

# Venda l̂ashu

Tshivenda songs, musical games  
and song stories

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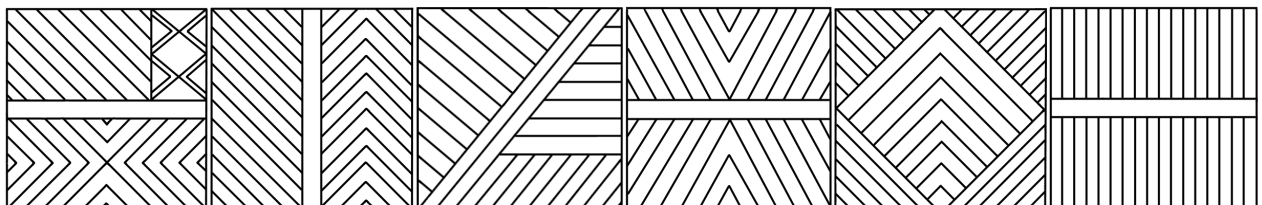
Proceeds from the sale of this publication support community music projects in Venda.

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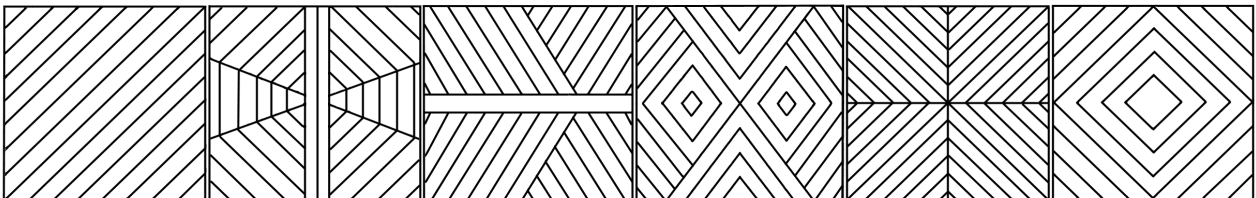
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## Introduction

Jaco Kruger

The songs, musical games and song stories in this book originate from two sources. The first is a collection of songs I accumulated from 1983-1994 among Tshivenda-speaking people living in South Africa's Limpopo Province. Children's songs (*nyimbo dza vhana*) were not a primary objective of my study of Venda music, and so my encounters with them mostly were marked by chance.

Perhaps my most memorable experience of children's music-making occurred in the summer of 1988 when I was fishing in the Luvuvhu River near the village of Tshiulungoma. I was joined by a few young boys who expressed keen interest in my fishing tackle. They got bored when I was unable to catch any fish, and started to shoot birds with their catapults. Their hunt took them into some trees where their animated chatter turned into singing. Their clear voices rang out in the warm, still afternoon. The song leader and chorus singers were sitting in different trees, and this emphasised the antiphonal structure of their song. And so my encounters with children's music not only were serendipitous but also pleasant.

I mostly came upon children performing songs and games as a consequence of studying categories of adult music. I noticed a group of young girls performing a type of counting game (see *Mbale*) at the house of lamellaphone (*mbila*) player Phineas Ndou of Mukula in 1987. This game is ancient, and the girls did not know it well. However, I managed to reconstruct its words and actions with the help of several adults. Similarly, my recordings in 1988 of songs by children of the Apostolic Faith Mission Church at Tshitereke were a fortunate result of my work with local gospel guitarist Philemon Tshisikawe. Likewise, my study in 1984 of the music of ground-bow player Ronald Netshifhefhe of Tsianda brought me into contact with children from his neighbourhood, some of whose appealing songs are included in this collection (see *Tsinga nndedede*).

A few other songs were recorded even more opportunistically, such as the herding song *He, Thivhalimi!* that was whistled and sung by a small group of boys walking in the veld near Malavuwe. Similarly, I heard the song *Tshinoni tsha nkuku!* being sung almost daily by broadcaster Lewis Tshinavhe on Radio Thohoyandou during the early 1990s.

This collection also includes a small selection of adult songs. Although there are specific categories of songs associated with childhood, children are not excluded from singing songs of adults under socially appropriate circumstances. For example, children are not barred from participating in the performance of choral dance songs accompanying beer drinking, although drinking itself is restricted to adults. This song compilation accordingly includes some popular drinking songs in African jive style, such as *Tshidudu tsha mashonzha* and *Tshitiriri tsho lila*.

The other source of this collection is an undergraduate programme (1989-1994) in ethnomusicology at the University of Venda. The prime objective of this programme was to train students in basic research methodology and recording techniques. However, the programme unexpectedly also produced recorded material suitable for educational purposes.

The motivation for this song collection was the strong desire in South Africa for a revitalisation of older African values and cultural patterns. This aspiration is manifested by the inclusion in the school curriculum of African musical cultures neglected and even suppressed during colonial times.

One of the main challenges of the new curriculum is the dissemination of suitable musical material. To this end *The Talking Drum* became one of the first resources of such material. This newsletter was founded by Professor Elizabeth Oehrle of Natal University in 1992. Its aim is to promote intercultural education through music and to speak for the Pan-African Society for Musical Arts Education. Many of the songs contained in this collection first appeared in *The Talking Drum*. I realised that a hidden musical revolution had occurred when some of these songs turned up in the repertoire of new students in the School of Music at Northwest University. These songs had spread

in local schools and were included in the repertoire of regional choirs. So, having passed the test of transcultural enjoyment, the time seemed ripe for them to bring pleasure to a wider audience.

## The worlds of Venda children's songs

Most of the approximately 750 000 Tshivenda speakers live in 'Venda', an area adjacent to the Limpopo River, which comprises South Africa's border with Zimbabwe (see map). This area is dominated by a mountain range which is about 200 km long and up to 30 km wide in places. The range often is referred to by the Afrikaans name 'Soutpansberg', named after the large salt pans found at the base of the north-western slopes.

The mountains have a hot, wet climate with an average summer temperature of 30°C. Winter is somewhat cooler and dry. Secluded mountain tops and valleys still feature dense subtropical forest that covered most of the range in earlier times. The area south and west of the mountains comprises drier bushveld. The Limpopo valley is situated north of the mountains. It is extremely hot and dry, and supports a few small settlements only. The population density is highest in the districts that surround Thohoyandou, the commercial centre of this region that is situated on the southern slopes of the central range.

The mountains feature over 500 tree species, about 450 species of bird and numerous species of animal. However, human settlement over several centuries has restricted the pristine diversity of wildlife to protected areas (see e.g. *Iwe, phunguwe* and *Vhana vha tshikolo*). Nevertheless, people living in less densely populated pockets in the mountains remain vulnerable to predators such as crocodiles, which are responsible for several annual fatalities (see *He iwe, Mathora!*).

The aboriginal inhabitants of the mountains were San hunter-gatherers whose rock paintings bear silent testimony of their ancient existence. Various ancestral groups of the present-day Tshivenda-speaking population settled periodically in the area from about 800 A.D. Most of them migrated from Zimbabwe, as is evident in archaic remnants in Tshivenda of Chikaranga, a language spoken in southern Zimbabwe (see *Tshinoni tsha nkuku!* and *Mbale*). These early inhabitants built the legendary mountain strongholds of Mapungubwe and Thulamela. Here they traded in skins, gold and ivory with Arabs who travelled in the African interior with beads, ceramics and cloth.

The last influx of African settlers took place during the first quarter of the 18<sup>th</sup> century when the military superior Singo clan arrived from Zimbabwe and subjugated the local population. The extant culture that developed from this conquest maintains a socio-political distinction between ruling and non-ruling families (see *Zwo itwa nga tshikolo*).

Initial contact between the inhabitants of Venda and European settlers dates back to the first half of the 19<sup>th</sup> century. Clashes over land resulted in military conflict at the turn of the 20<sup>th</sup> century. Venda consequently became British colonial territory, and then a quasi-autonomous region, until it was incorporated into South Africa in 1994.

The theme of social change accordingly not only appears regularly in styles of Venda adult music, but also in children's songs and stories. The song line 'I am looking for a girl who can dance in a modern way' (see *Samuele o tswa mukusule*) not merely refers to a modern dance form but also a new lifestyle. School songs (*nyimbo dza tshikolo*, see *Thitshere washu* and *Vhana vha tshikolo*) themselves are metaphors of, and factors in, processes of change.

Schooling has been central to cultural redefinition since its introduction by missionaries during the late 19<sup>th</sup> century, and its subsequent control by the state. School culture both suppresses and supports patterns of precolonial culture. Schools have been mechanisms for the promotion of older dance forms for almost fifty years. However, school culture also is regarded as instrumental in what is perceived as the debilitation of time-honoured cultural forms. The redefinition of social roles and moral codes brought about by culture contact and modernisation is regarded as one of the roots of this problem. So the song *Zwo itwa nga tshikolo* ('School is to blame') not only laments changes in the relationship between ruling and non-ruling families, but also the altering role of



women.

The introduction of a money economy during the colonial era undermined the local subsistence economy and contributed towards the creation of a poor rural population. The official local unemployment rate currently is 36%, but could be as high as 50% in certain rural areas. While vegetation may appear lush, arable land is limited, often overgrazed, and affected by drought. Many men consequently leave their homes to seek a better future in distant urban areas (see *Tshītiriri tsho lila* and *Vho-Jim*).

Several songs included in this collection have taken on new meaning in this context of material deprivation. *Dzingi-dzingi mafula!* ('Shake the marula tree!') is a children's song of apparent precolonial origin. It praises the marula tree (*Sclerocarya birrea*) that occurs in the northern and eastern parts of South Africa. Marula trees were communal property in earlier times. People on whose land they grew were not allowed to fell them. It was expected of them to prepare a beverage (of varying alcoholic content) from the fruit, and to invite their neighbours for a gathering aimed at strengthening communal bonds. Increasing human settlement has taken a heavy toll on marula trees, which as a consequence have been declared a protected species.

Poor rural people are participating increasingly in the commercial exploitation of marula fruit. Although the marula crop is seasonal and generates relatively low personal income, it is invaluable to many rural women whose families live on the breadline. These women collect the fruit during middle summer (January to March) and sell them to various local companies. The flesh of the fruit has a high vitamin C content, and is used to make a liqueur, juice and jam. The oil and meal extracted from the kernels of the fruit contain protein and amino acids, and are used for making soap and cosmetics.

Although the drinking song *Tshidudu tsha mashonzha* ('The small claypot with mopane worms') is in the African jive style of the 1950s, it too points to the long established exploitation of a natural local food resource. The edible caterpillar (commonly referred to as the mopane worm) of the

emperor moth (*Imbrasia belina*) mostly feeds on mopane trees (*Colophospermum mopane*) in the dry bushveld areas surrounding Venda. Groups of unemployed and pensioned women rent lorries to take them to farms where they live in the open for about two weeks. They pay farmers a fee which entitles them to fill approximately one 80 kg bag of dried worms. The worms are gutted, dried in hot ash and sold by the cup at roadside markets. Their flesh contains protein and minerals. It is fried or boiled with vegetables and seasoning, and eaten with maize-meal porridge.

Similar socio-economic change also is manifested in adult choral dance songs associated with beer drink culture. Beer drinking is an ancient, socially cohesive ritual that has taken on new functions. The historical role of local women as domestic anchors often limits their professional options, and many of them consequently rely heavily on the selling of home-made and commercially produced beer. Informal bars (*masosa*), run from private homes, thus have been an integral part of the rural economy for several decades. The songs and dances performed at these bars are an important means whereby poor people forge bonds of friendship and cooperation, and establish new cultural patterns (see *Kudi kuno*).

Celebration of nature is a major theme in Venda children's songs, and the school song *Venda Jashu* ('Our Venda') accordingly provides an appropriate title for this collection.

Although arable land is limited in the mountains, the hot, wet climate and fertile soil support various crops, as well as an abundance of cultivated and wild fruit and vegetables (see *Mahuyu*). Roadside markets offer onions, tomatoes, bananas, paw-paws, mangoes, avocados and pineapples (see *Gumba tshinyanyani*). Maize, the local staple food, is cultivated on small scale by many local households, (see e.g. *A ri sindi*).

As in other African cultures, cattle and goats always have been an integral part of the local socio-economic system. Bridewealth historically was paid in the form of cattle, while ownership of a large herd of cattle remains indicative of wealth and social standing. Goats and cattle also are slaughtered for family feasts and religious rituals. Many herding songs consequently stress the importance of livestock, the vital duty of herdsmen to safeguard their animals, and the physical strength and courage necessary to do so (see *Tshikongomuti!* and *Tshinoni tsha nkuku!*).

Ethnomusicologist John Blacking (1967, see 'Further reading on Venda music and culture') notes that counting songs (*nyimbo dza u vhala*) are among the first in a child's musical repertoire (see *Mbale* and *Yesu u funa vhana vhatuku*). They are easy to remember because they usually involve the action of counting by means of the fingers or legs, and sometimes entail recitation instead of singing. Although these songs thus sometimes take the form of spoken verse, they are regarded in Venda culture as songs, and not speech forms. Blacking also points out that counting songs often serve to select a child to do a disagreeable task. The child who is left at the end of the game therefore is the 'loser', rather than the 'winner'. This practice supports an ancient moral philosophy that discourages competitive individualism.

The inclusion of church songs in a collection of mainly secular songs may seem unusual. However, religious expression often is part of everyday life. So, for example, popular dance songs that are performed at rural bars and private homes are interspersed habitually with hymns accompanied on guitar, keyboard and a variety of drums.

Songs of the Tshitereke congregation of the Apostolic Faith Mission Church included in this collection were performed at the annual Sunday school concert on 3 December 1988. These songs exhibit an evangelical philosophy rooted in an era of social change and moral redefinition. In this worldview, gradations of moral evaluation often are limited to polar opposites. These opposites contrast ultimate Evil and supreme Virtue, commonly expressed in terms of the irreconcilable dichotomy between God and the Devil, Heaven and Hell, and Sin and Salvation (see *Ri a livhuwa Murena*). Physical existence often is experienced as oppressive and fleeting, and hope is expressed for release in a rewarding afterlife (see *Duvha li mangadzaho!* and *Ri ya tadulu*).

Many of the ethical imperatives of Christianity also are promoted in children's secular songs and *ngano* stories that contain one or more songs as part of their narrative (see *He iwe, Mathora!* and

*Tshitari*). Like folktales in other world cultures, *ngano* song stories are meant to entertain as well as educate. They consequently do not avoid the darker impulses of human existence. Stories like *Mutshavhona*, *Mahuyu* and *Musidzana we a kunda vhaṭhannga* deal explicitly with prejudice, avarice, social corruption and death. They promote values like humility, dignity and perseverance, while rejecting arrogance, laziness and materialism.

The stories entitled *Ari sindi* and *Vho-Jim* in addition help to affirm and explore gender and age roles. This function also is evident in separate subcategories of songs for boys and girls. While herding songs resonate with ideals of male power and bravery, songs for girls often promote the time-honoured role of women as mothers and home providers. While there is no doubt about the role expectation of women in *Vhonani zwidenzhe*, this is not the case in *Vho-Jim*, where the stereotypical role of women is treated critically.

## On musical structure

Many contemporary Venda songs are redefinitions of older musical forms deemed appropriate to changing social identities. For example, many modern songs appear to imitate the popular ‘three-chord’ (I-IV-V) harmonic pattern. Closer scrutiny, however, reveals that this is not always the case.

Ethnomusicologist John Blacking first showed that older Venda melodies may be called bi-tonal because they shift from the influence of one implicit or explicit tone-center to another (1970, see ‘Further reading on Venda music and culture’). This tonality shift characterises many songs in this collection, such as *Ri a livhuwa Murena* (Figure 1), in which note G is the tonal center of the solo phrase, and F the tonal center of the chorus phrase.

This basic bi-tonal shift is also evident in *Gumba tshinyanyani* (Figure 2). The use of a guitar, as well as the three-chord progression of the song (E-A-B), suggest a straightforward imitation of popular musical style. However, Venda musicians do not perceive the song’s tonal structure in this way. The basic tonal progression is not interpreted as occurring between ‘dominant’ B and ‘tonic’ E, but between the adjacent chords A and B. In other words, the primacy of the tonic chord in the Western tonal model is undermined, while the subdominant and dominant become structurally essential in the articulation of the basic bi-chordal progression of older Venda music. The precolonial foundations of this song also are evident in the descending melody (the basic melodic shape of older musics), as well as the fact that the tonality shift coincides with the solo-chorus alternation.

Figure 1: The basic harmonic shift and five-beat structure of *Ri a livhuwa Murena*

The musical score for *Ri a livhuwa Murena* is presented in three staves. The top staff is the Solo line, the middle staff is the Chorus line, and the bottom staff is the Clap line. All staves are in 12/8 time. The Solo line begins with the lyrics "Solo Ri a li - vhu - wa Mu - re - na." and ends with a double bar line. The Chorus line begins with the lyrics "Chorus Ri a li - vhu'." and continues with "Ri a li - vhu - wa. Mu - re - na." before ending with a double bar line. The Clap line consists of a series of eighth notes. A bracket labeled "Basic harmonic shift" spans from the end of the Solo line to the beginning of the Chorus line, indicating the tonal shift from G to F.



Figure 4: The 2:3 clap/drum pattern in the song *Tshikongomuti*

♩ = 92-94

Tshi - ko - ngo - mu - ti. Kho - lo - mo dzi a\_\_\_\_\_ bva.

