



I A M  
INDIGENOUS  
**AFRICAN**  
MUSIC

# Rungulani n'waxikukwane

for  
Xitende and Voice

Transcribed from the performance  
of  
Mr Peter Chuma

Transcribed by Lwei Netshivhale for  
the SAMRO Foundation's Indigenous African Music (IAM) Project  
supported by the US Ambassador's Fund for Cultural Preservation

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 U.S. AMBASSADORS FUND  
for CULTURAL PRESERVATION

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## Xitende



The *Xitende* is a braced-bow instrument with a gourd resonator. 'It's tone is loud and deep and is produced by striking the two distinct halves of the string with a light stick or reed. Bouncing the reed produces fast repeated tones. The resonator is moved on and off the chest to vary the tone color.

'This rather large instrument (5' to 6' long) is played by wandering minstrels (*xilombe*) as an accompaniment to their own singing of news, complaints. The Tsonga *xitende* is cut from the *maloha* tree, and its copper wire (*ritsaninga*, "string") is divided by a movable wire-loop to which is attached a calabash. The string sections are tuned a minor 3rd apart and struck with a maize stalk (*rihlangi*), with the player additionally opening and closing the calabash against his preferably bare chest'

'Whereas the Tsonga, the Venda, and the Zambian Tonga generally employ a minor third tuning between the string sections, the Pedi use a major 2<sup>nd</sup>. This type of musical bow, requiring no mouth-resonation, leaves the player free to sing. The physical manipulation of the instrument is simple, which also leaves the player free to dance—gourd-bow players are generally extroverts who owe their positions as much to personality traits as to musical ability.' (Johnston: 1985)

### References:

Johnston, T.F., 1985. Meaning and function in Shangana-Tsonga musical instruments. *Africa Insight*, 15(4), pp.283-287.

## Song meaning

This plowing song makes reference to the cultivation of peanuts and N'waxikukwane is well known about her plowing skills. She is popular around the village as one of the most diligent woman.

## Text

Heha hee-ha rungulani N'wakukwane

Call and response: rungulani N'waxikukwane

N'we mi yaka ka Maghoro na n'wina mi rungula N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Ni rawula a ni yivoni vavanuna me ni vona N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Heha hee-ha rungulani N'wakukwane

Natimanga a haha byali na hina ku ta byala N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Heha hee-ha rungulani N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Nakhirimi a haha toli vavasati ku ta tola N'waxikukwane

Call and response: Heha hee-ha kutasala N'waxikukwane

Khaliwile yinghenile vavanuna yinghenela N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Yin'wana na yin'wana mana n'wina kutirha N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Heha hee-ha rungulani N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Natimanga a haha byali na hina ku ta byala N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Namadlhele a haha tshembi ku ta tshemba N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

N'we mi yaka ka Maghoro na n'wina mi rungula N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Heha hee-ha rungulani N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

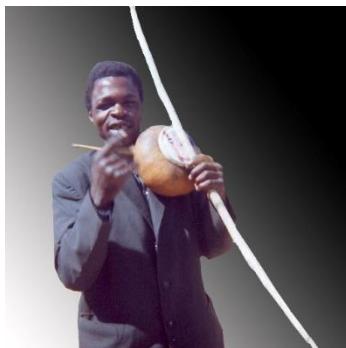
Yin'wana na yin'wana naxona kutatirha N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

Natimanga a haha byali na hina ku ta byala N'waxikukwane

Call and response: Heha hee-ha rungulani N'waxikukwane

## Mr Peter Chuma



Dave Dargie recorded Mr Peter Chuma in 1982 at St Scholastica Mission in the Limpopo Province. Dargie found Mr Chuma's music infectious saying his playing "bubbled with lively rhythms and rich with melody" which caused women at his performances to join in.

Mr Chuma played a *Xitende*, a large bow, approximately one and a half metres in length. In addition to his bow he wore leg rattles when performing (CD notes: Tsonga Xitende Swati Makhweyane).



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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](http://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.

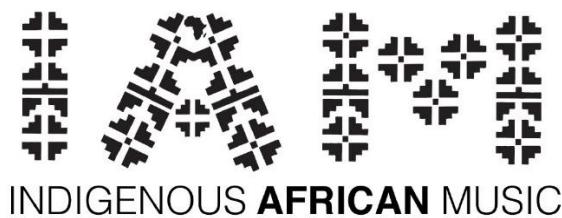
## Transcriber: Ailwei Lordwick Netshivhale



L'wei, is a guitarist, music composer, jingle writer and singer. Born in September 1983, the recording artist and Central Johannesburg TVET College music lecturer grew up in a musical background and was well inspired by his father.

