhelele
8 = Zika
9 = Mwusi khulwane
10 = Thedele
11 = Mhobere-rebe khulwane
12 = Mwusi
13 = ??
14 = ??

See Recordings JV29 - Ia, Ib, Ic, Id, Ie (Tape JVT8)
I4-note mbila at the N.R.C., Sibasa.

Board (c. 6" x 9"); no external resonator.

The board was rectangular, XXXX raised at the sides and at the bridge end. The keys were spatulate at the tips, and there was a 'plate' of thin metal at the proximal end, with 7 bottle-top rattles attached.

The keys were curved in the shape of an "S":-

Side view:

"Plan" of keys:

Layout of mbila:

Played by Samuel Shipango, from Chief Lambani's kraal.

24/1/56 Rasengeke

MBILA MADEZA - 23 note. MULEMBA player.

The wooden frame = gombole - Qalabwah with sand filled tied round (kambwa)

Andrew Ramaro, Mutorso - Bopa

lives here at her-Ramaro. He is responsible for killing cattle.

Photo 2r, 27.

The mbila was made by his father, who lives elsewhere.

Chief Rasengeke loved it.

He does not make mbila. There is no one else makes them near here.

NB. 2 finger holes 25 R.

Made of mutongo wood, 21.7 x 18.6 x .5.

The back is curved & there is a "well" under.

Need two notes - usual design.

Are they in tune? - Do elaborate no.

24 mm.

1 = (9*6 x 2) in tune. 11 = 360. 21 = 720 x 2

2 = 260 12 = 300 x 2. 22 = 360 x 2

3 = 412 (slightly sharp) 13 = 412 / 2. 23 = 412 x 2

4 = 228 14 = 412 / 4 (slightly sharp)

5 = 380 15 = 600

6 = 330 / 2 16 = 412

7 = 344 17 = 528 x 2

8 = 344 / 2 18 = 244 x 2

9 = 280 19 = 280 x 2

10 = 280 / 2 20 = 308 x 2

The wood for mbila's be arrested if found with a piece of mutongo.

John Blacking Collection, Callaway Centre, UWA
13th May 1967

Bepha le Ishikona

Ishikona is one of the biggest game among Xhosa. This game can be divided into several names. Viz: @The Ishikona of setting up a chief. 6 The Ishikona of (U mela) 8And the Ishikona of Thekhula.

Among all the above mention names of Ishikona, I am going to speak about Bepha. Bepha, is one of the most pleasant game. Me-thu-yahaja is the special time of playing Ishikona because in this time boys are free from herding. When we see that now we are free from herding, we make an organisation of playing Ishikona at the chief’s kraal. After we have settled our organization, we nominate the day on which we must meet at the chief’s kraal for our playing. Then we practice in the afternoon and in the evening according to our agreement. The practising of Bepha
in dancing and more especially utanga,
and upembe. One day when (uotangana
Iwahoma sia kala' itshikwila) Our Headman
Said to Mathambo 'Tell my children that
I will give Bepha because they are

Said to 'Mathambo 'Tell my children that
I will give Bepha because they are
dancing very nice. His words was helped
by Many (Mthwuluk and ndaa).
When we boys heard that, the
shutes were blown in such away that
if possible they crack. We waited for
stand in the middle of the dancers. And
he said 'commanded us to sit down.
Then he started talking to us. He said
"Tomorrow on monday each and everybody
including girls should come to the chieftain's