Clap/  
drum

### Useful information on performance practice

- Performances of song stories commence with the exclamation *Salungano!* (lit. ‘like a song story’) by the narrator, followed by the response *Salungano!* from the listeners. The narrator is urged on with this exclamation from the listeners after every sentence. The narrator sings the solo part of the songs, and the listeners the chorus part. Stories should be told in dramatic fashion by using the voice, face, arms and hands creatively.
- The only original instrumental accompaniments in this collection occur in the following songs: *Kudi kuno*, *Tshidudu tsha mashonzha*, *Tshiriri tsho lila*, *Gumba tshinyanyani* and *Venda lashu*. All other accompaniments are optional. Piano accompaniments are aimed at teachers and musicians who desire songs suitable for more extensive, public performance.
- Venda songs mostly have a cyclic form. Consequently, the song transcriptions in this collection generally do not include repeat signs. All songs, with the exception of story songs, may be repeated as many times as desired.
- To reproduce the original guitar accompaniments faithfully, it is advisable to use the African two-finger plucking style. This technique employs the thumb for the bass tones, and the forefinger for the soprano tones. In addition, a finger plectrum often is put on the forefinger. This has the effect of accentuating the soprano tones (see e.g. the accentuation marks in *Venda lashu*).

### Pronunciation guide

#### Vowels

a (short) (*mafula*, marula tree): mother

a (long) (*ngafhi*, where): argue

e (short) (*maluvhele*, millet): neck

e (long) (*ela*, flow): pear

i (*riṅe*, we): sick

o (*Vho*, Mr or Mrs): port

u (*muḍuhulu*, grandchild): book

The following paired vowels must be treated as separate sounds:

au (*ngauri*, because)

ea (*sea*, laugh)

ie (*tselietsee*, in the song story *Mahuyu*)

ii (*tshimba*, it sings)

io (*liovhelwa*, stork)

The following paired vowels must be treated as a single sound:

ou (*khou tamba*, are playing): over

ai (*saina*, sign): sign

Consonants

t̘, d̘, l̘ and n̘: the tongue touches the palate behind the teeth, as in English

t, d, l and n: the tongue curls back into the mouth against the palate, producing a rounded sound

bw (*mmbwa*, dog): Björn

vh (*vhana*, children): a voiced consonant; like why, but with the lips pouted

fh (*fhata*, build): like vh, but voiceless

g (*gobagoba*, falling): garden

l, lw (*tshimba luimbo lwavhudi*, it sings a beautiful song): the tongue curls back into the mouth; it touches the back of the palate and moves forward; very close to an 'r'

ñ (*ñwana*, child): a velar nasal sound; like sing

tsh (*mitshelo*, 'fruit'): charge

v (*vulela*, to open): venom

w (*wanga*, mine): water

x (*tshixele*, babysitter): Loch Ness

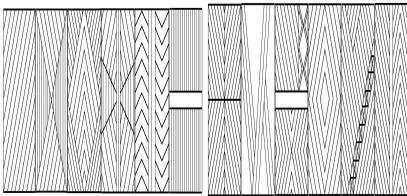
y (*ya*, go): yard

zh (*zwidenzhe*, feet): genre

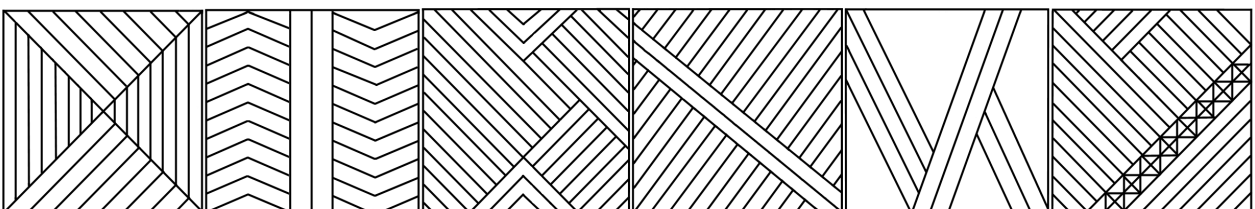
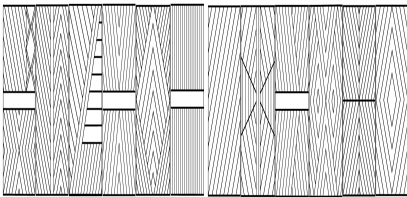
zw (*zwikumbu*, calabashes): one sound; do not overemphasise the 'w'

## The meaning of the graphic patterns

The graphic patterns in this publication originate from wood carvings on the Venda xylophone (*mbila mutondo*) and *ngoma* drums (see Kirby 1968, Nettleton 1984 in 'Further reading on Venda music and culture'). These patterns contrast authority and old age with youth and fertility. Authority and old age are symbolised by the crocodile which not only is a feared animal, but also lives to a great age. The longevity of the crocodile is thought to be transferred to hereditary leaders when they swallow pebbles from its stomach. The crocodile is represented by an X shape:



Youth and fertility are symbolised by the python. Symbolism related to the python plays a central role in the laws and dance movements of *domba*, the girls' initiation school. The python is represented by a chevron motif, and parallel lines which depict the coils of the snake:





# Venda l̃ashu

## Our Venda

<i>Venda l̃ashu,</i>	Our Venda,
<i>Venda l̃a manakanaka:</i>	beautiful Venda:
<i>Ri dzula hone.</i>	We enjoy living here
<i>Ri d̃iph̃ina nga m̃itshelo.</i>	because of all the fruit.

This is a well-known school song that celebrates Venda's subtropical environment. The mountains at the village of Makonde where this song was performed are particularly beautiful and fertile. Their slopes abound with indigenous trees, as well as cultivated avocado, mango and paw-paw trees. According to myth, Raluvhimba, a Venda creator spirit, lives in a cave in these mountains.

♩ = 92

*Solo* Ve - nda l̃a - shu l̃a - shu Ve - nda l̃a - shu

*Chorus (ka.)* Ve - nda l̃a - shu Ve - nda l̃a - shu Ve - nda l̃a ma - na - ka - na -

*Guitar I*

*Guitar II*

Ve - nda l̃a - shu l̃a - shu Ve - nda l̃a - shu. Ri - ne ri

ka. Ve - nda l̃a - shu Ve - nda l̃a - shu Ve - nda l̃a ma - na - ka - na -

dzu - la ho - ne. Ri - ne ri

ka. Hae Ve - nda ja - shu Ve - nda ja ma - na - ka - na -

dzu - la ho - ne. Ri di - phi - na

ka. Hae Ve - nda ja - shu Ve - nda ja ma - na - ka - na -

nga mi - tshe - lo. Ri di - phi - na

ka. Hae Ve - nda ja - shu Ve - nda ja ma - na - ka - na -

nga mi - tshe - lo. Ri di - phi - na

ka. Hae Ve - nda ja - shu Ve - nda ja ma - na - ka - na -

Guitar variations

Guitar I

Guitar II

A musical score for piano and voice in G major (one sharp) and 4/4 time. The score is arranged in three systems, each with a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment features a steady bass line of quarter notes (G, B, D, G) and a treble line with eighth and quarter notes. The vocal line consists of a melody of eighth and quarter notes. The first system includes a piano (p) dynamic marking. The key signature has one sharp (F#), and the time signature is 4/4.



## A ri sindi

### The young wife who was forbidden to pound maize

*Salungano! Salungano!*

Once upon a time there was a young woman who got married. According to ancient custom, she went to stay with her in-laws. It was the duty of a newly-wedded wife to do household chores as instructed by her mother-in-law. However, before the marriage the young woman's in-laws agreed not to force her to pound maize from which the staple food *vhuswa* (maize porridge) is made. Pounding was not a custom for the women in her family. They were craftswomen who specialised in decorating calabashes with beads. In addition, the young woman's father was a hunter who exchanged meat for maize meal. He also was a wandering musician (*tshilombe*) who was rewarded with food when he performed at the homesteads of important people.

However, the young woman's strict mother in-law ignored the agreement and instructed her to pound maize for cooking porridge. Too scared to refuse, the young woman started to pound while she sang:

<i>Dididimeli, murashada.</i>	(Meaning unknown)
<i>Hayani hashu, a ri sindi.</i>	At my home we do not pound maize.
<i>Ri runga zwikumbu zwa vhana.</i>	We only decorate calabashes for children.

As she sang, water filled her house completely. When her in-laws came to fetch the maize flour, they discovered that the house was overflowing with water, and that the young wife had disappeared. They sent a cock to report the mishap to the young woman's parents:

<i>Kokoliko, kokoliko!</i>	Cockadoodledoo, cockadoodledoo!
<i>Ndo rungwa nga Lishivha.</i>	I have been sent to you, Lishivha.
<i>Hu pfi ndi yo suma niwana wa Lishivha o xela.</i>	I have to inform you that your child has disappeared.

The young woman's parents rushed in shock to their in-laws. Seeing that the house was filled with water, they realised their daughter was pounding maize. They immediately repeated her song:

*Dididimeli, murashada.*  
*Hayani hashu, a ri sindi.*  
*Ri runga zwikumbu zwa vhana.*

As they sang, the water started to ebb and the young woman reappeared. Her parents took her away because her in-laws did not keep to the marriage agreement.



♩ = 126

*Solo* Di - di - di - me - li. Mur - ra - sha - da.

*Chorus* Di - me - li. Di - me -

Ha - ya - ni ha - shu 'ri si - ndi. Mu - ra - sha - da.

li. Di - me - li. Di - me -

Ri ru - nga zwi - kum' zwa vha - na. Mur - ra - sha - da.

li. Di - me - li. Di - me - li.

♩ = 144

*Chorus* Ko - ko - li - ko, ko - ko - li - ko.

*Solo*

Ndi ru - ngwa nga Li - shi - vha.

Ko - ko - li - ko, ko - ko - li - ko.

Hu pfi ndi yo su - ma.

Ko - ko - li - ko, ko - ko - li - ko.

Ñwa - na wa Li - shi - vha o xe - la.

## Dambatshekwa

### The crab

<i>Dambatshekwa li a kanukisa.</i>	The crab is surprising.
<i>Li tshi tshimbila nga lurumbu!</i>	It walks sideways!
<i>Li tshi ri: Tsere-tsere!</i>	It shuffles!

### Instructions

The foot movements accompanying this song are small and simple, making the song suitable for a stage performance by a choir. The arrows and black footprints indicate which foot moves, and in what direction. The movements occur on the beat as indicated. The upper body should be bent forwards slightly, and the arms held near the chest, as if jogging. The movements should not be stiff but rhythmic and supple.



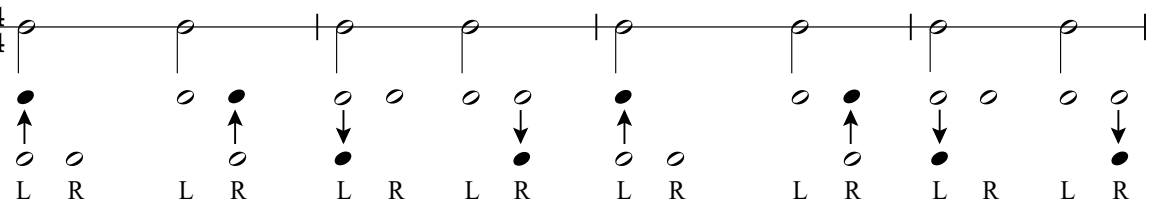
♩ = 92



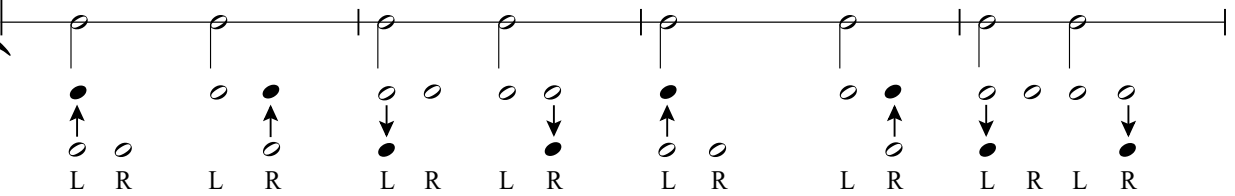
Da-mba -tshé-kwa li a ka-nu - ki - sa li tshi tshi-mbi-la nga lu-ru - mbu.

Foot  
beats

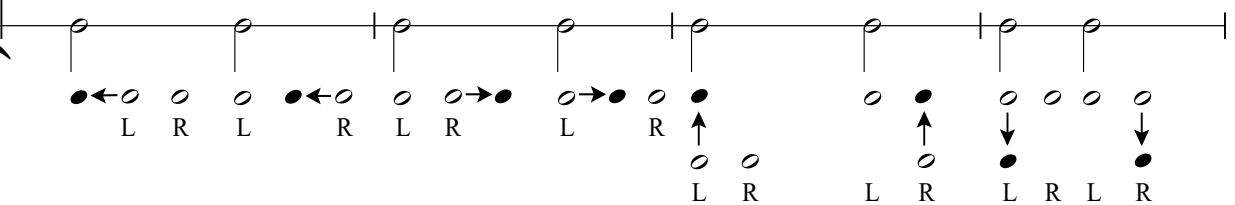
Foot  
move-  
ment



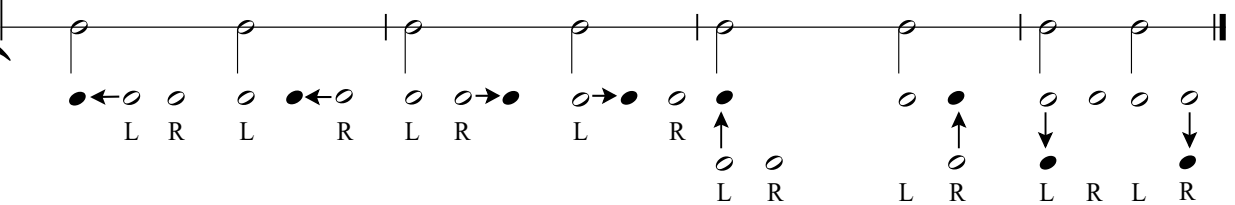
Da-mba -tshé - kwa li a ka-nu - ki - sa li tshi tshi-mbi-la nga lu-ru - mbu. Li tshi ri



tse-re tse-re. Li tshi ri tse-re tse-re. Li tshi tshi-mbi-la nga lu-ru - mbu. Li tshi ri



tse-re tse-re. Li tshi ri tse-re tse-re. Li tshi tshi-mbi-la nga lu-ru - mbu.



# Duvha li mangadzaho

What a wonderful day.

*Duvha li mangadzaho.*

What a wonderful day.

*Rine ri si na mihwalo.*

We will be relieved of our burdens.

*Tsimbi i lila.*

The bell is ringing.

*Vharuniwa vha tshi imba.*

The angels are singing.

*Halleluja!*

$\text{♩} = 54$

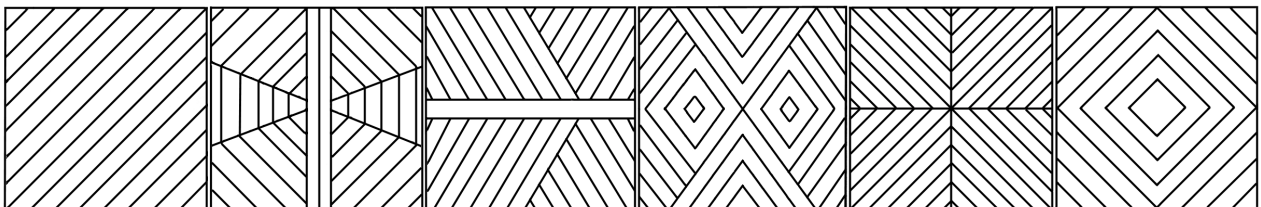


*Chorus* Du-vha li ma-nga-dza - ho. 'Ne ri si na mi-hwa-lo.

*Solo* Du-vha li ma-nga-dza'. Ha-le-lu- ja. 'Ne ri si na mi-hwa'. Ha-le-lu- ja.

Tsi-mpi i li-la. Vha-ru-nwa vha tshi i-mba. Du-vha li ma-nga-dza-ho.

Tsi-mpi i li-la. Vha-ru-nwa vha tshi i-mba. Du-vha li ma-nga-dza'. Ha-le-lu- ja.



## Dzingi-dzingi mafula!

Shake the marula tree!

*Vho-mme vho ya ngafhi?  
Vho ya u fhonda mafula.  
Mafula ndi a mini?  
Mafula ndi a u la.  
A liwa nga vhangana?  
A liwa nga vhadana!  
Dzingi-dzingi mafula!  
Vho-Nyadenga vha ngavho,  
vho da na tshiringo,  
tsha u pembela ngatsho!*

(Chorus) *Toto!*

Where has mother gone?  
She has gone to press marula fruit.  
What are marulas for?  
Marulas are for eating.  
How many people can be fed by them?  
They can feed hundreds!  
Shake the marula tree!  
My Mrs Nyadenga,  
has brought along a flute,  
so that we can dance excitedly!

(Meaning unknown)



♩ = 76 S = Solo, C = Chorus



To - to. Vho-mme vho ya nga - fhi? To - to. Vho ya fho - nda ma - fu - la.



To - to. Ma - fu - la ndi a mi - ni? To - to. Ma - fu - la ndi a u la.



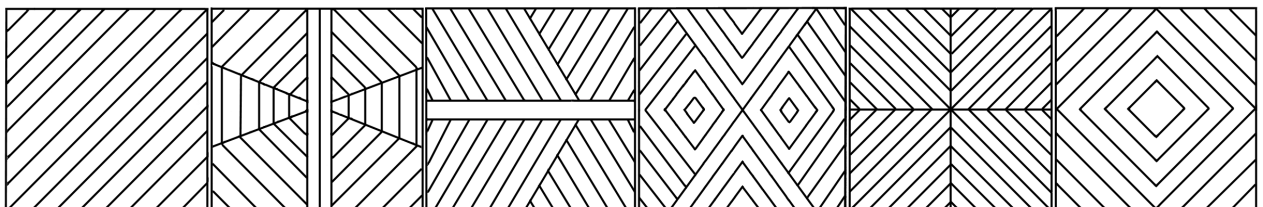
To - to. A li-wa nga vha - nga - na? To - to. A li-wa nga vha - da - na.