In 2006 he registered a music course with OCHRIM School of Music where he completed the N1 and N2 National Certificates. In 2008 L'wei enrolled for Jazz and Popular Music with the Tshwane University of Technology (TUT) and completed a B-Tech in 2011. He has released two albums, *Mudzimu Washu* and *Lwenzhe lwa shango*.

In recent times, L'wei represented South Africa in Egypt during the *Oscar of African Creativity* which took place in September 2019. L'wei received accolades amongst the assembled performers from 53 African countries.



## 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](http://www.iamtranscriptions.org) to add your input.



# Rhungulani N'waxikukwani

Performer: Peter Chuma  
Trans: A L Netshivhale

**Moderate**  $\text{♩} = 122$   
xiTsonga music

Male Voice

Treble Solo

Responders

Xitende Bow

Trad. shakers

Stamp

High pitch trad. drum

Mid pitch trad. drum

*Intro on Rubato for 2 bars.*

≡

4

Male v.

Tr. Solo

Res.

Xit. Bow

T S

ST

H.D

M.D

He\_ ha he hee\_\_\_\_\_ ha rhu ngu la ni n'wa xi ku kwa ni hee.

He\_

6

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

N'wi mi ya, ka ka Ma go rho na n'wi na mi rungula n'wax'iku kwa ni hee.  
N'waxiku kwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee He-

8

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

Trabu l'a ni vo ni va va nu na mi ni vo na N'wa xi ku kwa ni hee  
ku kwa ni hee  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee He-

10

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

Na ti ma nga' aha bwa li na hi na ku ta bwa la N'wa xi ku kwa ni hee  
N'wa xi ku kwa ni hee  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee He-

12

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

He\_ ha he hee ha rhu ngu la ni N'wa xi ku kwa ni  
ma nhe he he haa  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee He\_

14

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

Na khi rhi mu a ha to li va va sa ti ku ta to la N'wa xi ku kwa ni hee.  
N'waxi ku kwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee. He-

16

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

Ga li we ni yi nghe ni le va va nu na yi nghe ne la N'wa xi ku kwa ni hee.  
N'waxi ku kwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee. He-

18

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

Xi n'wa ni na xi n'wa ni mha na n'wi na ku ti rha N'wa xi ku kwa ni hee.  
ku kwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee. He.

20

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

He\_ ha he hee\_ rhu ngu la ni N'wa xi ku kwa ni he\_  
N'waxi ku kwa ni hee.  
ha he hee\_ ha rhu ngu la ni N'wa xi ku kwa ni hee. He\_

22

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

Na ti ma nga' aha bwa li va va nu na, ku ta bwa la N'wa xi ku kwa ni hee.  
N'waxi kukwa ni he

ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee.  
He



24

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

Na ma -je njhe a' ha fe mbi na hi na ku ta fe mba N'wa xi ku kwa ni hee.  
N'waxi ku kwa ni hee.

ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee.  
He

26

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

N'wi mi ya ka ka Ma go rho na n'wi na mi rhu ngu la N'wa xi ku kwa ni hee  
 N'waxi kukwa ni hee  
 ha he hee ha rhu ngu la ni N'wa xiku kwa ni hee He

28

Male v.

Tr. Solo

Res.

Xit. Bow

T.S.

ST

H.D.

M.D.

He ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee  
 ku kwa ni hee  
 ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee He

30

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

Xi\_ n'wa ni na xi n'wa ni na xo na ku ta ti rāN'wa xi kukwa ni hee.  
kukwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee. He\_



32

Male v.

Tr. Solo

Res.

Xit. Bow

TS

ST

H.D

M.D

Na ti ma nga a ha bwa li va va nu na ku ta bwa la N'wa xi ku kwa ni hee.  
N'waxi ku kwa ni hee.  
ha he hee ha rhu ngu la ni N'wa xi ku kwa ni hee. He\_

34

Male v.

Tr. Solo

Res.

Xit. Bow

T S

ST

H.D

M.D





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