



IAM
INDIGENOUS
AFRICAN
MUSIC

Ro sala re kho!

for
Venda Tangwa dance

Transcribed from the performance
of
Tangwa la Bodwe Traditional group

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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Venda Drums



“Vhavenda have a rich variety of traditional musical instruments. One of the most important communal instruments is the drum. It is made in three sizes and shapes: (the largest), *thungwa* (similar in shape to the largest, but smaller) and *murumba* (conical shaped).



They are all made of solid wood curved inside to produce resonators and covered with dry animal (usually cowhide). Usually these sets of drums (one *ngoma*, one *thungwa*, and two or three *murumba*) are kept in the homes of chiefs and/or headmen” (Mugovhani, 2007).

When played the *Ngoma* drum is placed “in a slanting position and played with a single beater producing a sound similar to thunder. *Thungwa* drum is a smaller version of *ngoma* and is also played with a stick while *Murumba* drums are played by hand (Levine, 2005).

References:

Mugovhani, G., 2007. *Venda Choral Music: Compositional Styles*. Doctor of Musicology. Pretoria: University of South Africa.

Levine, L., 2005. *The Drumcafe's Traditional Music of South Africa*. 1st ed. South Africa: Jacana Media.

Song meaning

This traditional song means ‘we remain holding on to our traditional practices’.

Text

LD = Leading Voice; RV = Responding Voice

Original

[LD] – Ro sala re kho
[RV] – A hee! Ro sala re kho

Translation

We remain holding on!
A hee! We will remain holding on!

Tangwa la Bodwe Traditional group



Tangwa la Bodwe is a group comprised of 28 women from two villages, namely Mavhima and Tshivhade. The two villages were initially one village called Bodwe. The group was formed around 1980 when the regent Chief Maligana Wilson Mashau was in power. Maligana Wilson was forcefully removed from his regent-ship in 1990.

From that time until 2017 the group was dormant. It was in 2018 the group leader Mr Godani Mashau asked the women to revive the *Tangwa* dance. The group is now a mixture of some old members and newly recruited members.

The name if the dance performed by the group is called *Tangwa*. The dance is a slow and jazz-like dance, which is different from the popular *Tshigombela* dance that is by far a very fast dance. The songs are not meant for any specific ceremonies except entertainment.

Text by: Mr Godani Mashau (Group leader)

Transcriber: Evans Netshivhambe

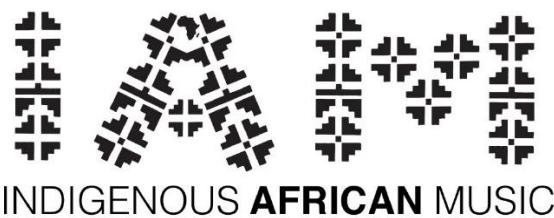


Dr Netshivhambe was born in Venda in an area called Nzhelele, Limpopo, South Africa. He completed his high school education in the year 2000, at Dimani Agricultural High School.

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.



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



Instructions on how to perform the song

Notes and Symbol Interpretation

The diagram illustrates the interpretation of musical note symbols. It features two rows of symbols. The top row is labeled 'Percussion Note symbols' and the bottom row is labeled 'Dance Steps Note symbols'. Each row contains four symbols: a '4' with a 'x' above it, a '4' with a 'x' below it, a '4' with a 'p' below it, and a '4' with a 'p' above it. The first two symbols in each row are associated with 'The high tone played at the edge or membrane of the drum'. The last two symbols are associated with 'The deep tone played at the centre of the drum'. Below the first two symbols in each row is a bracket labeled 'The left foot note sign'. Below the last two symbols is a bracket labeled 'The right foot note sign'.

The high tone played at the edge or membrane of the drum

The deep tone played at the centre of the drum

Percussion Note symbols

Dance Steps Note symbols

The left foot note sign

The right foot note sign

Dance signs instructions

1. \circlearrowleft = A sign found above the note for kicking the foot in the air
2. \circlearrowright = Dancing in a circle formation around the drums in a counterclockwise motion
3. \square = A sign for regular emphasised dancing
4. \blacksquare = A sign for overemphasised dancing
5. \leftarrow = A sign for dancing with the whole body facing the left while moving forward
6. \rightarrow = A sign for dancing with the whole body facing the right while moving forward
7. \uparrow = A sign for jumping up and landing with both feet on the ground
8. \downarrow = A note symbol for normal foot dance step with a flat foot
9. $B \leftarrow \leftarrow$ = A sign for dancing with the whole body facing the left while moving backwards
10. $F \rightarrow \rightarrow$ = A sign for dancing with the whole body facing the right while moving backwards

Ro sala re kho

(We remain holding on, i.e, holding to traditional practices)

$\text{♩} = 75$

Traditional Venda Tangwa song
Performers Tangwa la Bodwe Traditional Group
Transcribed by Evans. N. Netshivhambe 2019

Leading Female Voice

Responding Voices

Improvising Voices and Other Sounds

Murumba 1 High Pitch

Murumba 2/ High Pitch

(Big Drum) Dumbula

Dance Steps

Leading Voice

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

5

Leading Voice

do sa-la re kho vha

Responding Voices 1

aah hee do sa-la re kho

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

7

Leading Voice

do sa-la vha vho - the vha

Responding Voices 1

aah hee do sa-la re kho

Improvising Voices and Other Sounds

Whistle

Back to Voices

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

9

Leading Voice

do sa-la re kho vha

Responding Voices 1

do sa-la re kho vha

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

11

Leading Voice

do sa-la re kho vha

Responding Voices 1

vha do sa-la re kho

Whistle

Back to Voices

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

6

13

Leading Voice

do sa-la re kho vha

Responding Voices 1

vha do sa-la re kho

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

15

Leading Voice

do sa-la re kho vha

Responding Voices 1

vha do sa-la re kho

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

17

Leading Voice

do sa-la re kho vha

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1
High Pitch.

Murumba 2/
Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

19

Leading Voice

do sa-la re kho ro_

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1
High Pitch.

Murumba 2/
Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

21

Leading Voice

sa-la re kho vha

ro sa-la re kho

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

23

Leading Voice

do sa-la re kho vha

vha do sa-la vha vho - the

Improvising Voices and Other Sounds

Whistle

Back to Voices

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

25

Leading Voice

do sa-la re kho

From this bar there are ululating voices, praising messages from different performers, whistle sound and kudu horn in the back ground as the dancers leave the stage.

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

27

Leading Voice

African Kudu Horn

Back to voices

African Kudu Horn

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

29

Leading Voice

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

African Kudu Horn

Back to voices

31

Leading Voice

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1 High Pitch.

Murumba 2/ Low Pitch.

Ngoma Khulwane/ Dumbula.

Dance Variation

33

Leading Voice

Responding Voices 1

African Kudu Horn

Murumba 1
High Pitch.

Murumba 2/
Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

African Kudu Horn

Back to voices

35

Leading Voice

Responding Voices 1

Improvising Voices
and Other Sounds

Murumba 1
High Pitch.

Murumba 2/
Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation

37

Leading Voice

Responding Voices 1

Improvising Voices and Other Sounds

Murumba 1
High Pitch.

Murumba 2/
Low Pitch.

Ngoma
Khulwane/
Dumbula.

Dance Variation



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