To - to. Dzi - ngi-dzi-ngi ma - fu - la. To - to. Vho - Nya - de - nga vha nga - vho.



To - to. Vho da na tshi - ti - ri - ngo. To - to. Tsho pe-mbe-la nga-tsho!  
(shout)



He iwe, Mathora!

Hey you, Mathora!

*He, iwe Mathora!*  
*Wo bva wo la 'ni?*  
*Wo la tshikhuthela.*  
*Wa sevha nga mini?*  
*Wa sevha nga nama.*  
*Nga nama ya mini?*  
*Nga nama ya goni.*  
*Seli a hu welwi.*  
*Hu na ngwena mbili.*  
*Dze kapa seli.*

(Chorus) *Fhe-fhe!*

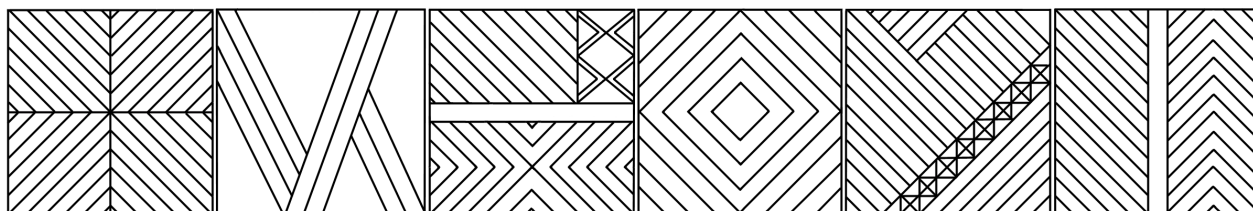
Hey, you Mathora!  
What have you eaten?  
You have eaten porridge with milk.  
What was your side dish?  
The side dish was meat.  
What kind of meat?  
The meat of a big eagle.<sup>1</sup>  
Do not cross the river.  
There are two crocodiles.  
They vanished at the river bank.

(The sound of a reed or bamboo pipe.)

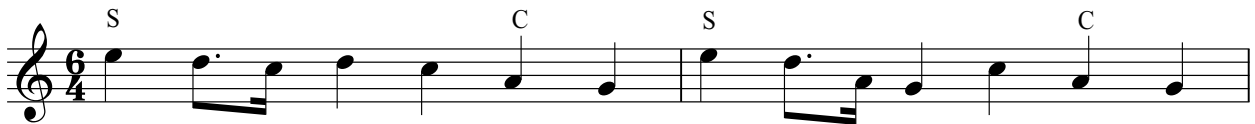
1 The martial eagle (*Polemaetus bellicosus*)

This song instructs young people about appropriate social behaviour by means of a culinary metaphor. It warns against pride and refusal to heed advice, while promoting humility and dignity. When people are asked what they have eaten (see line 2), it implies criticism of arrogance. Self-importance and foolhardiness is represented by the eating of a delicacy, namely the meat of an eagle with a side dish of porridge and milk. Motivated by the sustenance from such 'food', Mathora engages in foolish and anti-social behaviour, here represented by the crossing of a dangerous river.

John Blacking's collection of Venda children's songs (1967, see 'Further reading on Venda music and culture') includes a variation of this song. In terms of his explanation the meat of a crocodile may be inferred to have the same meaning as that of an eagle. Crocodiles are associated with political authority and old age, and therefore may not be eaten.



♩ = 126 S = solo C = Chorus



He - 'we Ma - tho - ra! Fhe - fhe. Wo bva wo la 'ni? Fhe - fhe.



Wo la tshi - khu - the - la. Fhe - fhe. Wa se - vha nga mi - ni? Fhe - fhe.



Wa se - vha nga na - ma. Fhe - fhe. Nga na - ma ya go - ni. Fhe - fhe.



Se - li a hu we - lwi. Fhe - fhe. Hu - na ngwe - na mbi - li. Fhe - fhe.



Dze ka - pa se - li. Fhe - fhe. Dze ka - pa se - li. Fhe - fhe.



# Gumba tshinyanyani

The egg of a small wild bird

*Liovhelwa wa li  
kanga li a difha.*

A stork is nice to eat when you  
add vegetables and spices to it.

*Wa li shela zwavhudi na tamatisi.*

And carefully add some tomatoes.

*Wa li shela zwavhudi na phiriphiri.*

And carefully add some pepper.

*Wa li shela zwavhudi na anyanisi.*

And carefully add some onions.

(Chorus) *Gumba tshinyanyani.*

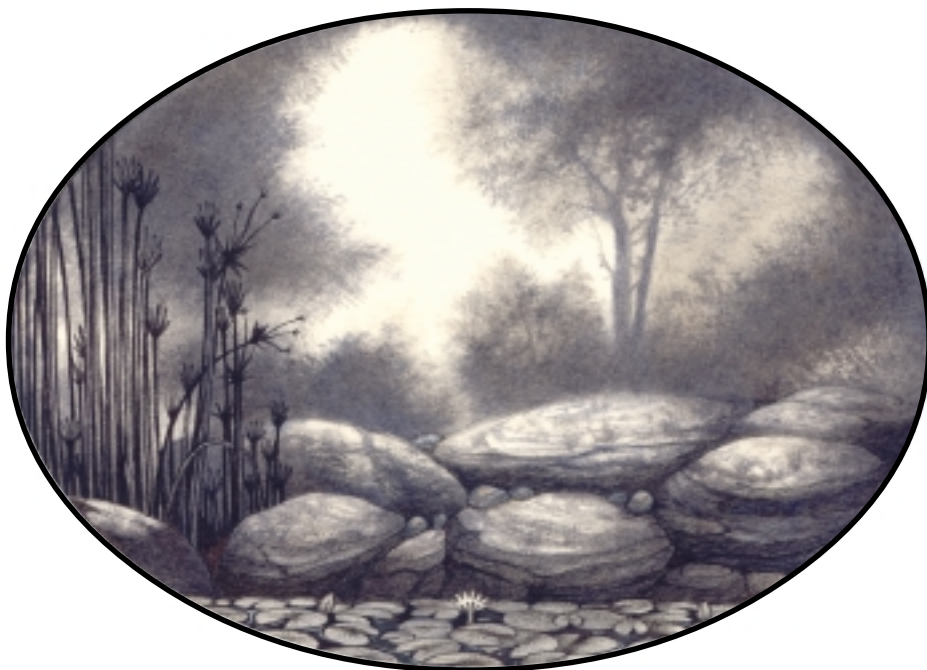
The egg of a small wild bird.

♩ = 80

*Solo* 1 Li - o - vhe - lwa wa li ka - nga li - a di - fha.  
2 Wa li she - la zwa - vhu - di na ta - ma - ti - si.  
3 Wa li she - la zwa - vhu - di na phi - ri - phi - ri.  
4 Wa li she - la zwa - vhu - di na a - nya - ni - si.

*Chorus* tshi - ya - nya - ni. Gu - mba

*Guitar*



# Hee, Thivhalimi!

Hey, Thivhalimi!

*Hee, Thivhalimi!*  
*Idani, nangani Brahmani!*  
*Ndo-ndo-ndi-lo-ndo!*

Hey, Thivhalimi!  
Come and choose a Brahman!  
(Meaning unknown)

(Chorus) *Fhe-fhe!*

(The sound of a bamboo or reedpipe.)

$\text{♩} = 124$

*Solo* He Thi - vha - li - mi! He Thi - vha - li - mi!

*Chorus* Fhe - fhe. Fhe - fhe.

Detailed description: This system contains two staves of music. The top staff is a vocal line in 5/4 time, starting with a quarter note followed by eighth notes. The bottom staff is a chorus line, starting with a whole rest followed by eighth notes. The tempo is marked as quarter note = 124.

'Dan' na - nga' Bra - ma - ni. 'Dan' na - nga' Bra - ma - ni.

Fhe - fhe. Fhe - fhe.

Detailed description: This system contains two staves of music. The top staff is a vocal line with a dotted accent over the first 'n' in 'Dan'. The bottom staff is a chorus line with a whole rest followed by eighth notes.

Ndo - ndo - ndi - lo - ndo. Ndo - ndo - ndi - lo ndo.

Fhe - fhe. Fhe - fhe.

Detailed description: This system contains two staves of music. The top staff is a vocal line with a dotted accent over the first 'n' in 'Ndo'. The bottom staff is a chorus line with a whole rest followed by eighth notes.

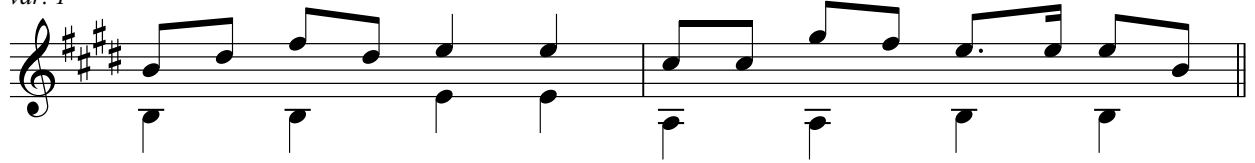




# Guitar variations

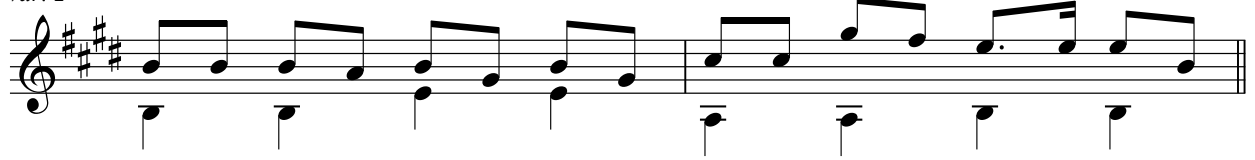
*Guitar I*

*var. 1*

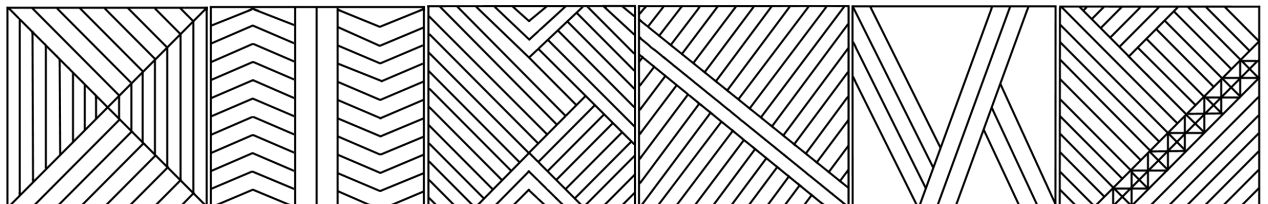


*Guitar I*

*var. 2*



*Guitar II*



# Ri a livhuwa Murena

We thank you Lord

*Ri a livhuwa Murena.*      We thank you Lord.  
*Pandela demoni, Murena.*      Chase the devil away, Lord.

The musical repertoire of the Apostolic Faith Mission Church in Venda includes many songs like *Ri a livhuwa Murena*, with its short, repeated phrases. Performances of this song by the congregations at Tshitereke and Tshilapfene were marked by an increase in the volume of singing, the rhythmic swaying of bodies, and vocal interjections which contributed to a rising level of emotional intensity. This performance practice generated a shared, heightened emotional condition which helped to promote fellowship and mediate social stress.

♩ = 100

*Solo* Ri a li - vhu - wa Mu - re - na.

*Chorus* Ri a li - vhu'. Ri a li - vhu - wa. Mu - re - na.

*Clap*

Pa - nde - la' de - mo - ni Mu - re - na.

Pa - nde - la' de'. Pa - nde - la' de - mo - ni Mu - re - na.

# Ihi

## Be quiet (A lullaby)

<i>Ihi, ihi.</i>	Be quiet, be quiet.
<i>Mainḁa, mainḁa.</i>	It is early summer, early summer.
<i>Nangwe ndo fura, ndi a ḁa.</i>	Even though I am sated, I continue eating.
<i>Ndi a ḁa, ndi a ḁa.</i>	I am eating, I am eating.
<i>Thumbu ya tshixele mainḁa.</i>	The stomach of the babysitter in early summer.
<i>Vho-mme vho ya fhi?</i>	Where has mother gone?
<i>Vho ya mulamboni.</i>	She has gone to the river.
<i>Zwikumbu zwingana?</i>	With how many calabashes?
<i>Zwikumbu zwiraru.</i>	With three calabashes.
<i>U lilela ni?</i>	Why is the baby crying?
<i>U lilela u ḁa.</i>	She is crying to eat.

There are two interpretations of this text. The first, provided by John Blacking, is the local opinion that adults know when to stop eating but children do not. The second interpretation poses a contrast between a baby who has an abundance of milk, and her nursemaid who is hungry during early summer when harvesting is far away, and wild fruit are still ripening.

$\text{♩} = 106$

I - hi - hi - hi - hi. I - hi - hi - hi - hi. Mai - ḁa — mai - ḁa.

Na - ngwe ndo fu - ra ndi a ḁa. Ndi a ḁa — Ndi a ḁa.

Thu - mbu ya tshi - xe - le mai - ḁa. Vho - mme vho ya fhi?

Vho ya mu - la - mbo - ni. Zwi - ku - mbu zwi - nga - na?

Zwi - ku - mbu zwi - ra - ru. U li - le - la - ni?

U li - le - la u ḁa. U li - le - la u ḁa.

# Ihi

(With guitar accompaniment)

♩ = 72-74

*P*

Guitar  
⑥ = D

I - hi i - hi - hi. I - hi i - hi - hi.

Mai - nda mai - nda. Na - ngwe ndo fu - ra ndi a la.

Ndi a la Ndi a la. Thu - mbu ya tshi - xe - le mai - nda.

Vho - mme vho ya fhi? Vho ya mu - la - mbo - ni.

Zwi - ku - mbu zwi - nga - na?      Zwi - ku - mbu zwi - ra - ru.

*dim. e rit.*

U li - le - la - ni?      U li - le - la - ni?

U li - le - la u la.      U li - le - la u la.



# Ihi

(With piano accompaniment)

♩ = 74

Legato e cantabile

*p*

The first system of the musical score for 'Ihi' consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the piano accompaniment in the right hand, starting with a piano (*p*) dynamic. The bottom staff is the piano accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked as ♩ = 74. The instruction 'Legato e cantabile' is written above the piano accompaniment.

I - hi I - hi - hi. I - hi I - hi - hi.

The second system of the musical score features a vocal line with the lyrics 'I - hi I - hi - hi. I - hi I - hi - hi.' The piano accompaniment continues in the right and left hands, maintaining the 12/8 time signature and one sharp key signature.

Mai - nda — Mai - nda. Na - ngwe ndo fu - ra ndi a ja.

The third system of the musical score features a vocal line with the lyrics 'Mai - nda — Mai - nda. Na - ngwe ndo fu - ra ndi a ja.' The piano accompaniment continues in the right and left hands, maintaining the 12/8 time signature and one sharp key signature.

Ndi a ɔa— Ndi a ɔa. Thu - mbu ya tshi - xe - le mai - nda.

Vho - mme vho ya - fhi? Vho ya mu - la - mbo - ni.

Zwi - ku - mbu zwi - nga - na? Zwi - ku - mbu zwi - ra - ru.

U li - le - la - ni? U li - le - la - ni?

U li - la - la u la. U li - le - la u la.

## Iwe phunguwe

You, jackal.

- 1 *Iwe phung'we, iwe phung'we,  
iwe u ita 'n'? Iwe u ita 'n'?*  
*Na u tshi la khuhu dzhashu,  
u do tshila han'? Ahee!*  
*Na u tshi la khuhu dzhashu,  
u do tshila han'?*
- 2 *Iwe nngwe, iwe nngwe,  
iwe u ita 'n'? Iwe u ita 'n'?*  
*Na u tshi la mbudzi dzhashu,  
u do tshila han'? Ahee!*  
*Na u tshi la mbudzi dzhashu,  
u do tshila han'?*
- 3 *Iwe phele, iwe phele,  
iwe u ita 'n'? Iwe u ita 'n'?*  
*Na u tshi la bere dzhashu,  
u do tshila han'? Ahee!*  
*Na u tshi la bere dzhashu,  
u do tshila han'?*
- 4 *Iwe ndau, iwe ndau,  
iwe u ita 'n'? Iwe u ita 'n'?*  
*Na u tshi la phulu dzhashu,  
u do tshila han'? Ahee!*  
*Na u tshi la phulu dzhashu,  
u do tshila han'?*
- 5 *Ndo ni vhudza, ndo ni vhudza.  
Zwino ni do fa, zwino ni do fa.  
Na tshithunya ri do rola.  
Ri do thunya ngatsh'. Ahee!*  
*Na tshithunya ri do rola.  
Ri do thunya ngatsh'.*
- 6 *Na malofha a do ela,  
shango la tswuka,  
shango la tswuka.  
Nandi, nandi, ndo ni vhudza.  
Zwino ni do fa. Ahee!*  
*Nandi, nandi, ndo ni vhudza.  
Zwino ni do fa.*
- You, jackal,  
what are you doing?  
Do not expect to survive  
when you hunt our fowls.  
Do not expect to survive  
When you hunt our fowls.
- You, leopard,  
what are you doing?  
Do not expect to survive  
when you hunt our goats.  
Do not expect to survive  
when you hunt our goats.
- You, hyena,  
what are you doing?  
Do not expect to survive  
when you hunt our horses.  
Do not expect to survive  
when you hunt our horses.
- You, lion,  
what are you doing?  
Do not expect to survive  
when you hunt our cattle.  
Do not expect to survive  
when you hunt our cattle.
- I warned you.  
Now you will perish.  
And we will take a rifle,  
and shoot you.  
And we will take a rifle  
and shoot you.
- And blood will flow.  
The ground will  
become red.  
Hey, hey, I warned you.  
Now you are going to die.  
Hey, hey, I warned you.  
Now you are going to die.

