

KONINKLIJK MUSEUM VOOR MIDDEN-AFRIKA
MUSEE ROYAL DE L'AFRIQUE CENTRALE
1973 TERVUREN

Muziek van de Humbi en de Handa uit Angola

door

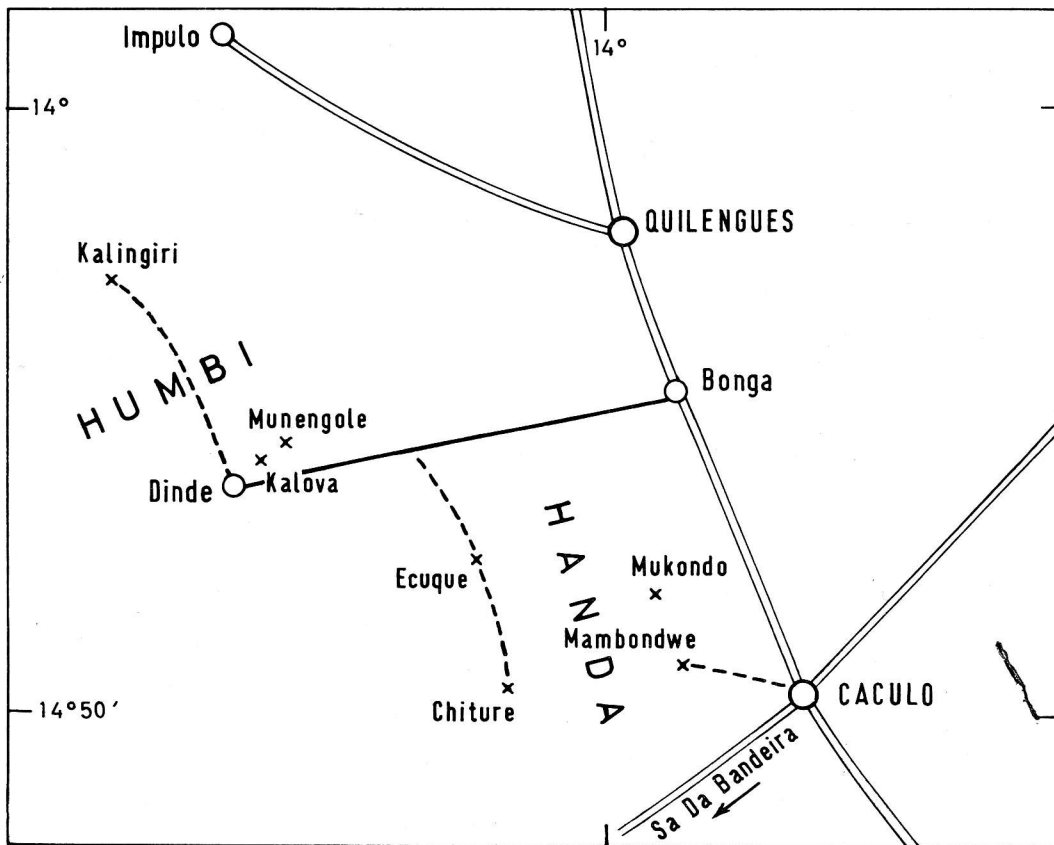
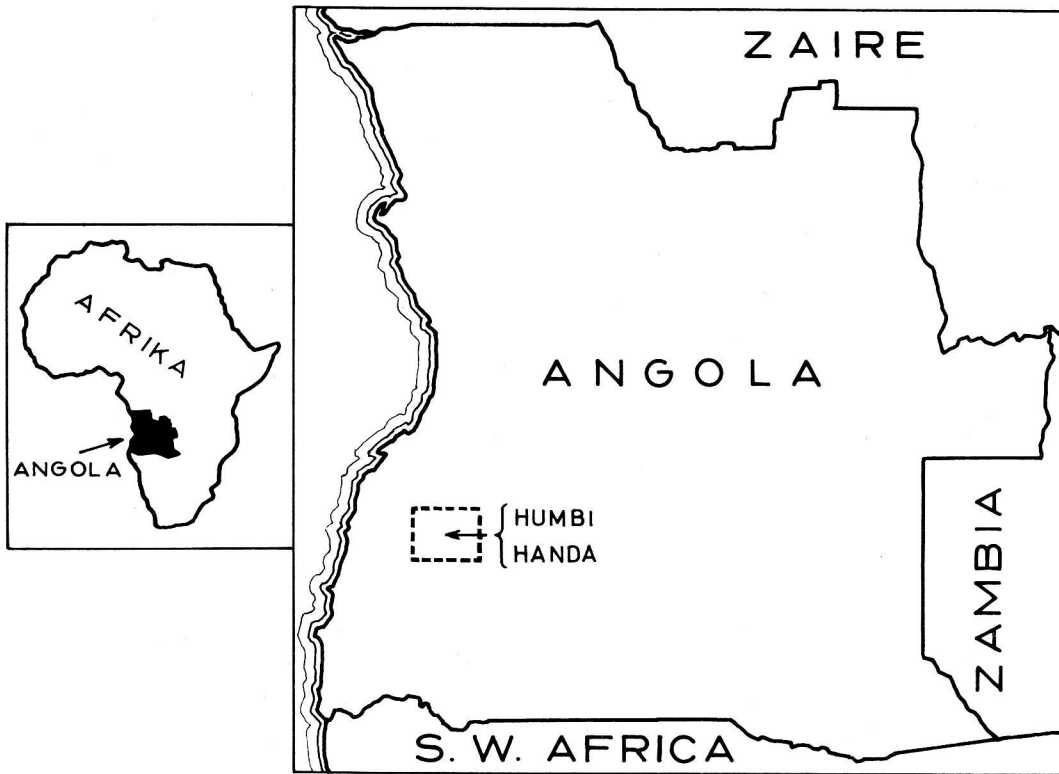
Gerhard KUBIK

