Modokali
for
uMrhubhe and Voice

Transcribed from the performance of
Latozi Madosini Mphahleni

Transcribed by JIWE Publishers for
the SAMRO Foundation’s Indigenous African Music (IAM) Project
supported by the US Ambassador’s Fund for Cultural Preservation

© SAMRO Foundation 2019
THANK YOU!!!

for supporting the SAMRO Music Archive

Your purchase helps the composers keep composing and helps us to keep promoting our excellent creators in southern Africa.

We would love to know more about you as our customer. If you have any suggestions on how we can serve you better feel free to contact us at sheetmusic@samro.org.za.

Please be aware that there are some restrictions regarding this score.

Owning this score does not give you licence to perform it in public, or to record any part of it without a legally required licence. A performance licence can be obtained from SAMRO (Southern African Music Rights Organisation).

Getting a SAMRO Performance licence:

It's really not hard - simply contact

customerservices@samro.org.za

or phone them at

+27 (11) 712 8000

and SAMRO Consultants would be delighted to help you through the paperwork.

For more information on SAMRO visit www.samro.org.za and for more information on copyright in South Africa see the back page
**uMrhube**

*uMrhubhe* is a stringed mouth-bow instrument that consists of a flexible (usually wooden) stick that is half a metre to three metres long. The stick is strung end to end with a taut metal or nylon cord that can be played with hands or a wooden stick. This bow, unlike the *uHadi*, requires the performers to use their mouth as a resonator. *uMrhubhe* has two fundamental notes that are produced by the string and harmonic partials that are produced by the mouth. The two notes are played as open (*vuliwe, vu’ in isiXhosa*); where performers do not shorten the string, and held (*banjiwe, ‘ba’ in isiXhosa*), where performers rub the string against the stick (Tracey, 2003).

There are three main methods used when playing the instrument: playing the bow without whistling, playing using the whistling technique and lastly using both a whistling technique and the use of vocalising while playing the bow. Nogcinile Yekani is the master of the latter technique in playing *uMrhubhe* (Dargie, 2011).

**References:**


**Song meaning**

Cars have become a part of everyday life in our modern world, but as recently as 1960 cars were rarely seen in deep rural areas of southern Africa. *Modokali* is an adaptation of the words ‘motor car’ and describes the excitement they experienced when they spotted the rarely seen vehicle.

**Text**

*Yavel ’iModokali! X2 (intro)*

*We yi yoa! (Female lead voices)*

*Yavel’iModokali! (Male voices)*

*We yi yoa!*

*Vel’iModokali!*

(Voices repeat cycle for x20)

(Ululation)
Mrs Latozi Madosini Mpahleni

A musician and storyteller, Madosini is an undisputed Queen: the great musician, composer, storyteller and dancer of her time. Her music is extraordinary; unique not just in its scope, but in its variety and the range of feelings it evokes.

‘Madosini’ is a name given to women from the Dosini royal clan of amaMpondomise. The Dosini people are descendants of the son of King Ngwinya and his wife in the Great House, uNdlnkulu, umaNgutyana. His descendant kept his name and to this day are known as Dosini (referring to male descendants) and Madosini (referring to female descendants). As such, our Queen of indigenous Xhosa Music Latozi Mpahleni is known as Madosini Manqina, Madosini is best known for playing traditional South African instruments such as the uhadi, umrhube and isitolotolo. She has been lauded for her preservation of isiXhosa culture through her music. She is also a singer and was part of to the Ngqoko Cultural Group who specialised in isiXhosa overtone singing known as Umngqokolo.

After recording works in the 1970s, Madosini took a break from the music industry and returned in 1998 with her solo album Power to the Women under Melt2000. She has since toured the globe with Amampondo and her music featured in multiple films and documentaries, In 2008 she was the first person to be recorded and documented for the WOMAD festival’s ‘Music Elders’ Archives project.

Madosini presently lives and works in Langa township, Cape Town.

References:

Transcriber: Jiwe Publishers

For many years, African knowledge has always been associated with the aural traditions that have, in recent times, slowly lost its relevance in a world that is dominated by media and technology. Many social events that provided a conducive environment for the practice of aural traditions (mainly music, storytelling) have since been abolished. The shift towards a tech-based society has, in turn, meant that some African cultures and knowledge shared through aural traditions risk being lost entirely. CDs and in some rare cases videos are used as a form of preserving and cultivating the music tradition. Over and above the use of CDs and DVDs, music notation is one significant aspect that needs to be developed and utilized in a more aggressive way to preserve and make African music knowledge more accessible to the younger generation. Notating African music will allow it to exists in platforms that were initially not favourable to its existence but agreeable to the forms of acquiring knowledge today. JIWE Publishers aims to create an online platform (Online African Music Library) in which broader African music (all genres, from historical up to modern genres) can be archived in written format. The online African music library will make it possible to access the music beyond local and regional existing archives.
ABOUT THE IAM PROJECT

The Indigenous African Music (IAM) Project was initiated by The SAMRO Foundation to assist in the preservation of the beautiful but neglected musical riches of Africa. In 2017 the United States Ambassadors’ Fund for Cultural Preservation helped the Foundation with seed funding to initiate the process of transcribing and documenting the scores for historical and cultural preservation.