The origin of this very old song is unknown. However, its typical Western melodic and harmonic patterning suggests possible missionary influence. The text of the song is easier to memorise than may seem evident. The lines of the first verse are repeated in verses 2-4 with only the names of the animals changing.

$\text{♩} = 74$

I - we phu -ng'we, i - we phu -ng'we, i - we u i -ta'n, i - we u i -ta'n?

Na u tshi ja khu - hu dzha - shu u do tshi - la han'? A - hee!

Na u tshi ja khu - hu dzha - shu u do tshi - la han'?



Iwe phunguwe  
(With piano accompaniment)

$\text{♩} = 74$

*mf*

I - we phu - ng'we, i - we phu - ng'we, i - we u i - t'an,

R.H. R.H.

i - we u i - t'an? Na u tshi ʎa khu - hu dzha - shu

u do tshi-la han'? A - hee! Na u tshi la khu-hu dza-shu

u do tshi-la han'? I - we nng - we, i - we nng - we

*non legato*

*mp*

i - we u i - t'an, i - we u i - t'an?

Na u tshi ʎa mbu - dzi dzha - shu u ɔdo tshi - ʎa han'? A - hee!

Na u tshi - ʎa mbu - dzi dzha - shu u ɔdo tshi - ʎa han'?

*mf*

I - we phe - le, i - we phe - le, i - we u i - t'an,

i - we u i - t'an? Na u tshi ʎa be - re dzha - shu

u ɔo tshi - ʎa han'? A - hee! Na u tshi ʎa be - re dzha - shu

u ɔo tshi - ʎa han'? I - we nda - u, i - we nda - u,

*mf*

Ped. 8vb

i - we u i - t'an, i - we u i - t'an?

Ped.

Na u tshi ʌ phu - lu dzha - shu u ɔ̣o tshi - ʌ han'? A - hee!

Ped. Ped. Ped. Ped.

8vb

Na u tshi ʌ phu - lu dzha - shu u ɔ̣o tshi - ʌ han'?

Ped. Ped. Ped.

8vb

Ndo ni vhu - dza, ndo ni vhu - dza. Zwi - no ni do fa,

zwi - no ni do fa. Na tshi - thu - nya ri do ro - la.

Ri do thu - nya ngatsh'. A - hee! Na tshi - thu - nya ri do ro - la.

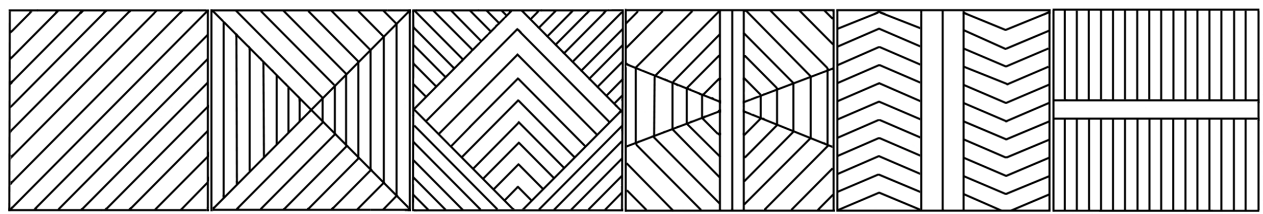
Ri ɔ̣o thu - nya ngatsh'. Na ma - lo - fha a ɔ̣o e - la,

sha - ngo ɔ̣a tswu - ka, sha - ngo ɔ̣a tswu - ka.

Na - ndi na - ndi, ndo ni vhu - dza. Zwi - no ni ɔ̣o fa. A - hee!

Na - ndi na - ndi, ndo ni vhu - dza. Zwi - no ni do fa.

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics underneath. The middle staff is a piano accompaniment in G major, featuring a 7-measure rest in the first measure. The bottom staff is a bass line in G major. The piece concludes with a double bar line and a fermata.



# Ndi dzula na Yesu

I am sitting with Jesus

*Ndi dzula na Yesu.*

I am sitting with Jesus.

*Ndi lala na Yesu.*

I am sleeping with Jesus.

*Nda vuwa na Yesu.*

And waking up with Jesus.

*Nda tshimbila na Yesu.*

And walking with Jesus.

♩ = 54

Ndi dzu - la na Ye - su. Ndi la - la na Ye - su. Nda  
Ndi dzu - la na Ye' la - la na Ye'  
Ndi dzu - la na Ye - su. Ndi la - la na Ye - su. Nda

vu - wa na Ye - su. Nda tshi - mbi - la na Ye - su.  
vu - wa na Ye - su. Nda tshi - mbi - la na Ye - su.  
vu - wa na Ye - su. Nda tshi - mbi - la na Ye - su.

# Kuḍi kuno

This small homestead

*Kuḍi kuno ku ntakadza hani.* This small homestead pleases me.

This is an adaptation of a drinking song that describes the pleasures of company at an informal bar.

♩ = 102

The musical score is written for four staves. The top staff is labeled 'Solo' and contains the lyrics 'Ku - ḍi ku - no. Hae!'. The second staff is labeled 'Chorus' and contains the lyrics 'ku nta - ka - dza ha - ni.'. The third staff is labeled 'Guitar I' and includes performance markings such as 'i >' and 'p'. The bottom staff is labeled 'Guitar II'. The music is in a key with three sharps (F#, C#, G#) and a 12/8 time signature.



## Mahuyu

### Wild figs

*Salungano! Salungano!*

Once upon a time when Venda families still lived in large households, there was a stern old woman who stayed with her sons and their wives. During this time people still gathered much of their food in the wild. The old grandmother liked to eat bitter melons, the fruit of the baobab tree, wild plums, the small orange fruit of the marula tree, wild spinach, and wild figs (*mahuyu*). She was especially fond of juicy wild figs, and even preferred them to people's staple food, maize porridge.

One day the old woman instructed one of her granddaughters to collect wild figs for her. The young woman was afraid to venture alone into the fearsome veld, but she was even more afraid of her grandmother. So she went to the veld singing sadly:

*Tsili-tsili-tsee, tselietsee!*

(Meaning unknown)

*Makhulu vha ri: A thi li mufumbu.*

Grandmother says: I do not eat porridge.

*Tshiliwa tshavho ndi mahuyu.*

Her food is wild figs.

*Ndi khombo ya nne muḍuhulu.*

They are my burden as grandchild.

(Chorus) *Samuninga samabandapanda.* (Meaning unknown)

The young woman walked far in the hot summer sun. She searched for figs along rivers, in secluded valleys, and on rocky hill tops. At last she found a big fig tree laden with many ripe fruits. She climbed into the tree and filled her skin bag with small figs. While she picked the fruit, she repeated her song:

*Tsili-tsili-tsee tselietsee!*

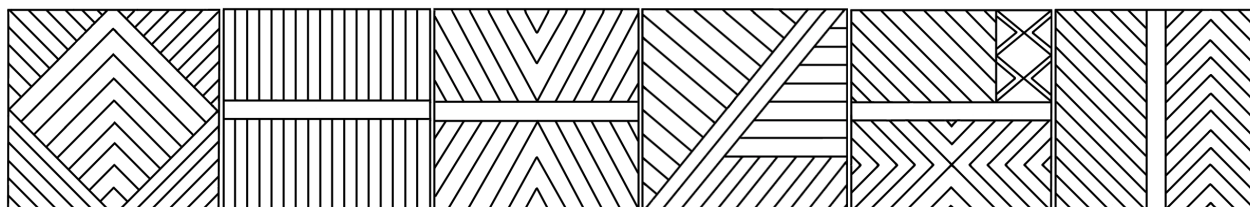
*Makhulu vha ri: A thi li mufumbu.*

*Tshiliwa tshavho ndi mahuyu.*

*Ndi khombo ya nne muḍuhulu.*

When her bag was full, she climbed down and started the long walk back home. However, she had wandered so far from home that she soon got hopelessly lost. The sun started to go down, and animals who hunt at night started to roam the veld in search of prey. A hungry lion found the young woman and killed her!

We must accept that there will always be people who are a burden to others.



♩ = 132

*Solo* Tsi - li - tsi - li - tsee, tse - li - e - tsee.

*Chorus* (sa - ma - ba - nda - pa - nda.) Sa - mu - ni - nga

Ma - khu - lu vha ri: Thi *li* mu - fu - mbu. *gliss.*

sa - ma - ba - nda - pa - nda. Sa - mu - ni - nga

Tshi - *li* - wa tsha - vho ndi ma - hu - yu.

sa - ma - ba - nda - pa - nda. Sa - mu - ni - nga

Ndi kho - mbo ya *nne* mu - *du* - hu - lu.

sa - ma - ba - nda - pa - nda. Sa - mu - ni - nga



## Mbale

### Counting

<i>Mbale, mbale, mbale, mbale.</i> <sup>1</sup>	Count, count, count, count.
<i>Ha matutu banga.</i>	Putting the palms and fingers together in the shape of a large knife.
<i>Banga maluvhele, maluvhele awe.</i>	Chop your millet with a large knife.
<i>Vha tshi vhona tshidimela.</i>	See the train.
<i>Tshi tshi vhuzelela mulenzheni.</i>	It returns on the legs.

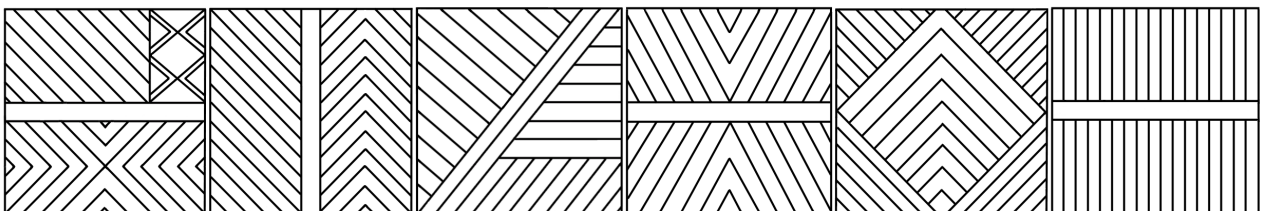
<sup>1</sup> *Mbale* is an archaic term apparently derived from the neighbouring Karanga people of Zimbabwe. Tshivenda and Chikaranga speakers have historical links, and these often surface in shared vocabulary.

### Instructions

This game is very old, and it consequently is not well known nowadays. The following description applies to one of its many versions only:

A number of children sit very closely next to each other with their legs stretched out in front of them. They recite the text, and take turns to touch their legs. If the group is small, the child who touches the legs may sit in the middle of the row. This child must be able to reach the thighs or knees of all the other children. The group may be larger, but should preferably not have more than about ten children. In the case of the latter, a child will squat in front of the others, and touch their feet or shins.

Touching occurs on the beat. It starts more or less in the middle of the row, and proceeds in any direction. When the outermost leg is reached, the direction of touching reverses (see the last two song lines). The leg coinciding with last beat of the text is withdrawn, and put under the body. The recitation starts again and continues in the same direction as before until the other outermost leg is reached. The game carries on in this way, and ends when all the legs but one have been eliminated.



♩ = 126

6/4

Mba - le mba - le mba - le, mba - le. Ha ma - tu - tu ba - nga. Ba - nga ma - lu -

6/4

*Leg beats*

vhe - le. Ma - luv - vhe - le a - we. Vha tshi vho - na tshi - di - me - la tshi tshi vhu - ye -

le - la mu - le - nzhe - ni.



## Musidzana we a kunda vhaṭhannga

The girl who was difficult to court

*Salungano! Salungano!*

This is the story of a haughty mother who had a beautiful daughter called Lufuno ('love'). The mother realised that she could benefit from Lufuno's beauty, and therefore wanted her to marry a man who not only was strong, but also wealthy. And so she devised a physical test that a suitor had to pass if he wanted to marry her daughter. She took a tuft of grass and tied it securely to the top of the high gate to her homestead. A suitor had to jump and pluck the grass from the gate to be able to marry the girl.

The mother had a dog called Tshamato that barked whenever a suitor presented himself for the test. When Tshamato barked, the mother sang:

*Mmbwa yanga.*            My dog.  
*I huvha 'ni?*             What is it barking at?

Tshamato answered:

*Ndi vhakwasha!*        At the suitors!

The mother asked:

*Vha ṭodani?*             What do they want?

Tshamato explained:

*Musidzana!*             The girl!  
*Tshihundwini!*         They are there by the tuft of grass!  
*Tshi tshi konḁa!*        It is difficult to grab!  
*Nga vha fhire!*         They have failed, and must leave!

(Chorus) *Ahee! Hotshatsha, hotshatsha!*

Young men from many surrounding villages arrived at the beautiful girl's home. Some were strong herdsmen, while others were sturdy farmers. A few brave warriors also arrived, boasting about their power and fighting skills. Each suitor ran at the gate and jumped as high as he could. Some managed to reach only half-way. Others jumped as high as the top of the gate, but failed to pull the grass off. Lufuno nursed the injuries of those who fell heavily to the ground. Disappointed, the young men who had travelled to the village, departed for their homes.

And so many days passed. The villagers eventually lost interest in the curious events at Lufuno's house. Only Tshamato remained at the gate to watch out for new suitors. A young man who happened to travel past the village saw how beautiful Lufuno was. He decided to present himself for the test. And so the mother and her dog sang again:

*Mmbwa yanga.*  
*I huvha 'ni?*  
*Ndi vhakwasha!*  
*Vha ṭodani?*



*Musidzana!*  
*Tshihundwini!*  
*Tshi tshi konda!*  
*Nga vha fhire!*

Local suitors who had failed to win Lufuno from her mother mocked the young man. He was not as strong and muscular as the other young men who had failed the difficult test. To everyone's surprise he also managed to jump as high as the top of the gate, although he also landed empty-handed. Determined to succeed, he made a last desperate attempt, and plucked the tuft of grass cleanly off the gate!

Local villagers were very impressed by his resolve and strength of character, and persuaded the mother to let him marry Lufuno. The couple were happily married. The young man worked hard and became the owner of many cattle.

We must remember that we may be shamed by our pride, and that determination sometimes may succeed when physical strength fails.

$\text{♩} = 120$

*Solo* Mm - bwa ya - nga.

*Chorus* A - hee, ho - tsha - tsha, ho - tsha - tsha.

I hu - vha\_\_\_ 'ni?

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Ndi vha - kwa - sha.

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Vha ɬo - ɬa - ni?

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Mus - si - dza - na.

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Tshi - hu - ndwi - ni!

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Tshi tshi ko - nda!

A - hee, ho - tsha - tsha, ho - tsha - tsha.

Nga vha fhi - re.

A - hee, ho - tsha - tsha, ho - tsha - tsha.

## Mutshavhona

### Mutshavhona

*Salungano! Salungano!*

There once was a beautiful orphan girl called Masindi. She lived with her brother of whom she was very fond. His name was Mutshavhona, and he was a cripple. Masindi and Mutshavhona were poor, and struggled to make ends meet. Because Mutshavhona could barely walk, he was unable to farm the land.

An important chief one day saw Masindi, and sent his relatives to her house to ask for her hand in marriage. Mutshavhona realised that Masindi would now be cared for properly, and agreed to the proposal. However, Masindi was adamant that she would not leave her brother who could not fend for himself. The chief agreed that Mutshavhona also could come to live at his homestead if he agreed to look after the royal cattle. And so Masindi and Mutshavhona packed their meagre belongings, greeted their neighbours, and left for their new home. Masindi became happily married, and Mutshavhona helped to look after the chief's large herd of cattle.

Certain of the chief's relatives were prejudiced against Mutshavhona's disability. They referred to him as *tshihole*, that 'cripple thing'. And so they decided to kill him. They prepared a bowl of maize porridge in the kitchen and added a lethal poison to it. Masindi happened to pass by the kitchen as this evil plan was being hatched. She turned into a bird, and flew off to Mutshavhona where he was looking after the cattle in the veld. Perching in a tree above his head, she sang:

<i>Tswi-tswi-tswi-doli!</i>	Tweet-tweet!
<i>Mutshavhona dada!</i> <sup>1</sup>	Watch out Mutshavhona!
<i>Khaladzi anga.</i>	My brother.
<i>Vhuswa u sile.</i>	Do not eat the porridge.
<i>Ho longwa muri.</i>	Poison was added to it.
<i>Muri mutswuku.</i>	Red poison.

Mutshavhona responded:

<i>Izwo ndo zwipfa.</i>	I understand your warning.
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(Chorus) *Mutshavhona dada!* Watch out Mutshavhona!

When Mutshavhona arrived home, he found a bowl of delicious-looking porridge. However, he pretended not to be hungry, and went off to eat his evening meal with his friends. The chief's scheming relatives were furious. Late that night they went to the veld and prepared a pit in which they placed spears, hoping that Mutshavhona would fall into it the next day. However, Masindi again warned her brother. Mutshavhona lay in ambush, and when the murderous relatives came to inspect the pit, Mutshavhona and his friends pushed them into it.

