Ndililelukuhamba
for
Uhadi and Voice

Transcribed from the performance of
Latozi Madosini Mphahleni

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

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**uMrhubhe**

*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 use of vocalising while playing the bow. Nogcinile Yekani is the master of the latter technique in playing *uMrhubhe* (Dargie, 2011)

**References:**


**Song meaning**

Madosini said that her late mother, when teaching her how to play uMrhubhe, taught her this song. She liked the song and adopted it as hers. The song is a sad song about Nozimanga who is crying because she wants to leave, as there is no more love.

**Lyrics**

<table>
<thead>
<tr>
<th>Iyhoo hoo ibuhlungu lengoma! X3</th>
<th>Hololo yhoo mntaka Mama x2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seka Nomalilela vumani zintombi</td>
<td>Ulilelu kuhamba</td>
</tr>
<tr>
<td>Uthando lunedhlule ke mntaka Mama x2</td>
<td>Uthando luplicatese mntaka Mama x2</td>
</tr>
<tr>
<td>Ulilelu kuhamba Nozimanga x3</td>
<td>Hololo yhoo mntaka Mama</td>
</tr>
<tr>
<td>Uthando luplicatese mntaka Mama x2</td>
<td>Uthando luplicatese mntaka Mama x2</td>
</tr>
<tr>
<td>Ndidume eGoli mntaka Mama</td>
<td>Hololo hooo hee x3</td>
</tr>
</tbody>
</table>
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:

Dr Evans Netshivhambe was born in Venda in an area called Nzhelele, Limpopo, South Africa. He completed his high school education in the year 2000, at Dimani Agricultural High School. Netshivhambe enrolled in 2002 for a BMus degree at the University of the Witwatersrand, which he completed in 2005, specializing in music composition.

In 2007, Evans graduated with a Masters degree in Digital Arts, and subsequently enrolled for an MMus degree in Composition. The areas that he specialized in for this Masters degree were Music Composition, Sound Design, Sound Engineering as well as Audio Mixing for production and Multimedia Composition.

He holds a PhD in music composition from the University of the Witwatersrand. Netshivhambe is a music lecturer at the University of Pretoria with focus on re-structuring the music programme's indigenous knowledge system.

A number of works transcribed as part of the IAM project were sourced with the invaluable support of the International Library of African Music at Rhodes University in Makhanda (Grahamstown) in the Eastern Cape.

Founded in 1954 by Hugh Tracey, ILAM is one of the world’s great repositories of African music. A research institution devoted to the study of music and oral arts in Africa; it preserves thousands of historical recordings going back to 1929 and supports contemporary fieldwork. The majority of its collections are digitised and accessible on its website www.ru.ac.za/ilam. Its journal, African Music, is into its seventh decade.

ILAM aims to discover, record, analyse, archive, teach, publish and promote music of sub-Saharan Africa, with the object of establishing a theory of music making in Africa and assessing the social, cultural, and artistic value of African music. ILAM is attached to the Music Department at Rhodes University and coordinates its Ethnomusicology Programme which offers undergraduate and post-graduate degrees in Ethnomusicology that include training in performance of African music.
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.
Ndililelukuhamba

Female Voice

1

\( \text{uHadi music, Xhosa Bow} \)

Played by Madosini

Transcribed by Evans Netshivhambe 2019

\( f \)

\( \text{Female Voice} \)

\( \text{uHadi Xhosa bow} \)

\( f \)

\( \text{I-yho-ho-ho i-bu-hlu-ngu le ngo-ma} \)

\( \text{Female Voice} \)

\( \text{uHadi Xhosa bow} \)

\( \text{I-yho-ho-ho i-bu-hlu-ngu le ngo-ma} \)

\( \text{Female Voice} \)

\( \text{uHadi Xhosa bow} \)

\( \text{I-yho-ho-ho i-bu-hlu-ngu le ngo-ma} \)

\( \text{Female Voice} \)

\( \text{uHadi Xhosa bow} \)

\( \text{se-kA-No-ma-li-le-la vU-ma-n'zi-nto-mbi} \)

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21
Female Voice
\[ \text{Holo-lo-yho-ho-mntaka Mama} \]

uHadi Xhosa bow

22
Female Voice
\[ \text{Holo-lo-yho-ho-mntaka Mama u-} \]

uHadi Xhosa bow

23
Female Voice
\[ \text{li-le-luku-hamba-he! mntaka Mama u-} \]

uHadi Xhosa bow

24
Female Voice
\[ \text{thando-lunda-hlu-leke mntaka Mama u-} \]

uHadi Xhosa bow

25
Female Voice
\[ \text{thando-lunde-hlu-leke mntaka Mama u-} \]

uHadi Xhosa bow

26
Female Voice
\[ \text{thando-lunde-hlu-leke mntaka Mama u-} \]

uHadi Xhosa bow
Female Voice

uHadi Xhosa bow

33

ho-lo-lo-woo! ha-woo!

35

Ho-lo-lo-lo-lo-lo mnta-ka Ma-ma

37

Ho-lo-lo-lo-lo-lo mnta-ka Ma-ma u-

38

thando-lupe-li-le Nozi-ma-hanga u-

39

thando-lupe-li-le ke mnta-ka Ma-ma u-

40

li-le-luku-ha mnta Ma-ma u-li-le-lu-hamb' mnta Ma-ma
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