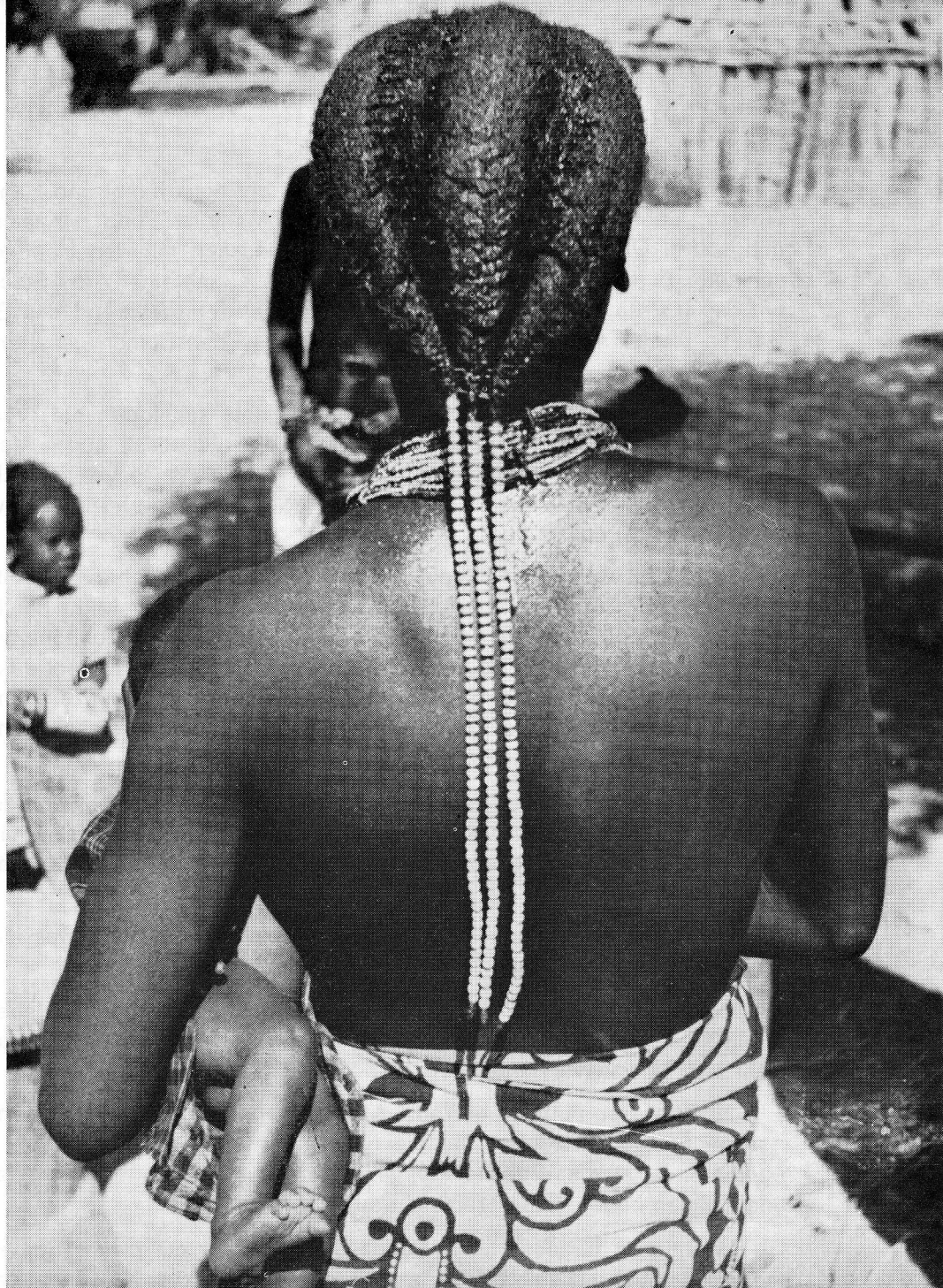
N. 9 in een reeks opnamen van Afrikaanse muziek uitgegeven door het Koninklijk Museum voor Midden-Afrika — Tervuren en de Belgische Radio en Televisie. Leiding van de reeks: Jos Ganssmans (Koninklijk Museum voor Midden-Afrika).