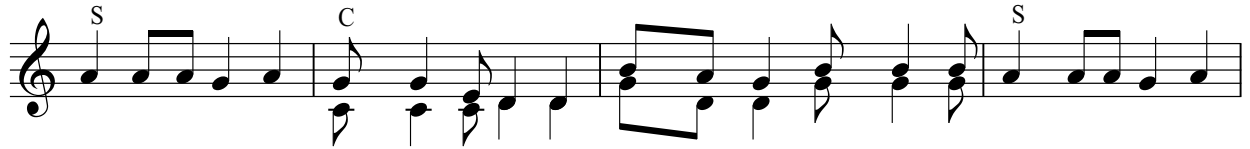
This story teaches us that people with evil intentions may become victims of their own hatred.

1 *Dada*: An ogre resembling a headless hyena, used to frighten children with. Like most other malevolent spirits, it is thought to be nocturnal.

♩ = 80 S = Solo, C = Chorus



Tswi - tswi - tswi - do - li! M'tsha - vho - na da - da. M'tsha vho - na, M'tsha - vho - na.



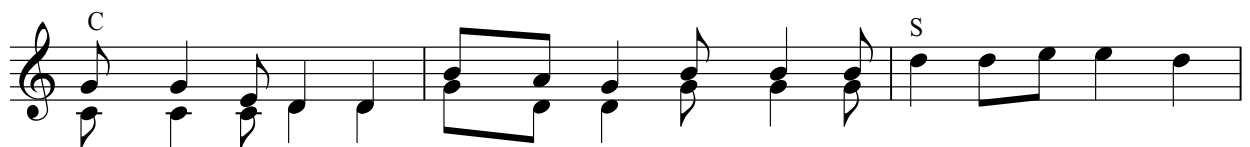
Kha-la-dzi a - nga. M'tsha - vho - na da - da. M'tsha - vho - na, M'tsha - vho - na. Vhu - swa u si - le.



M'tsha - vho - na da - da. M'tsha - vho - na, M'tsha - vho - na. Ho lo - ngwa mu - ri.



M'tsha - vho - na da - da. M'tsha - vho - na, M'tsha - vho - na. Mu - ri mu - tswu - ku.



M'tsha - vho - na da - da. M'tsha - vho - na, M'tsha - vho - na. I - zwo ndi zwi - pfa.



M'tsha - vho - na da - da. M'tsha - vho - na, M'tsha - vho - na\_\_\_\_\_



## Mutwa-wo-lala

One who likes to sleep

*Salungano! Salungano!*

*Mutwa-wo-lala* refers to a person who is lazy like a sleepy snake.

A man and his wife were preparing to go to their field to harvest their maize crop. Maize was their staple food, and had to be gathered to feed them through the approaching winter. Their daughter refused to accompany them, claiming that she was ill. In fact, she was in love with a snake, and wanted to be with him all the time. So she remained at home while her parents worked hard in their field.

The snake left its hiding place and went to the girl's home where she cooked him a delicious meal. This pattern continued for a few days until the father became suspicious of his daughter's behaviour. He sent his wife to the field, and hid in the bushes near his home. When he saw the snake, he beat it, but it escaped. When the snake failed to arrive at the girl's home, she went to his hiding place and sang to him:

*Nandi! Nyamutwa-wo-lala!* Hey, one who likes to sleep!

The snake answered:

*Inwi ni di mmbidzelani?* Why are you calling me?

*Khotsi anu vha sa mpfuni.* Your father does not like me.

*Vho ntinga mapirimane.* He beat me four times.

The girl asked:

*Khezwi ni songo kho?* Why did you not defend yourself?

The snake responded:

*Nde kho ninga sea a naa?* Will you laugh if I beat him?



The girl said:

*Ndi sa sei ndi nani.* Yes, I will

(Chorus) *Ndindee! Ndindee!*

The next day the girl waited until her father had left for the field, and called the snake. However, the father was lying in ambush near the snake's hiding place. When the snake emerged, the man pounced on him and killed him.

This is what happens to a lazy person!

♩ = 80

*Solo* Na - ndi Nya - m'twa - wo - la - la.

*Chorus* Ndi - ndee\_\_\_\_\_ ndi - ndee.

I - nwi ni di mmbi - dze - la - ni?

Ndi - ndee\_\_\_\_\_ ndi - ndee.

Kho - tsi a - nu vha sa mpfu - ni.

Ndi - ndee\_\_\_\_\_ ndi - ndee.

Vho nti - nga ma - pi - ri - ma - ne.

Ndi - ndee\_\_\_\_\_ ndi - ndee.

Khe - zwi ni so - ngo kho?

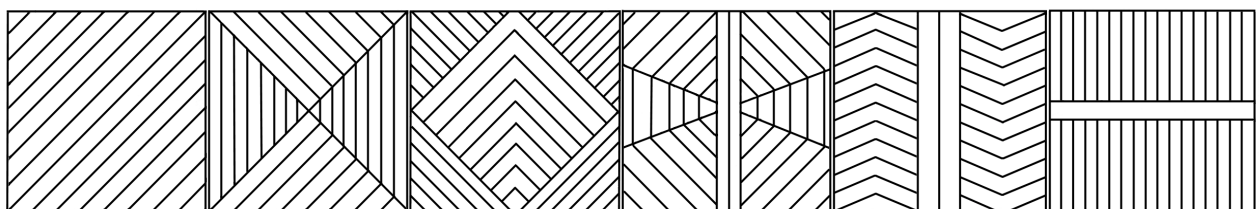
Ndi - ndee\_\_\_\_\_ ndi - ndee.

Nde kho ni - nga sea a naa?

Ndi - ndee\_\_\_\_\_ ndi - ndee.

Ndi sa se - i ndi na - ni?

Ndi - ndee\_\_\_\_\_ ndi - ndee.



# Tshitari

A twig with leaves

*Tshitari.*                      A twig with leaves.  
*Tshi a mu sinela.*            It dries for him/her.

This game teaches children that hoarded wealth is not conducive to good human relations. It must be shared, or else it will dry up (lit. 'rot'). The song is very useful for teaching children the pulse grouping 3 + 3 + 2.

## Instructions

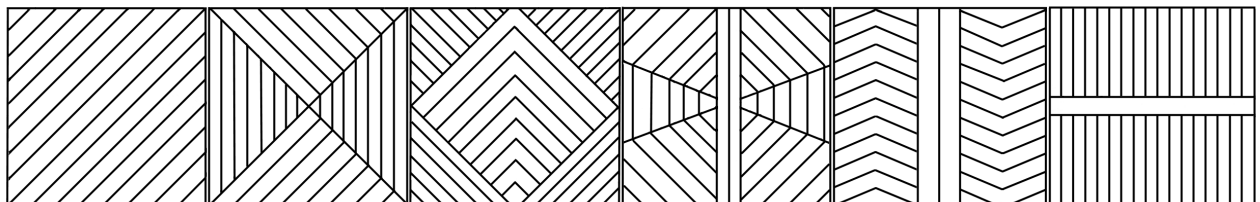
Children sit in a large circle, singing the song at a fast pace (MM approx. 138). The child singing the solo line runs around the circle, places a twig with leaves behind the back of one of the other children, and continues running around the circle. The seated child jumps up and runs around the circle in the opposite direction. The speed of the song is increased immediately to match the faster pace of the running (MM approx. 160). The child who manages to reach the twig first, sits down, while the other child has to take the twig and repeat the entire process.

♩ = 138/160

*Solo*      Tshi - ta - ri.

*Chorus*                      Tsh'a'm si - ne - 'a.

*Clap*      4/4



## Muya u dzike

The wind is abating

*Muya u dzike.* The wind is abating.  
*Rine ri tshitamba.* When we are playing.

### Instructions

This song is accompanied by movements which suggest the wind blowing. These movements coincide with the rhythmic pattern indicated on the score.

Stand with the feet apart. The palms of the hands are placed together, with the fingers extended (as if in prayer). Bend down at the hips on the first half-note beat and let the arms and hands sweep backwards outside the right leg. Bend down on the second half-note beat and let the arms and hands sweep outside the left leg. Bend down on the third half-note beat and let the arms and hands sweep between the legs. The arms then sweep upwards from between the legs, and the clap pattern is performed above the head. All these movements must occur flowingly and continuously within the two-bar cycle.



♩ = 66

*Solo* Mu - ya — mu - ya u dzi - ke. Mu - ya — mu - ya u dzi - ke. Ri -

*Chorus* Mu - ya. Mu - ya.

Swing arms Clap Swing arms Clap

ne ri tshi - ta - mba. Mu - ya u dzi - ke. Ri -

Mu - ya.

Swing arms Clap

ne ri tshi - ta - mba. Mu - ya u dzi - ke. Mu -

Mu - ya.

Swing arms Clap

## Ndi a naiwa

### Ignoring advice

#### *Salungano! Salungano!*

A mother bird had two male chicks one summer. One day the mother went out to forage for food. A hungry boy killed her with his catapult. He roasted and ate her. The two brothers waited a long time for their mother to return. Eventually the elder brother said: 'It is the rainy season. We need to protect ourselves. Let us build nests.' He proceeded to build a nest safely in a tree. The younger brother refused to follow his example. He was lazy, and moved into a hole in the ground.

It soon rained heavily, and water filled the hole. The younger brother fled to the elder brother's nest where he asked to be allowed in. The elder brother said: 'I will allow you in, even though you ignored my advice':

<i>Khombe, ahee mukomana wanga, khombe!</i>	It is dangerous, my young brother!
<i>Khombe, ahee bvulelevho!</i>	Because it is exposed!
<i>Khombe, ahee fhaṭa tshiṭaha!</i>	It is dangerous, you must build a nest!
<i>Khombe, ahee ndi bwa mulindi!</i>	A hole is dangerous!
<i>Ndi a naiwa!</i>	Do not ignore advice!

The rain abated, and the water in the hole eventually dried up. No heavy rain followed, and the younger brother moved back to his hole where he lived happily during the dry season.

The next rainy season started with a heavy downpour, and again the hole was flooded. Once more the younger brother fled to the nest of his elder brother. But the elder brother had started a family, and there was no space in the nest for the younger brother. He was forced back into the rain. The storm overwhelmed him, and he drowned.

<i>Khombe, ahee mukomana wanga, khombe!</i>
<i>Khombe, ahee bvulelevho!</i>
<i>Khombe, ahee fhaṭa tshiṭaha!</i>
<i>Khombe, ahee ndi bwa mulindi!</i>
<i>Ndi a naiwa!</i>

We must remember to heed the sound advice of those who are older and wiser than us.

♩ = 136

Solo Kho - mbe, a - hee, mu - ko - ma - na wa - nga, kho - mbe, i - i

Chorus Ndi a na - iwa.

Kho - mbe, a - hee, bvu - le - le - vho\_\_ kho - mbe, i - i\_\_\_\_\_

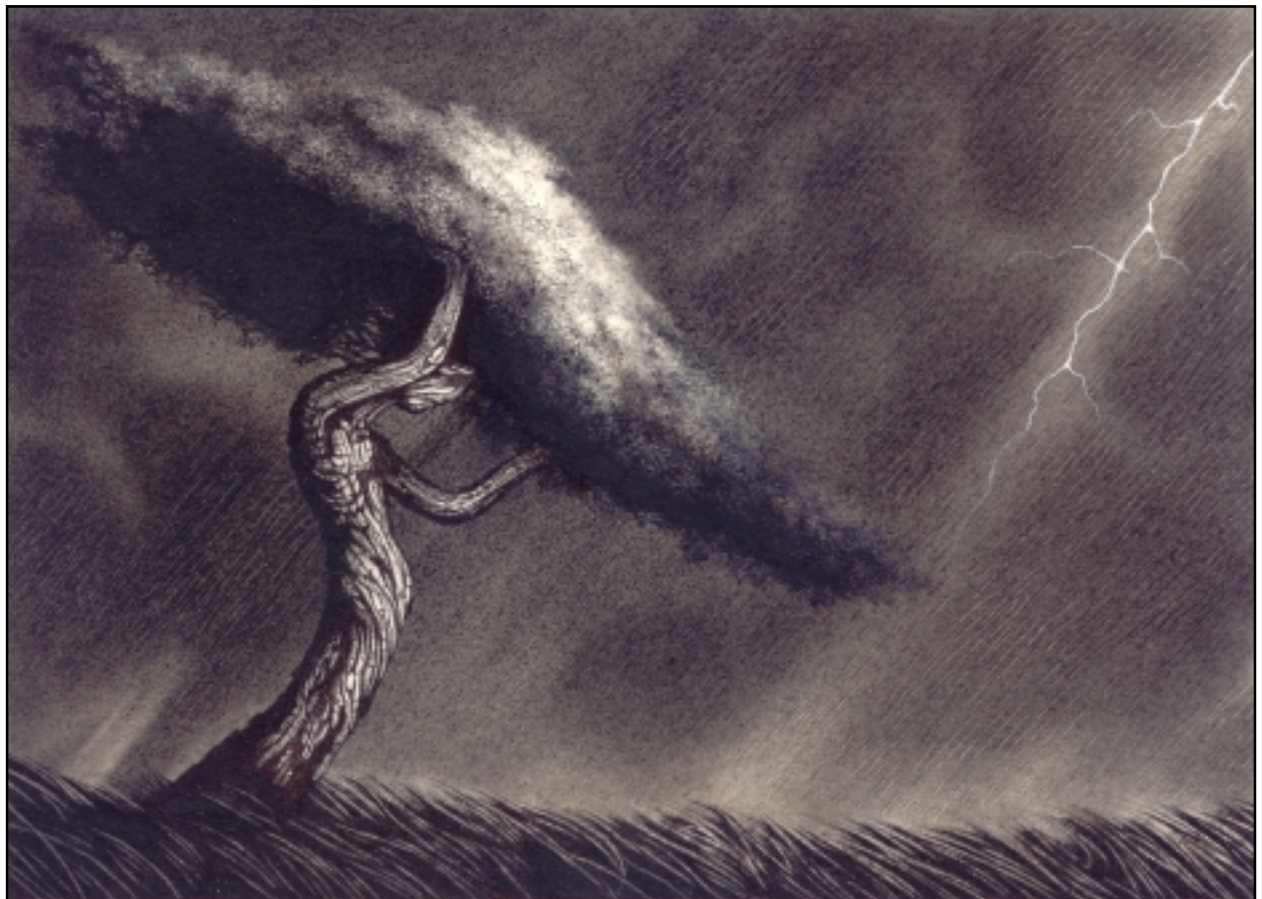
Ndi a na - iwa.

Kho - mbe, a - hee, fha - ʘa tshi - ʘa - ha, kho - mbe, i - i\_\_\_\_\_

Ndi a na - iwa.

Kho - mbe, a - hee, ndi bwa mu - li - ndi, kho - mbe, i - i

Ndi a na - iwa.



## Ri ya ɬadulu

We are going to heaven

<i>Idani, ri tuwe.</i>	Come, we are going.
<i>Ri ya ɬadulu.</i>	We are going to heaven.
<i>Ri yo vhona mavhadzi</i>	We are going to see the
<i>zwandani zwawe.</i>	wounds on his hands.
<i>Humbelani:</i>	You must ask
<i>Ni do zwifhiwa.</i>	and seek
<i>Toḁani.</i>	for heavenly rewards.
<i>Ni do wana.</i>	You will find it.
<i>Omba-ombani.</i>	Break the clods of soil.
<i>Ni do vulelwa</i>	We will prepare the
<i>nga dzina lawe.</i>	land in his name.
<i>Halleluja!</i>	

♩ = 104

I — da - ni, ri tu - we. Ri ya ɬa - du — lu. Ri — yo vho - na ma -

vha - dzi zwa - nda - ni zwa - we. Hu - mbe - la - ni. Ni do 'fhi - wa. To - ḁa - ni. Ni do

wa - na. O - mba o - mba'. Ni do 'lwe - lwa nga dzi - na la - we.

Ha - le - lu - ja. Ha - le - lu - ja. Ha - le - lu -

ja. Ha - le - lu - ja. Ha - le - lu - ja. Ha - le - lu - ja.

# Ro takala

We are happy

*Ro takala.*

We are happy.

*Ro takalela duvha heli.*

We are happy (to have a Sunday school concert) on this day.

$\text{♩} = 44$

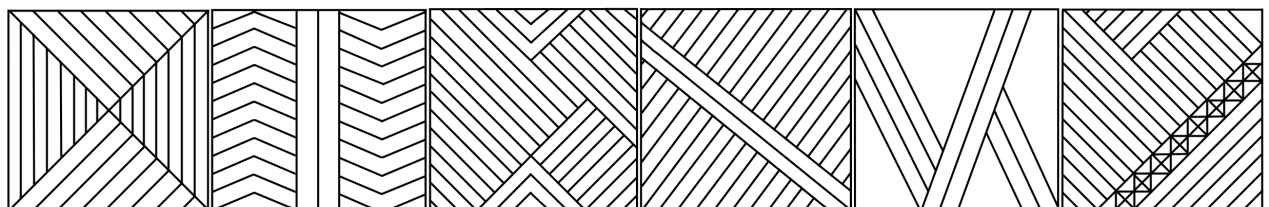
Chorus Ro ta - ka - la. Ro ta - ka - la.

Solo (la.) Ro ta - ka - la. Ro ta - ka -

Clap

Ro ta - ka - le - la du - vha he - li.

la. Ro ta - ka -



## Samuele o tswa mukusule

Samuel stole dried vegetables

*Tshiṇoni tshi re tshiṭahani  
tshimba luimbo lwavhuḍi.  
Samuele o tswa mukusule  
na musadzi wawe Tshinakao.  
Nṅe ṭodou vhona musidzana  
a no kona u tshina tshimodeni.*

The bird in the nest  
sings a beautiful song.  
Samuel and his wife Tshinakao  
stole dried vegetables.  
I am looking for a girl  
who can dance in a modern way.