As the project proceeded it became more and more apparent that, not only was the transcribing of the music helping to preserve it, but that it provided a new and intimate appreciation of the cultures, their art forms and their inherent value to humanity. The IAM team has worked with many incredible people and developed partnerships with amazing institutions like JIWE Publishers, the International Library of African Music (ILAM), the Africa Open Institute for Music, Research and Innovation, Music in Africa and many other organisations striving for the same end goal.

The project acknowledges that many transcription forms exist, but the use of Western Art music notation was justified by the fact that, around the world, practicing musicians would be able to interpret and reproduce the works (much like reading from the Western alphabet). To help the user interpret the works as accurately as possible, the IAM project has endeavoured to provide audio and video examples where possible, as well as contextual details of each work. The vision of the IAM Project is to create a portal for all African music students, performers and consumers alike to be able to appreciate, access, perform and promote the Continent’s amazing works and the cultures that generated them.

The IAM project sources its information from available archives and practitioners, but understands that a great deal of variation and possible other interpretations have existed in the IAM arena. As such, the IAM project does not claim to know everything and believes that indigenous African music should be a matter of broad consultation and dynamic growth. As such, the project is open to comments and suggestions regarding the scores. If you wish to offer your point of view, please feel free to visit www.iamtranscriptions.org to add your input.

SAMRO Foundation

JIWE Publishers

U.S. AMBASSADORS FUND FOR CULTURAL PRESERVATION
Modokali
"Motorcar"

Xhosa Traditional song
arr. Latozi 'Madosini' Mpahleni
trans. Andile Khumalo

Baritone + Soprano Solo

Soprano

Alto

Tenor

Umrhubhe

Isibhadjama (Bass Drum)

Resonated Spectra

ppp

pp
Solo

V.

A.

ve li 'mo do ka li
Ya ve li 'mo do ka li

T.

ve li 'mo do ka li
Ya ve li 'mo do ka li

Umrh.

B. D.
Voices can vary the dynamics to create different intensities. The voices shift in and out of the foreground, creating an illusion of controlled improvised texture.

Melody fragmented into three motives. Voices can be divided into these motives freely.

Solo joins male voices.

B. D.
S.:

T.:

Umrh.:

dim.

B. D.
What is ©?
© exists to encourage creativity
© helps creators make a living
© helps give value to the work that goes into creating Intellectual Property

Intellectual Property (IP)
Intellectual Property is intangible: It doesn’t have a physical form. It isn’t carved out of wood. It isn’t ‘manufactured’. But it does require time, effort and skill. The creators of the work you now hold put hours of time into it and deserve to be encouraged to create more.

Performing Rights
Performing Rights are the right to perform music in public. Only people who created the work are eligible to earn royalties related to Performing Rights. It is for this reason that SAMRO members are composers, authors, lyricists or music publishers. SAMRO members earn royalties when their musical creations are performed in public – for example when they are played by a SAMRO licensed broadcaster, promoter or any other licensed establishment.

© - do people undervalue it?
Today we take it for granted that music will be a part of our environment. Music is playing all the time in shops, taxi’s, on telephone answering systems, on the radio. There is music wherever you go. It is like the air we breathe and rain from clouds. But our air and the rain don’t require time, labour and years of training to create. Music does. But many people want it for free and undervalue it.

© - Breach of ©
If you decide to use a creator’s work in public, or for profit, or in a recording, it is only fair that you acknowledge their work. This is best done by paying royalties to them for their contribution, labour and time. If you do not acknowledge their IP then you are actually breaking the law. Piracy (şı) is one aspect of © breach.

şi - What is Piracy?
Quite simply, şi is the outright theft of the creators’ work. It disrespects creators’ time and their effort. Even worse, şi makes it harder for creators to provide you with interesting new work. şi is unfair, unjust and criminal.

What should we do?
Help the creative economy by being a supporter of creativity and appreciating the work of our creators.

- Contribute to the creators work
- Respect the creator’s ©
- şi Don’t support pirates!
- şi Don’t be a pirate!
- şi Don’t support unlicensed venues, broadcasters and promoters.

Please note: This document only briefly outlines the nature of copyright in South Africa. For a detailed understanding of copyright we recommend you familiarise yourself with copyright law in South Africa.