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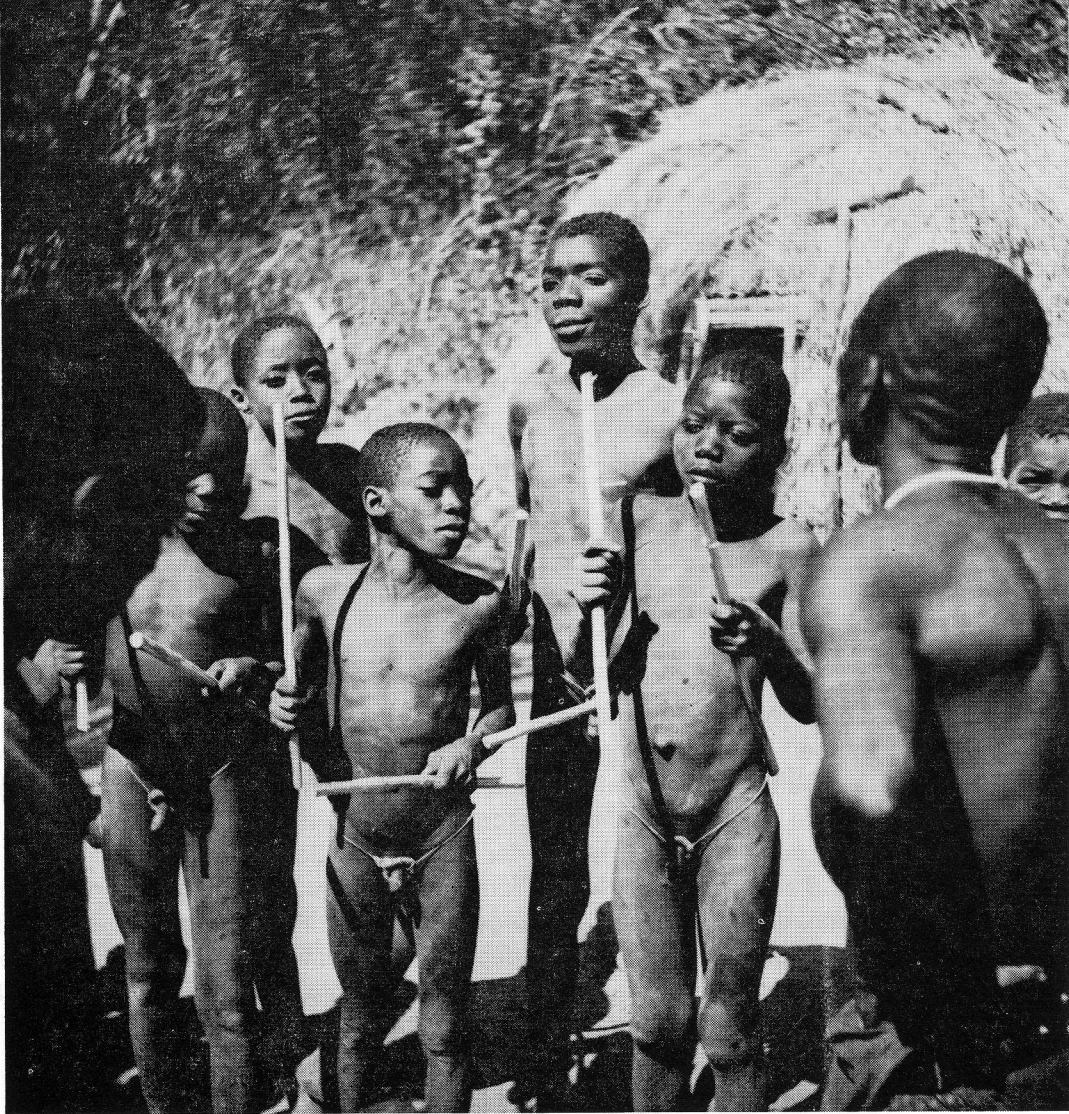
Dit is een reeks