Like many other children's songs, this song combines a number of unrelated ideas. Theft of food is often mentioned in children's songs, perhaps suggesting that that it is regarded as improper behaviour rather than a serious crime. Dried vegetables are eaten with maize porridge, meat and sauce. *U tshina tshimodeni* not only refers to modern dance, but is also a metaphor for a modern lifestyle.

♩ = 98 S = solo C = chorus

Tshi - ṅo - ni tshi re tshi - ṭa - 'ni. Tshi i - mba lu - imbo lwa - vhu - ḍi. Sa -

Clap

mue - le o tswa m'ku - su - le na m'sa - dzi wa - we Tshi - na - ka - o. Nṅe

ṭo - ḍou vho - na m'si - dza - na a no ko - na tshi - na tshi - mo - de - ni.

# Samuele o tswa mukusule

(With piano accompaniment)

Instructions: percussion

Percussive sounds are an integral part of this composition. They should be performed by at least two lead singers, and preferably not more than four chorus singers. A large drum muffled with a cloth may used instead of stamping feet. The block part should be performed on a wood block, a large temple block, or a slit drum. The bell part should be performed on African bells (using soft beaters), a small temple block, or percussion sticks.

♩ = 48    S = solo C = chorus

The first system of the score consists of four staves. The top staff is for 'Voices' in 2/2 time, with a treble clef. It shows a soloist (S) singing 'Tshi-' at the end of the first measure. Below the voices are three percussion staves: 'Bell Block Clap' (Soloists), 'Clap Feet' (Chorus), and 'Piano'. The piano part is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand.

The second system continues the musical score. The top staff shows the vocal line with lyrics: 'no - ni tshi re tshi - ta - 'ni. Tshi i - mba lu - imbo lwa - vhu - di.' Above the lyrics are markings for 'C' (chorus) and 'S' (soloist). Below the lyrics are three empty percussion staves. The piano accompaniment continues in the grand staff below.

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a whole rest, followed by a quarter rest, and then a quarter note with the letter 'S' above it. Below the vocal line, the word "Tshi -" is written. The piano accompaniment consists of two staves (treble and bass clefs) with whole rests in both.

This system includes a vocal line with lyrics, a piano accompaniment, and a grand staff. The vocal line is on a single staff with a treble clef. It contains the lyrics: "no - ni tshi re tshi - ʒa - 'ni. Tshi i - imba lu - imbo lwa - vhu - ɖi." Above the vocal line, the letters 'C', 'S', and 'C' are placed above the first, second, and third measures respectively. The piano accompaniment consists of two staves (treble and bass clefs). The grand staff below it consists of three staves (treble, middle, and bass clefs).

S

Tshi -

Ped.

C S C S

no - ni tshi re tshi - ta - 'ni. Tshi - i - mba lu - imbo lwa - vhu - di. Sa -

LH RH LH RH

Ped. RH

C S C S

mue - le o tswa m'ku - su - le na m'sa - dzi wa - we Tshi - na - ka - o. N<sub>λ</sub>ne

Ped. \_\_\_\_\_

C S C S

to - dou vho - na m'si - dza - na a no ko - na tshi - na tshi - mo - de - ni. Tshi-

Ped. \_\_\_\_\_

C S C S

no - ni tshi re tshi - ta - 'ni. Tshi i - mba lu - imbo lwa - vhu - di. Sa -

Ped. Ped. Ped. Ped.

C S C S

mue - le o tswa m'ku - su - le na m'sa - dzi wa - we Tshi - na - ka - o. Nxe

*Improvise*

*Improvise during repeats*

Ped. Ped. Ped.

C S C S

to - dou vho - na m'si - dza na a no ko - na tshi - na tshi - mo - de - ni. Tshi -

Ped. Ped. Ped.

C S 1. C S

no - ni tshi re tshi - ta - 'ni. Tshi i - mba lu - imbo lwa - vhu - di. Sa -

Repeat ad lib.

1. Repeat ad lib.

Ped. Ped. Ped. Ped. Ped. Ped.

2. C S C S

i-mba lu-imbo lwa-vhu - di. Na m'sa - dzi wa - we Tshi - na - ka - o. N̄e

2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

C S C S

to - dou vho - na m'si - dza - na a no ko - na tshi - na tshi - mo - de - ni. Tshi-

*Improvise*

Ped. Ped. Ped. Ped.

C S C S

no - ni tshi re tshi - ta - 'ni. Tshi i - mba lu - imbo lwa - vhu - di. Sa -

Ped. Ped. Ped.

C S C S

mue - le o tswa m'ku - su - le na m'sa - dzi wa - we Tshi - na - ka - o. Na

Ped. Ped. Ped.

C S C S

m'sa - dzi wa - we Tshi - na - ka - o. Na m'sa - dzi wa - we Tshi - na - ka - o. Na

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

C

m'sa - dzi wa - we Tshi - na - ka - o.

*Improvise*

Ped. Ped. Ped. Ped. 8vb

# Thoho-mahada

## Parts of the body

*Thoho, mahada, khana na  
dzikundu, magona, zwikunwane.*

Head, shoulders, chest and  
waist, knees, toes.

### Instructions

This is a round for three voices. Children should stand in choir formation, forming three rows. Smaller children should preferably stand in the front row. Stand relaxed with the feet slightly apart. There should be sufficient distance between performers to allow free arm movement. The front row starts singing, and repeats the song. The second row enters on the second beat (indicated by 2), and the third row enters on the third beat (indicated by 3). Continuous movement creates an entertaining wave effect.

The following eight movements are carried out on the beat:

The hands are placed on the

head: beat 1  
shoulders: beat 2  
chest: beat 3  
waist: beat 4  
knees: beat 5  
toes: beat 6  
knees: beat 7  
toes: beat 8

The musical score is written in 4/4 time with a tempo of 69. It consists of two systems of music. The first system has a vocal line and a 'Body movements' line. The vocal line starts with a treble clef and a 4/4 time signature. The lyrics are 'Tho - ho ma - ha - da. Ka - na na dzi - khu - ndu.' Above the vocal line, there are markings '2' and '3' indicating when the second and third voices enter. The 'Body movements' line is a single staff with a 4/4 time signature, showing a sequence of notes corresponding to the lyrics. The second system also has a vocal line and a 'Body movements' line. The vocal line starts with a treble clef and a 4/4 time signature. The lyrics are 'Ma - go - na z'ku - nwa - ne, ma - go - na z'ku - nwa - ne.' Above the vocal line, there are markings '2' and '3' indicating when the second and third voices enter. The 'Body movements' line is a single staff with a 4/4 time signature, showing a sequence of notes corresponding to the lyrics.

2: Second voice enters

3: Third voice enters

# Thungununu

## The kingfisher

*Nda wana vhana vha tshi khou tamba.* I found children playing.  
*Vha tshi imbelela tshinoni.* They were singing about a bird.  
*Vha tshi ri: Thungununu,* They sang: Kingfisher,<sup>1</sup> custodian  
*Nemulambo, kumedza.* of the river, fall asleep.<sup>2</sup>

1 The brownhooded kingfisher (*Halcyon albiventris*) or woodland kingfisher (*Halcyon senegalensis*).  
2 So that the children may catch and eat it.

$\text{♩} = 82$   
§

Solo Nda wa - na vha - na vha tshi khou ta - mba. Vha tshi

Soprano  
Alto  
Tenor  
Bass

i - mbe - le - la tshi - no - ni. Vha tshi ri

i - mbe - le - la tshi - no - ni. Vha tshi ri

ʘhu - ngu - nu - nu, Ne - mu - la - mbo, ku - me'.  
 ʘhu - ngu - nu - nu, Ne - mu - la - mbo, ku - me -

ʘhu - ngu - nu - nu, Ne - mu - la - mbo. Vha tshi ri  
 dza.

ʘhu - ngu - nu - nu. Ne - mu - la - mbo, ku - me -  
 ʘhu - ngu - nu - nu, Ne - mu - la - mbo, ku - me -

*Fine*

1. dza. 2. dza.

dza. Ku - me' ku - me' ku - me' ku - me'.

Vha tshi ri  $\underset{\wedge}$ thu - ngu - nu - nu,  $\underset{\wedge}$ Ne - mu - la - mbo,

Ku - me' ku - me' ku - me' ku -

ku - me - dza.

me'. Vha tshi ri  $\underset{\wedge}$ thu - ngu - nu - nu,  $\underset{\wedge}$ Ne - mu - la - mbo, ku - me - dza.

*Dal segno al fine*



# Thungununu

(With piano accompaniment)

♩ = 76

Solo Nda wa - na vha - na vha tshi khou ta - mba. Vha tshi

Soprano  
Alto  
Tenor  
Bass

*mf*

Ped.

i - mbe - le - la tshi - no - ni. Vha tshi ri

i - mbe - le - la tshi - no - ni. Vha tshi ri

This system contains three staves. The top staff is a vocal line in treble clef with lyrics: *thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me'.* The middle staff is a vocal line in treble clef with lyrics: *thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me -*. The bottom staff is a piano accompaniment in bass clef.

This system contains two staves. The top staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. There are four *Ped.* markings at the bottom of the system, each with a bracket underneath.

This system contains three staves. The top staff is a vocal line in treble clef with lyrics: *Thu - ngu - nu - nu, Ne - mu - la - mbo. Vha tshi ri*. The middle staff is a vocal line in treble clef with lyrics: *dza.* The bottom staff is a piano accompaniment in bass clef.

This system contains two staves. The top staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef.

thu - ngu - nu - nu. Ne - mu - la - mbo, ku - me -

thu - ngu - nu - nu. Ne - mu - la - mbo, ku - me -

Ped. Ped. Ped. Ped. Ped.

dza.

dza.

Ku - me' ——— ku - me' ku - me' ku - me'.

Ped.

Vha tshi ri thu - ngu - nu - nu, Ne - mu - la - mbo,

Ped. Ped.

Ku - me' ku - me' ku - me ku -  
ku - me - dza.

Ped. Ped.

me'. Vha tshi ri thu - ngu - nu - nu, Ne - mu -

Ped.

Nda wa - na  
la - mbo, ku - me - dza.

Ped. Ped. Ped.

vha - na vha tshi khou ta - mba. Vha tshi

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "vha - na vha tshi khou ta - mba. Vha tshi". The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. Both piano parts are currently empty, indicated by a long horizontal line above the staves.

i - mbe - le - la tshi - no - ni. Vha tshi ri

i - mbe - le - la tshi - no - ni. Vha tshi ri

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "i - mbe - le - la tshi - no - ni. Vha tshi ri" on the first line and "i - mbe - le - la tshi - no - ni. Vha tshi ri" on the second line. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The piano parts contain musical notation, including chords and melodic lines.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are: *thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me'.*  
 The middle staff is a vocal line in treble clef with the same key signature. The lyrics are: *thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me -*  
 The bottom staff is a piano accompaniment line in bass clef with the same key signature, providing harmonic support for the vocal lines.

This system contains two staves, both in bass clef. The top staff features sustained chords with a fermata over the first two measures. The bottom staff contains a melodic line with a fermata over the first two measures. Pedal markings (*Ped.*) are placed below the bottom staff at the beginning of the first, second, and third measures, and at the end of the fourth measure.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are: *Thu - ngu - nu - nu, Ne - mu - la - mbo. Vha tshi ri*  
 The middle staff is a vocal line in treble clef with the same key signature. The lyrics are: *dza.*  
 The bottom staff is a piano accompaniment line in bass clef with the same key signature, providing harmonic support.

This system contains two staves, both in bass clef. The top staff features sustained chords with a fermata over the first two measures. The bottom staff contains a melodic line with a fermata over the first two measures. Pedal markings (*Ped.*) are placed below the bottom staff at the beginning of the first and second measures.

thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me - dza.

thu - ngu - nu - nu, Ne - mu - la - mbo, ku - me - dza.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

## Tshinoni tsha nkuku!

Mighty rooster!

<i>Iwe nkuku wee!</i>	Hey you, rooster!
<i>Kholomo dzi a tuwa.</i>	The cattle are leaving.
<i>Dzi tuwa na vhafhio?</i>	With whom are they leaving?
<i>Dzi tuwa na Malema.</i>	They are leaving with Malema.
<i>Malema-Madyavhathu.<sup>1</sup></i>	Malema the cannibal.
<i>Ndila ndi ifhio?</i>	Where is the footpath?
<i>Ndila ndi ya fhasi.</i>	The footpath is below.
<i>Tserere nda gobagoba.</i>	Sliding and falling.

(Chorus) *Tshinoni tsha nkuku!* Mighty rooster!

1 'Those who eat people', a mixture of Chikaranga and Tshivenda.

Malema is believed to be the name of a cannibal tribe that once invaded Venda from the south and raided cattle. The text and harmonic pattern of this song suggest accordingly that it is of precolonial origin. Fading folk memory has changed the identity of Malema to that of an old giant cannibal man. The myth of this old man is used to discipline disobedient children. This song still is performed widely by young children. The song has many variations, only one of which is provided here.

The rooster is a metaphor for a brave herdsman protecting his cattle against marauders in the same way that a rooster is master of a farm yard. The last line of the song refers to the red soil of Venda which becomes extremely slippery when it rains.

♩ = 106

The musical score is written in 8/4 time. It consists of two systems. The first system has a vocal line (Solo) and a bass line (Chorus). The vocal line starts with a quarter note, followed by a half note, a quarter note, and a quarter note, then a half rest. The bass line starts with a half rest, followed by a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second system has a vocal line and a bass line. The vocal line starts with a quarter note, followed by a half note, a quarter note, a quarter note, and a quarter note, then a half rest. The bass line starts with a half rest, followed by a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Solo I - we nku - ku wee\_\_\_\_\_

Chorus Tshi - no - ni tsha nku - k'.

Kho - lo - mo dzi - a tu - wa.

Tshi - no - ni tsha nku - k'.

Dzi ɣu - wa na vha - fhi - o?

Tshi - ɲo - ni tsha nku - k'.

Dzi ɣu - wa na Ma - le - ma.

Tshi - ɲo - ni tsha nku - k'.

Ma - le - ma - Ma - dya - vha - thu.

Tshi - ɲo - ni tsha nku - k'.

Nɣi - la ndi 'fhi - o?

Tshi - ɲo - ni tsha nku - k'.

Nɣi - la ndi ya fha - si.

Tshi - ɲo - ni tsha nku - k'.

Tse - re - re nda go - ba - go - ba.

Tshi - ɲo - ni tsha nku - k'.



## Tshidudu tsha mashonzha

The small claypot with mopane worms

<i>Tshidudu tsha mashonzha, wee!</i>	The small claypot with mopane worms!
<i>Ndo itwa nga mme anga, wee!</i>	Oh dear, my mother troubled me!
<i>Vha nthuma vhengeleni, wee!</i>	She sent me to the shop!
<i>Ndo dinwa nga mme anga, wee!</i>	My mother bothered me!
<i>Ngauri vha sa mpfuni, wee!</i>	Because she does not love me!
(Chorus) <i>Tsho vhilingana!</i>	Gurgle-gurgle!

The song describes the pleasure of company at a beer drink. A group of people are gathered around a pot of mopane worms gurgling on a fire. The gurgling of the pot is metaphoric of the pleasant conversation and singing at the beer drink. This is why the lead singer complains when his mother interrupts the beer drink, and asks him to go to the local shop for her.

### Instructions

The score indicates the first solo text line only. The other solo lines follow the same pattern.

The clap patterns ideally should be performed by two groups of singers. The patterns also may be combined (generating a 2:3 cross-rhythm) and performed on a drum.

The guitar variations ideally are suited for a small group of singers, while the strumming pattern will support a larger group of singers. Plucking and strumming also may alternate in the same performance.

♩ = 63

The musical score is written in 12/8 time with a key signature of three sharps (F#, C#, G#). It consists of six staves:

- Solo:** A single melodic line with lyrics: "Tshi-du - du tsha ma-sho - nzha wee!".
- Chorus:** A single melodic line with lyrics: "Tsho vhi-li-nga-na, tsho vhi-li-nga-na, tsho (vhi-li-nga-na!)\*".
- Guitar:** A strumming pattern with chords A, B7, and E. The pattern is: A (down-up), B7 (down-up), E (down-up), E (down-up).
- Clap:** A rhythmic pattern of eighth notes.
- Clap/foot beats:** A rhythmic pattern of eighth notes.
- Drum:** A rhythmic pattern of eighth notes.

\* optional

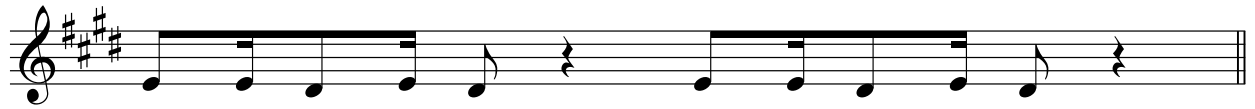
Vocal variations (chorus)

Var. 1



Tsho vhi - li - nga-na, tsho vhi - li - nga-na, tsho vhi - li - nga-na!

Var. 2



Tsha ma - sho - nzha wee!

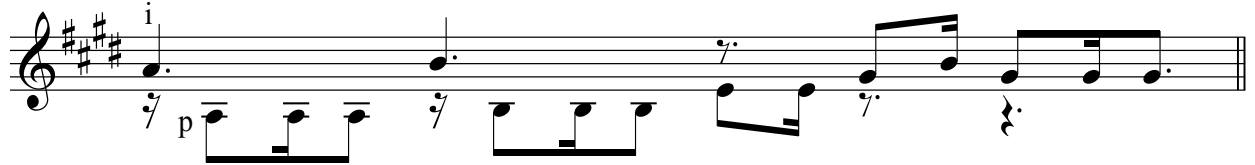
Tsha ma - sho - nzha wee!

Guitar variations

Var. 1



Var. 2



# Tshikongomuti!

Warrior ant!

*Tshikongomuti!*      Warrior ant!  
*Kholomo dzi a bva.*      The cattle are leaving.

The origin and meaning of this song is not clear. Some suggest it is a herding song. However, I heard it performed as a beer song and a xylophone song. The Venda xylophone (*mbila*) used to be played before and after war. *Tshikongomuti* is a type of aggressive ant, and its name is given to a brave warrior. *Tshikongomuti* thus also may refer to the desired qualities of a herdsman protecting his cattle.

♩ = 92-94

Solo      Tshi - ko - ngo - mu - ti.

Chorus      Kho - lo - mo dzi a bva.

Clap/  
drum

The musical score is written on three staves. The top staff is for the solo line, the middle for the chorus, and the bottom for the clap/drum. The tempo is marked as ♩ = 92-94. The time signature is 12/8. The solo line starts with a treble clef and a key signature of one flat. The chorus line also starts with a treble clef and a key signature of one flat. The clap/drum line starts with a bass clef and a key signature of one flat.



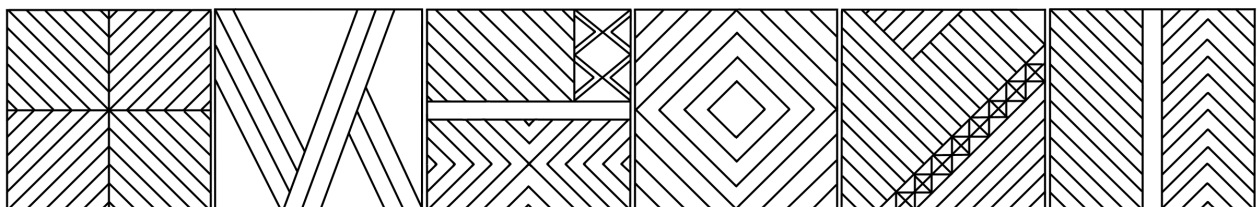
## Tshītiriri tsho lila

The whistle is blowing

<i>Tshītiriri tsho lila.</i>	The whistle is blowing.
<i>Tsho lilela Selinah.</i>	It is blowing for Selinah.
<i>Ho saina mama.</i>	It is a sign mama.
<i>Saina, saina, saina.</i>	A sign, a sign, a sign.
<i>Ho saina baba.</i>	It is a sign father.
<i>Saina, saina, saina.</i>	A sign, a sign, a sign.
<i>Mukusule ndi mini?</i>	What are dried vegetables?
<i>Ndi nama ya Vhavenda.</i>	They are the favourite Venda food.
<i>Tshidimela ndi mini?</i>	What is a train?
<i>Ndi tsimbi dza makuwa.</i>	It is the iron of white people.

This seems to be a wedding song of urban origin dating back to the 1950s. Some people remember it being performed by penny-whistler Albert Ralulimi. The song describes a marriage in town that takes place between a Venda man who is a migrant labourer, and a non-Venda woman. The whistle signals the start of the wedding ceremony. It also signals the departure by train of the married couple to their home in Venda. Signing could refer to a marriage contract. This is necessary because inter-ethnic marriage is considered risky. On the way home on the train, the husband explains Venda customs to his wife.

The name of the whistle (*tshītiriri*) is onomatopoeic, and seems to derive from the type of whistle used in sport and on trains. Rural people make the whistle from a short length of reed, stopped at one end. The tongue is placed into a diagonally-cut embouchure. The whistle emits a shrill piercing sound, and is used for signalling by boys when herding and hunting.



♩ = 120

*Solo*

*Chorus*

*Solo*

1 Tshi - ḽi - ri - ri tsho li - la\_\_\_ Tsho ḽi - le - la Se - li - nah\_\_\_ Tshi -  
 2 Mu - ku - su - le ndi mi - ni\_\_\_ Ndi na - ma ya Vha - ve - nda\_\_\_ Mu -  
 3 Tshi - di - me - la ndi mi - ni\_\_\_ Ndi tsi - mbi dza ma - khu - wa\_\_\_ Tshi -

Guitar C G C

*Chorus*

*Solo*

1 ḽi - ri - ri tsho li - la\_\_\_ Tsho ḽi - le - la Se - li - nah\_\_\_ Ho  
 2 ku - su - le ndi mi - ni\_\_\_ Ndi ḽa - ma ya Vha - ve - nda\_\_\_ Ho  
 3 di - me - la ndi mi - ni\_\_\_ Ndi tsi - mbi dza ma - khu - wa\_\_\_ Ho

G C

*Chorus*

*Solo*

sai - na ma - ma. Sai - na sai - na sai - na. Ho

F G C

*Chorus*

sai - na ma - ma. Sai - na sai - na sai - na.

F G C

## Tsinga ndedede

The line of dancing children

*Tsinga ndedede.*                      The line of dancing children.  
*Ri ya mugeroni.*<sup>1</sup>                      We are going to the water-furrow.

(Chorus) *Vhanyana!*<sup>2</sup>              Small children!

1 *Mugeroni* may be replaced with *tshikoloni* (school), or *munyanyani* (a wedding feast).

2 *Vhanyana* may be replaced with *vho-mmane* (aunt).

This song was reported by Hugh Stayt in 1931 and John Blacking in 1967 (see 'Further reading on Venda music and culture'). It appears to be of pre-colonial origin. It is performed while the singers dance in a circle, holding hands.

The song may be accompanied on the *kalinga* or *galinga*. This is the name of the Venda ground-bow, which is now extinct. The instrument was played by herdboys. One of its functions was to ward off dangers which threatened herds of cattle grazing in the veld.

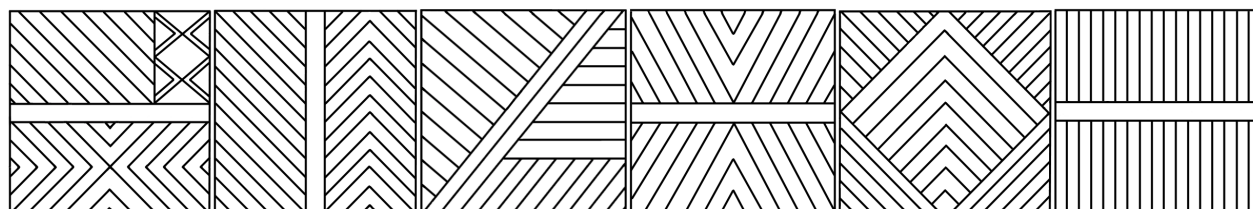
The instrument seems to have accompanied an early migration of people from southern Zimbabwe. The name *kalinga* accordingly is thought by some to be derived from the term *Kalanga*, which refers to a group of people living in southern Zimbabwe. However, it seems more likely that the name simply is derived from the Tshivenda term *galinga*, which means a hole in the ground.

♩. = 112

The musical score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 12/8 time. The melody consists of eighth and quarter notes. The lyrics are written below the notes.

Tsi-nga nnde-de - de vha - nya-na.      Ri ya mu - ge - ro - ni vha - nya-na.

Ground bow



## How to construct a kalinga

Select a strong, young sapling of preferably not more than two meters. Remove all its twigs and leaves. If a sapling is not available, plant a flexible branch securely in the ground. Tie a length of strong, thin rope to the end of the sapling, leaving a short overlap dangling. Now dig a small pit next to the sapling.

Take an empty tin (preferably 5 liter or 1 gallon). The sides of the tin should not be too thick to vibrate effectively. Make a hole in the bottom of the tin. Thread the loose end of the string through the hole and knot it on the inside of the tin. Now put the tin into the hole with its bottom level with, or slightly above, the ground. Secure the tin firmly by stamping the soil against its sides.

The pitch to which the string is tuned, is the highest pitch required. To produce the other, lower tones, simply pull on the piece of dangling string. Beat the string with a light stick near the ground.

Experiment with the suppleness of the sapling, the thickness and tension of the string, the size and flexibility of the tin, and the compactness of the surrounding soil to produce appropriate sound. The sound should appear as if emerging deep from the ground.



# Thitshere washu

## Our teacher

*Thitshere washu hoyu u ri funzwa zwavhudi:* Our teacher instructs us well:  
*u n'wala, na u vhalala na u amba Tshikhuwa.* how to read, write and speak English.

$\text{♩} = 116$



Thi - tshe - re wa - shu ho - yu u fu - nza zwa - vhu - di.



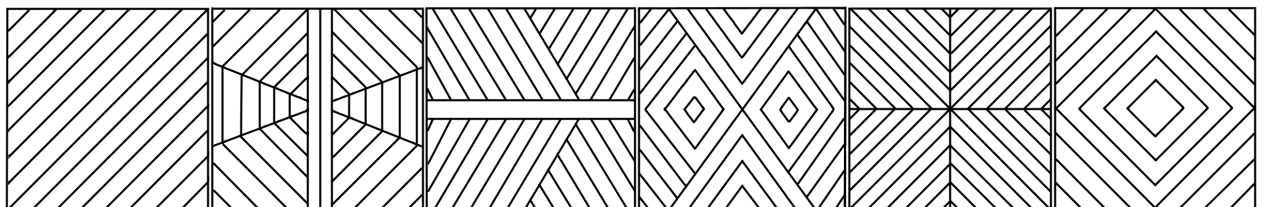
Thi - tshe - re wa - shu ho - yu u fu - nza zwa - vhu - di: U



nwa - la na u vha - la na u a - mba Tshi - khu - wa. U



nwa - la na u vha - la na u a - mba Tshi - khu - wa.



Thitshere washu  
(With piano accompaniment)

♩ = 104

*f* Thi-tshe-re wa-shu ho-yu u' fu-nzwa zwa-vhu-ǀi. Thi-tshe-re wa-shu ho - yu u'

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 4/4 time signature. It begins with a series of eighth notes, followed by a quarter note, and then continues with a similar rhythmic pattern. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano accompaniment.

fu-nzwa zwa-vhu-ǀi. Thi-tshe-re wa-shu ho-yu u' fu-nzwa zwa-vhu-ǀi.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note, followed by a series of eighth notes, and then a quarter note. The piano accompaniment continues with the same rhythmic pattern as in the first system. A dynamic marking of *f* is placed above the piano accompaniment.

Thi-tshe-re wa-shu ho - yu u' fu-nzwa zwa-vhu-ǀi: U űwa - la na u vha - la na u

The third system of the musical score concludes the piece. The vocal line ends with a quarter note. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is placed above the piano accompaniment.

a-mbaTshi-khu-wa. U ñwa - la na u vha-la na u a-mbaTshi-khu-wa.

Thi-tshe-re wa-shu ho - yu u fu-nzwa zwa-vhu-ḡi. Thi-tshe-re wa-shu ho - yu u

fu-nzwazwa-vhu-ḡi: U ñwa - la na u vha - la na u a-mbaTshi-khu-wa. U

ñwa - la na u vha - la na u a - mbaTshi khu - wa. U ñwa - la na u vha - la na u

*decrescendo*  
Ped. Ped.

a-mba Tshi-khu- wa. U űwa - la na u vha-la na u a-mba Tshi-khu- wa.

*ritardando*

8va

Ped. Ped. Ped. Ped. Ped.

## Vhana vha tshikolo

School children

*Vhana vha tshikolo  
vha vhulaya pfene.  
Vha li fha mudededzi.  
Mudededzi na ene,  
nga u funesa nama,  
a li fara-fara  
nga manala malapfu!*

School children killed a baboon.  
They gave it to their teacher.  
The teacher,  
out of his love for meat,  
greedily grabbed it  
with his long fingernails!

$\text{♩} = 86$

Vha - na vha tshi - ko - lo vha vhu - la - ya pfe - ne. Vha li fha mu - de - de - dzi.

Mu - de - de - dzi na e - ne, nga u fu - n'a na ma,

a li fa - ra fa - ra nga ma - na - la ma - la - pfu!

Vhana vha tshikolo  
(With piano accompaniment)

♩ = 120

Play the accompaniment very lightly, with only the accented bass notes emphasized.

*mp*

*sf*

Vha - na vha tshi - ko - lo vha vhu - la - ya pfe - ne. Vha ʎi - fha mu - de - de - dzi.

*sf* *sf* *sf* *sf* *sf*

Mu - de - de - dzi na e - ne, nga u fu - na ʎa - ma, a ʎi fa - ra fa - ra

*sf* *sf* *sf*

nga ma - na - la ma - la - pfu! Vha - na vha tshi - ko - lo vha vhu - la - ya pfe - ne.

Vha li fha mu - de - de - dzi. Mu - de - de - dze na e - ne, nga u fu - na na - ma,

*sf sf sf*

1. a li fa - ra fa - ra nga ma - na - la ma - la - pfu! 2. nga ma - na - la ma - la - pfu!

## Vho-Jim

Mr Jim

*Salungano! Salungano!*

There once was a man by the name of Jim. He was married to a woman called Tshinakaho. Jim was a migrant labourer. He worked far from home in the big city of Johannesburg. He returned home by minibus taxi for a few days only every couple of months.

Tshinakaho remained at home with her son and Jim's two younger, unmarried brothers. She was a trader who sold fruit and vegetables at the market. When she returned from work at night, she cooked food in a small three-legged pot on an open fire. This pot was only big enough for herself and her son. Jim's small dog became very hungry, and he started to sing:

<i>Ululu!</i>	(The sound of a howling dog.)
<i>Vho-Jimu!</i>	Mr Jim!
<i>Tshinakaho hayani.</i>	Tshinakaho is at home.
<i>O bika na vhuswa,</i> <i>na nama ya khuhu.</i>	She cooks porridge and chicken.
<i>Ino bva Dzubege.</i>	He comes back from Johannesburg.
<i>A nzima na vhuswa!</i>	She refuses to give me porridge!

(Chorus) *Salantevhele!* Always following me!

But Tshinakaho still refused to feed Jim's dog. She said: 'I am a modern woman. I cook only for myself and my son because I work during the day. I also like to put on nice clothes and go shopping. Yes, I paint my nails and put on lipstick. I do not stay at home all day and cook in a large pot for all the other family members.'

And so Jim's dog had to live off scraps of discarded food, and by begging from neighbours while his master worked in Johannesburg. One day Jim arrived home on one of his periodic visits. When his dog heard him arriving, he ran to him and sang:

*Ululu!*  
*Vho-Jimu!*  
*Tshinakaho hayani.*  
*O bika na vhuswa,*  
*na nama ya khuhu.*  
*Ino bva Dzubege.*  
*A nzima na vhuswa!*  
*Salantevhele!*

As you have guessed, the small dog was speaking on behalf of Jim's two brothers. Jim instructed Tshinakaho to cook for everyone at home, but she refused. The two of them are still arguing over this matter. It has always been the task of young wives to cook for all the relatives living in their homestead. However, many modern women are reluctant to follow this tradition.

♩ = 110

*Solo* U - lu - lu Vho - Ji - mu! Tshi - na - ka - ho ha - ya - ni.

*Chorus* Sa - la - nte - vhe - le. Sa - la -

O bi - ka na vhu - swa na na - ma ya khu - hu.

nte - vhe - le. Sa - la nte - vhe - le. Sa - la -

I - no bva Dzhu - be - ge. A nzi - ma na vhu - swa!

nte - vhe - le. Sa - la - nte - vhe - le.



## Vhonani zwidenzhe

See the feet of the small children

- |  |  |
|--|--|
| <i>1 Vhonani zwidenzhe, vhoneani zwanḁa<br/>zwa vhana vhaṭuku.<br/>Vha tshi ḁi guda u sinḁa,<br/>u sinḁa ḁa vhuya ḁa tsha.</i> | See the feet, see the hands<br>of the small children.<br>They are learning to pound,<br>to pound until daybreak. |
| <i>2 Vhonani zwidenzhe, vhoneani zwanḁa<br/>zwa vhana vhaṭuku.<br/>Vha tshi ḁi guda u kuvha,<br/>u kuvha ḁa vhuya ḁa tsha.</i> | See the feet, see the hands<br>of the small children.<br>They are learning to wash,<br>to wash until daybreak.   |
| <i>3 Vhonani zwidenzhe, vhoneani zwanḁa<br/>zwa vhana vhaṭuku.<br/>Vha tshi ḁi guda u aina,<br/>u aina ḁa vhuya ḁa tsha.</i>   | See the feet, see the hands<br>of the small children.<br>They are learning to iron,<br>to iron until daybreak.   |
| <i>4 Vhonani zwidenzhe, vhoneani zwanḁa<br/>zwa vhana vhaṭuku.<br/>Vha tshi ḁi guda u bika,<br/>u bika ḁa vhuya ḁa tsha.</i>   | See the feet, see the hands<br>of the small children.<br>They are learning to cook,<br>to cook until daybreak.   |

This song instructs young girls about their domestic duties. In the past this kind of song used to prepare girls for marriage. Pounding sorghum and maize usually took place very early in the morning, especially in large villages. Pounding was the first step in preparing porridge, which remains a staple food. The main meal of the day usually was eaten during mid-morning after people had completed their chores and returned from working in the fields.

### Instructions

The following body movements occur on the beats indicated in the score:

‘See the feet, see the hands of the small children’: Touch the feet, then hold the hands up at chest height, palms forward.

‘They are learning to pound until daybreak’: Perform a pounding movement with an imaginary pestle.

‘They are learning to wash until daybreak’: Hold a hand horizontally in the air with the palm turned upwards. Perform a scrubbing action on this palm with the other hand.

‘They are learning to iron until daybreak’: Extend an arm with the palm of the hand turned upwards. Use the fist of the other hand to perform an ironing motion along the entire length of the extended arm.

‘They are learning to cook until daybreak’: Perform a stirring action, as if cooking porridge.

♩ = 88

Vho-na-ni zwi-de-nzhe, vho-na-ni zwa-nda zwa vha-na vha-tu-ku. Vha tshi di gu-da.