BELGISCHE RADIO EN TELEVISIE





Haardracht en sieraden van een getrouwde Humbi-vrouw in een dorp tussen Holi en Ecuque. /
Coiffure et parure d'une femme mariée Humbi, dans un village entre Holi et Ecuque. /
Haartracht und Schmuck einer verheirateten Humbi-Frau in einem Dorf zwischen Holi und
Ecuque. / Hair-dress of a married Humbi-woman in a village between Holi and Ecuque.
Foto : G. Kubik.

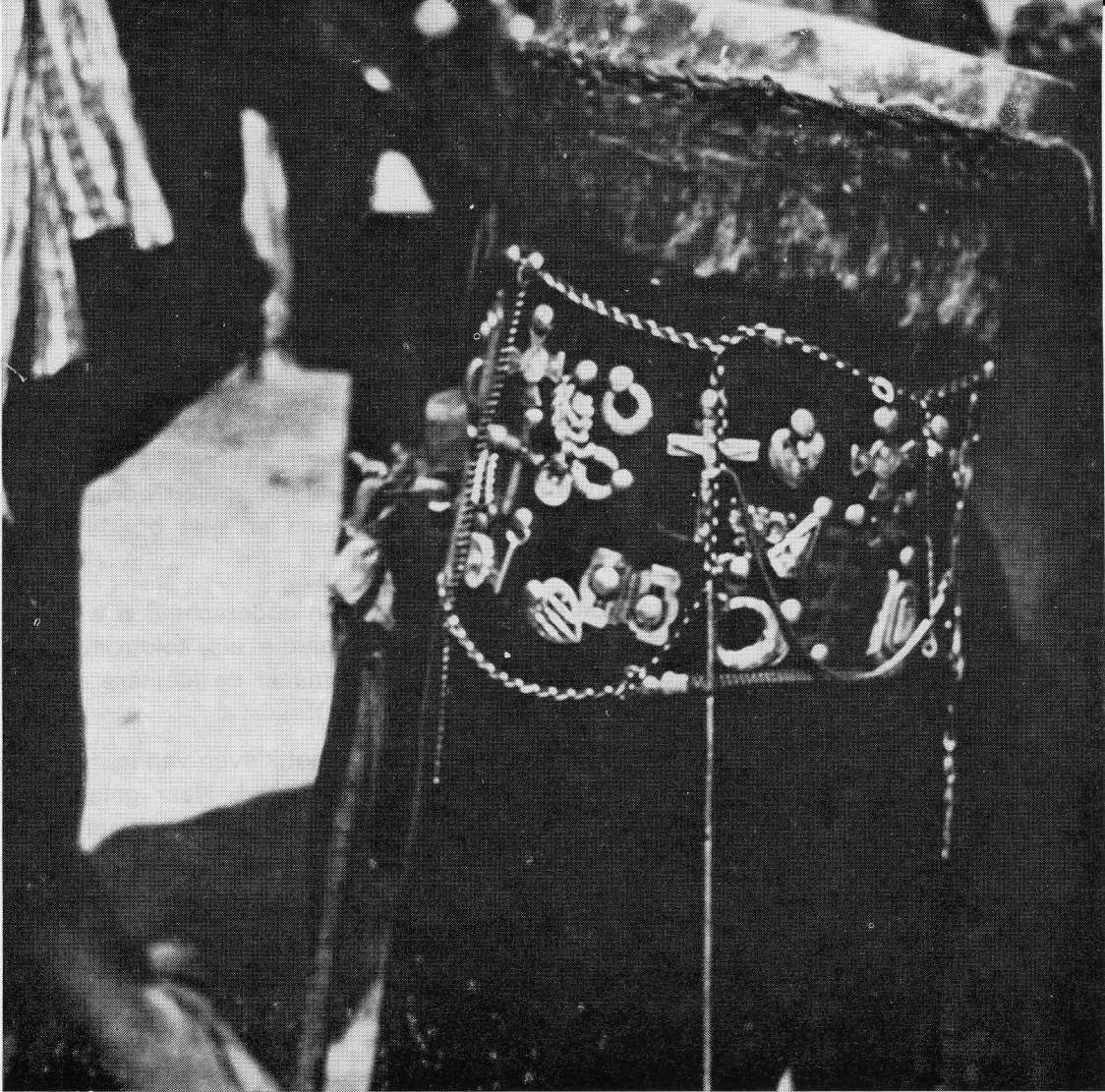


Pas-besneden jongens in hun besnijdeniskamp met de slagstaven « nompopolo ». / Des cir-
concis dans leur camp avec des baguettes « nompopolo ». / Die Frischbeschnittenen in Be-
schneidungslager mit Schlagstäbchen « nompopolo ». / Circumcised boys in their circumcision
camp with sticks « nompopolo ». Foto : G. Kubik.

(3) Vergleich auch mit dem in der Besnijdeniskamp und dem in der Besnijdeniskamp...
Bemerkungen zu den Bildern im Photographischen Archiv der Universität Wien...
Wien, 1988, S. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



Speeltechniek en -houding van de "sagaia"-mondboog. De speler is « Pequenino ». /
Technique de jeu et position de l'arc à bouche "sagaia". Démonstration par le musicien
« Pequenino ». / Spieltechnik und -haltung des "sagaia". Mundbogens durch den
Musiker « Pequenino ». / Technique of playing and position of the "sagaia" - mouth bow.
Demonstration by the musician « Pequenino ». Foto: G. Kubik.