Body movements: Touch feet Lift hands

Zwa vha-na vha-tu - ku. Vha tshi di gu - da. Zwa vha-na vha-tu - ku. Vha tshi di gu da:

u si - nda, u si - nda la vhu - ya la tsha. U si - nda, u si - nda la vhu - ya la tsha.

Stamp

Vho-na-nizwi-de-nzhe, vho-na-ni zwa-nda zwa vha-na vha-tu-ku. Vha tshi di gu-da.

Touch feet Lift hands

Zwa vha-na vha-tu - ku. Vha tshi di gu - da. Zwa vha-na vha-tu - ku. Vha tshi di gu - da:

u ku - vha, u ku - vha la vhu - ya la tsha. U ku - vha, u ku - vha la vhu - ya la tsha.

Scrub

Vho-na-ni zwi-de-nzhe, vho-na-ni zwa-nḡa zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu-da.

*Touch feet* *Lift hands*

Zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu - da. Zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu - da:

u ai - na, u ai - na ḡa vhu-ya ḡa tsha. U ai - na, u ai - na ḡa vhu-ya ḡa tsha.

*Iron*

Vho-na-ni zwi-de-nzhe, vho-na-ni zwa-nḡa zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu-da.

*Touch feet* *Lift hands*

Zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu - da. Zwa vha - na vha-ḡu - ku. Vha tshi ḡi gu - da:

u bi - ka, u bi - ka ḡa vhu-ya ḡa tsha. U bi - ka, u bi - ka ḡa vhu-ya ḡa tsha.

*Stir*

Vhonani zwidenzhe  
(With piano accompaniment)

$\text{♩} = 120$

Vho - na - ni zwi - de - nzhe, vho - na - ni zwa - nda,

*p*

*8va*

*The sustain pedal may be held down throughout.*

vho - na - ni zwi - de - nzhe, vho - na - ni zwa - nda zwa vha - na vha - xu - ku.

*p*

*8va*

Vha tshi qi gu - da. Zwa vha - na vha - xu - ku vha tshi qi gu - da

*p*

*8va*

u si - nda, u si - nda la vhu - ya la tsha, u si - nda, u si - nda

*8va*

la vhu - ya la tsha. Vho - na - ni zwi - de - nzhe, vho - na - ni zwa - nda,

*8va*

vho - na - ni zwi - de - nzhe, vho - na - ni zwa - nda zwa vha - na vha - tu - ku

*8va*

vha tshi qi gu - da. Zwa vha - na vha - tu - ku vha tshi qi gu - da

8<sup>va</sup>

u ku - vha, u ku - vha la vhu - ya la tsha, u ku - vha, u ku - vha

8<sup>va</sup>

la vhu - ya la tsha. Vho - na - ni zwi - de - nzhe, vho - na - ni zwa - nda,

8<sup>va</sup>

vho-na-ni zwi-de - nzhe, vho - na - ni zwa-nḁa zwa vha - na vha-ḁu - ku

vha tshi - ḁi gu - da, zwa vha - na vha-ḁu - ku vha tshi ḁi gu - da

u ai - na, u ai - na ḁa vhu - ya ḁa tsha, u ai - na, u ai - na

Musical score for the first system. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are:
   
 λa vhu - ya λa — tsha. Vho - na - ni zwi - de - nzhe, vho - na - ni zwa - n̄da,

Musical score for the second system. The vocal line continues with the lyrics:
   
 vho - na - ni zwi - de - nzhe, vho - na - ni zwa - n̄da zwa vha - na vha - λu - ku

Musical score for the third system. The vocal line concludes with the lyrics:
   
 vha tshi λi gu - da, zwa vha - na vha - λu - ku vha tshi λi gu - da



# Yesu u funa vhana vhatuku

Jesus loves small children

*Jesu u funa vhana vhatuku,  
vhothe vhaḁulu, vhothe vhatuku.  
Vhathihi, vhavhili, vhararu, vhavhuna.  
Vhana vhatanu, rathu vhatuku.  
Sumbe, malo, tahe vhatuku.  
Fumi, idani nothe!*

Jesus loves small children,  
all the big ones, all the small ones.  
One, two, three, four children.  
Five children, six children.  
Seven, eight, nine children.  
Come here, all ten of you!

♩ = 84-88



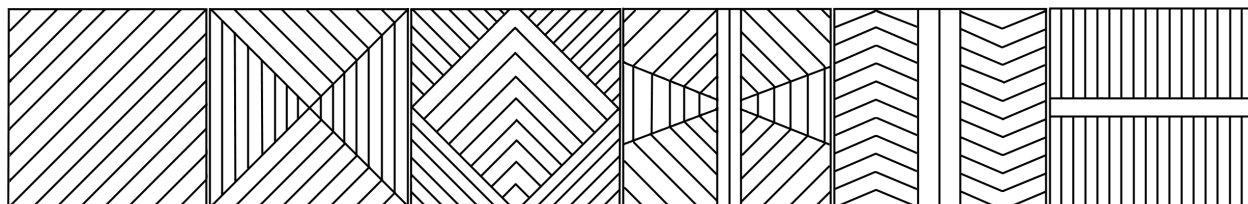
Ye - su 'fu - na vha - na vha-tu - ku, vho - the vha - hu - lu, vho - the vha - tu - ku. Vha -



ḁhi - hi, vha vhi - li, vha - ra - ru, vha vhu-na. Vha - na vha-ta - nu, ra - thu vha - tu - ku.



Su - mbe, ma - lo, ta - he vha - tu - ku. Fu - mi 'da - ni no - the.



Yesu u funa vhana vhaṭuku  
(With guitar accompaniment)

♩ = 84-88





Ye - su 'fu - na vha - na vha - ṭu - ku, vho - ṭhe vha - hu - lu, vho - ṭhe vha - ṭu - ku. Vha -

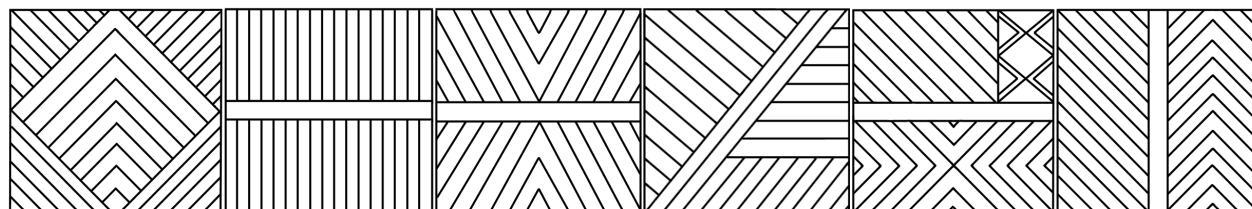
Guitar E   B7 

ṭhi - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - ṭa - nu, ra - thu vha - ṭu - ku.

E   B7 

Su - mbe, ma - lo, ṭa - he vha - ṭu - ku. Fu - mi 'ḁa - ni no - ṭhe.

E   B7  E 



Yesu u funa vhana vhaṭuku  
(With piano accompaniment)

♩ = 88

Ye - su 'fu - na vha - na vha - ṭu - ku, vho - ṭhe vha - hu - lu, vho - ṭhe vha - ṭu - ku. Vha

*mf* *ma leggiero*

*8<sup>va</sup>*

ṭhi - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - ṭa - nu, ra - thu vha - ṭu - ku.

*8<sup>va</sup>*

Su - mbe, ma - lo, ṭa - he vha - ṭu - ku. Fu - mi 'ḡa - ni no - ṭhe.

*8<sup>va</sup>*

Ye - su 'fu - na vha - na vha - tu - ku, vho - the vha - hu - lu, vho - the vha - tu - ku. Vha

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is in bass clef. The lyrics are: "Ye - su 'fu - na vha - na vha - tu - ku, vho - the vha - hu - lu, vho - the vha - tu - ku. Vha". There is an *8va* marking above the piano part in the second measure.

the - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - ta - nu, ra - thu vha - tu - ku.

The second system continues the musical score. The key signature remains G major. The lyrics are: "the - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - ta - nu, ra - thu vha - tu - ku.". There is an *8va* marking above the piano part in the second measure.

Su - mbe, ma - lo, ta - he vha - tu - ku. Fu - mi 'da - ni no - the.

The third system concludes the musical score. The key signature remains G major. The lyrics are: "Su - mbe, ma - lo, ta - he vha - tu - ku. Fu - mi 'da - ni no - the.". There is an *8va* marking above the piano part in the second measure.

Ye - su 'fu - na vha - na vha - xu - ku, vho - xhe vha - hu - lu, vho - xhe vha - xu - ku. Vha

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a treble clef and contains the lyrics: "Ye - su 'fu - na vha - na vha - xu - ku, vho - xhe vha - hu - lu, vho - xhe vha - xu - ku. Vha". The piano accompaniment includes a treble staff with a 6/8 time signature and a bass staff. A fermata is placed over the first measure of the vocal line, and an 8va marking is above the first measure of the piano accompaniment. A Roman numeral IV is placed above the vocal line in the second measure.

xhi - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - xa - nu, ra - thu vha - xu - ku.

The second system continues the musical score. The vocal line and piano accompaniment are in the same key signature and time signature. The lyrics are: "xhi - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - xa - nu, ra - thu vha - xu - ku." The piano accompaniment features an 8va marking above the first measure and a fermata over the first measure of the vocal line.

Su - mbe, ma - lo, xa - he vha - xu - ku. Fu - mi 'xa - ni no - xhe.

The third system concludes the musical score. The vocal line and piano accompaniment are in the same key signature and time signature. The lyrics are: "Su - mbe, ma - lo, xa - he vha - xu - ku. Fu - mi 'xa - ni no - xhe." The piano accompaniment features an 8va marking above the first measure and a Roman numeral IV above the vocal line in the second measure.

Ye - su 'fu - na vha - na vha - χu - ku, vho - χhe vha - hu - lu, vho - χhe - vha - χu - ku. Vha

*8va*

χhi - hi, vha - vhi - li, vha - ra - ru, vha - vhu - na. Vha - na vha - χu - ku, ra - thu vha - χu - ku.

*8va*

Su - mbe ma - lo, χa - he vha - χu - ku. Fu - mi 'χa - ni no - χhe.

*V*

## Zwo itwa nga tshikolo

### School is to blame

- |   |  |
|---|--|
| 1 <i>Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.<br/>Dzipfamoni hu vho dzhena na vhatsinda.</i> | Mother! They say school is to blame.<br>Strangers enter the sleeping huts of chiefs.       |
| 2 <i>Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.<br/>Mpumalanga hu vho shuma na vhasadzi.</i>   | Mother! They say school is to blame.<br>Women work at the Mpumalanga sawmill. <sup>1</sup> |
| 3 <i>Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.<br/>Dzifemeni hu vho shuma na vhasadzi.</i>    | Mother! They say school is to blame.<br>Women work in factories.                           |

1 This mill was flooded during the early 1990s by a dam that now supplies Thohoyandou with water.

This song criticises the impact of social change on cultural patterns of precolonial origin. This change is symbolised by formal schooling. Education initially was under the auspices of churches. Many people feared that Christianity would turn their children away from ‘the ways of the ancestors’, preferring instead to send them to initiation schools.

However, formal schooling became the norm, although a tendency arose for boys rather than girls to be educated. Long-standing gender roles that allowed men to roam the land as hunters, warriors and traders, and restricted women to the domestic domain, appear to have contributed to this educational pattern. This song accordingly is critical of unschooled older women who take on employment, particular the lowly-paid manual labour that men often regard as unbecoming their social status.

The first verse also points to the effect of social change on the relationship between ruling and non-ruling families (see introduction). The power of ruling families was particularly manifest in a hereditary leader (*khosi*), who was accorded the highest legislative, executive and judicial authority. He was the most wealthy individual, being the only person allowed to levy taxes and require compulsory free labour from his subjects. Most ordinary people never saw their leader. Access to him was restricted to influential people only.

The social and political distinction between ruling and non-ruling families also was promoted by means of separate initiation schools and religious rituals. A special school (*thondo*) for children of ruling families promoted ruling solidarity and inculcated the ethics of power. The education of children from non-ruling families cultivated modesty and submission to their superiors. Marriage beyond class boundaries usually was not allowed.

The precolonial power of leaders became eroded largely by state institutions during the colonial period. The first fully democratic elections in South Africa (1994) also heralded the rise of civic organisations that have been challenging the authority and competence of hereditary leaders on local government level ever since.

The first verse accordingly suggests that the power of these leaders, and social and political distinction between ruling and non-ruling families, is being undermined. Not only is the seat of power threatened by a new political culture, but unrestricted social interaction (part of schooling) also is leading to marriage between members of ruling and non-ruling families.

♩ = 58

1,2,3 Mma - we, vha - ri ndi tshi - ko - lo.  
*Solo*  
*only with repeats*  
Chorus (sa - ho, tsho zwi i - ti sa - ho), tsho zwi i - ti

1,2,3 Mma - we, vha - ri ndi tshi - ko - lo.  
sa - ho, tsho zwi i - ti sa - ho, tsho zwi i - ti

1 Dzi - pfa - mo - ni hu vho dzhe - na na vha - tsi - nda.  
2 Pu - ma - la - nga hu vho shu - ma na vha - sa - dzi.  
3 Dzi - fe - me - ni hu vho shu - ma na vha - sa - dzi.  
sa - ho, tsho zwi i - ti sa - ho, tsho zwi i - ti

1 Dzi - pfa - mo - ni hu vho dzhe - na na vha - tsi - nda.  
2 Pu - ma - la - nga hu vho shu - ma na vha - sa - dzi.  
3 Dzi - fe - me - ni hu vho shu - ma na vha - sa - dzi.  
sa - ho, tsho zwi i - ti sa - ho, tsho zwi i - ti

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## Song acknowledgements

Detail of the sources of the material contained in this collection appears in the following order: Song title, name(s) of the performer(s), performance location, date of the recording, and the name of the person who recorded the song. Titles and first names have been provided where known.

*A ri sindi*. Mr Zwido Makhari, Hamadala, 17 June 1992 (retold by Jaco Kruger). D. L. Mhlanga.

*Dambatshekwa, Vhonani zwidenzhe, Thoho-mahada, Muya u dzike, Tshitshere washu*. Pupils from Mafharalala Primary School (Leader: Mr Ronald Netshifefe), Tsianda, 27 October 1988. Jaco Kruger.

*Gumba tshinyanyani, Venda lashu, Gumba tshinyanyani, and Yesu wanga*. Messrs Patrick Ranwashi and Nemakhavhani Munyai, Mrs Sylvia Munyai, Mss Miriam and Shumani Munyai, Makonde, 1 July 1988. Jaco Kruger.

*Hee, Thivhalimi!* A group of boys (leader: Mashudu Mukhesakule), Malavuwe, 5 March 1989. Jaco Kruger.

*He iwe, Mathora!* Children from Khalavha (Leader: Mpho Ramulongo), 14 July 1991. T.S. Magau.

*Ihi*. Mrs Selina Raluswinga, Mapila, 31 July 1992. Mrs N.S. Mulaudzi.

*Iwe, phunguwe*. Mrs Rosinah Nenungwi and Mrs Matodzi Nenungwi, Tshikhudini, 20 July 1990. Mrs M.C. Mukwevho.

*Mahuyu*. Mrs Gladys Ralidzima, Tshivhilidulu, 28 July 1990 (retold by Jaco Kruger). Mr N. Kaiser Netshitangani.

*Mbale*. A group of girls at the house of Mr Phineas Ndou, Mukula, 1 June 1987. Jaco Kruger.

*Mutshavhona*. Mmapula Matlou, Moleko Matlou, Jeremia Ndou, Mmoloki Dibeko, Shoshanguve, 12 July 1992. Mrs M.H. Ngobeni. Combined with a version told by Thinawanga Munyai and Mukondeleli Netshiunda, Tshitereke, 17 July 1991. R.A. Mashamba.

*Mutwa-wo-lala, Musidzana we a kunda vhathannga and Samuele o tswa muskusule*. A group of children from Mulima, 28 June 1990. J R Sadiki.

*Ndi a naiwa*. Unknown narrator, Vhufuli, 20 July 1991. Ms. N.M. Nyase.

*Ri ya tadulu, Ri a livhuwa, Ro takala, Ndi dzula na Yesu, Duvha li mangadzaho, Yesu u funa vhana vhatuku*. Children of the Apostolic Faith Mission Church, Tshilapfene (Leader: Mr Calvin Mulidzi), 3 December 1988. Jaco Kruger.

*Thungununu and Zwo itwa nga tshikolo*. Grade seven class, Ngwenani Primary School, Ngwenani, 27 August 1990. Mr P.S. Lukoto.

*Tshidudu tsha mashonzha and Tshitiriti tsho lila*. Mr Solomon Mathase, Ngulumbi, 1989-1994. Jaco Kruger.

*Tshikongomuti!* Performers at the homestead of Mr A.R. Ramugondo, Ngudza, 24 June 1984. Jaco Kruger.

*Tshinoni tsha nkuku!* Mr Lewis Tshinavhe, Radio Thohoyandou, 1989-1990.

*Tshitari.* Children from Vondwe, 28 July 1990. T.V. Mulaudzi.

*Tsinga nndedede.* Mr Ronald Netshifhefhe, Tsianda, 26 June 1984. Jaco Kruger.

*Vhana vha tshikolo* and *Dzingi-dzingi mafula.* Children from Tshishonga Primary School, Thohoyandou, July 1990. Mr Guilty Maiwashe.

*Vho-Jimu.* Mrs Mpho Muofhe, Miluwani, 14 July 1991 (retold by Jaco Kruger). M.G. Phuriwa.