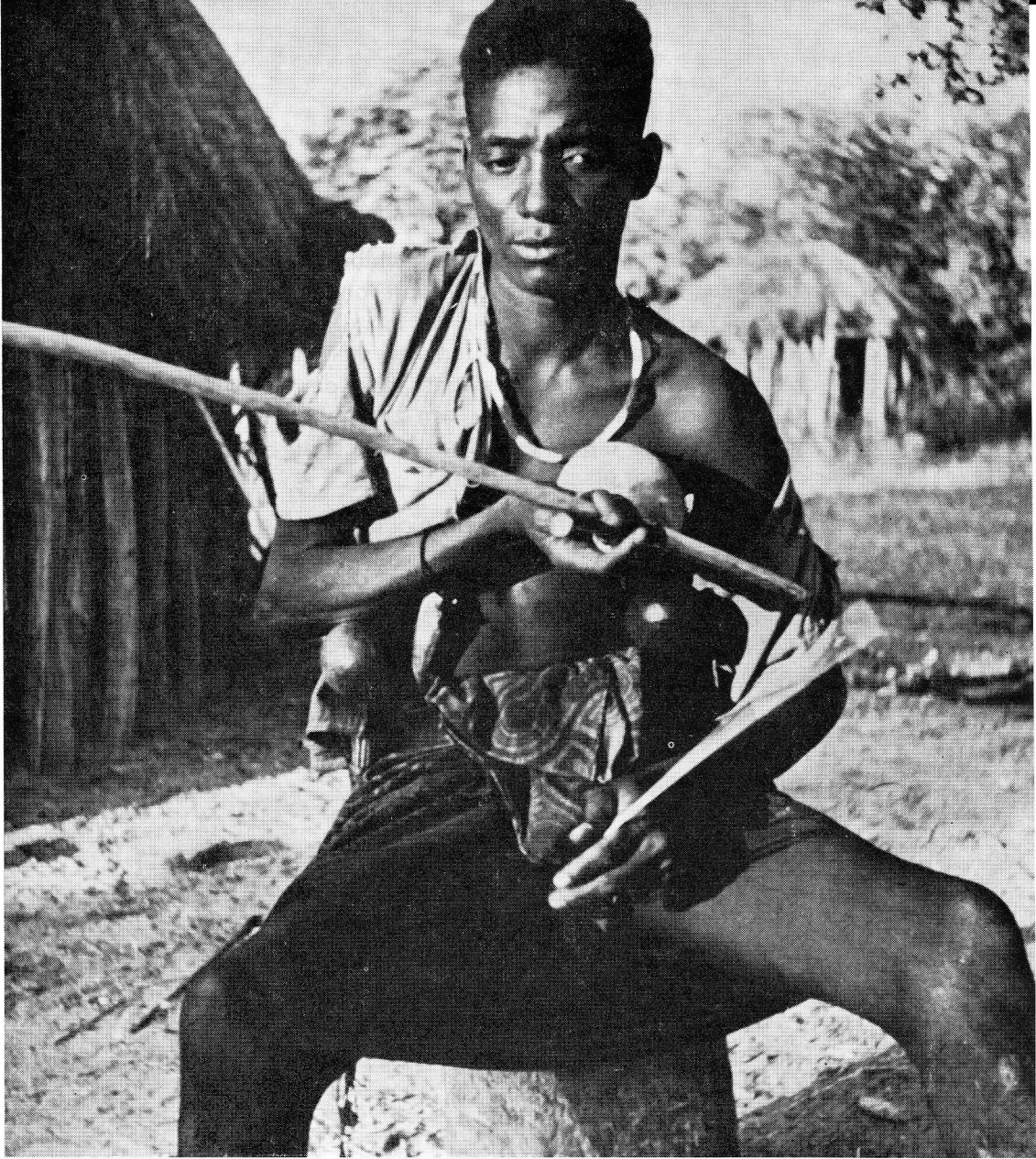
"Ngoma"-trommel met slingers en metalen versieringen, munten, kruisen en banden. /
"Ngoma", tambour à guirlandes décoré de métal, de monnaies, de croix et de rubans. /
"Ngoma"-Trommel mit Gehängen und Aufschlägen aus Metall, Münzen, Kreuzen und
Bändern. / "Ngoma"-drum ornamented with metal objects, coins, crucifixes and ribbons.
Foto : G. Kubik.

Belangrijk is in het gebied der Huidvanden ook de witte (witte-
trommel) die onder dezelfde naam in een groot gedeelte van Angola en
zelfs tot in Zambia verspreid is. In een van de dorpen van Zuidwest-Angola
waar ik er een opname van kon maken, werd hij bespeeld door een vrouw
van hoog aanzien, die als waarzegster en genezer optrad.

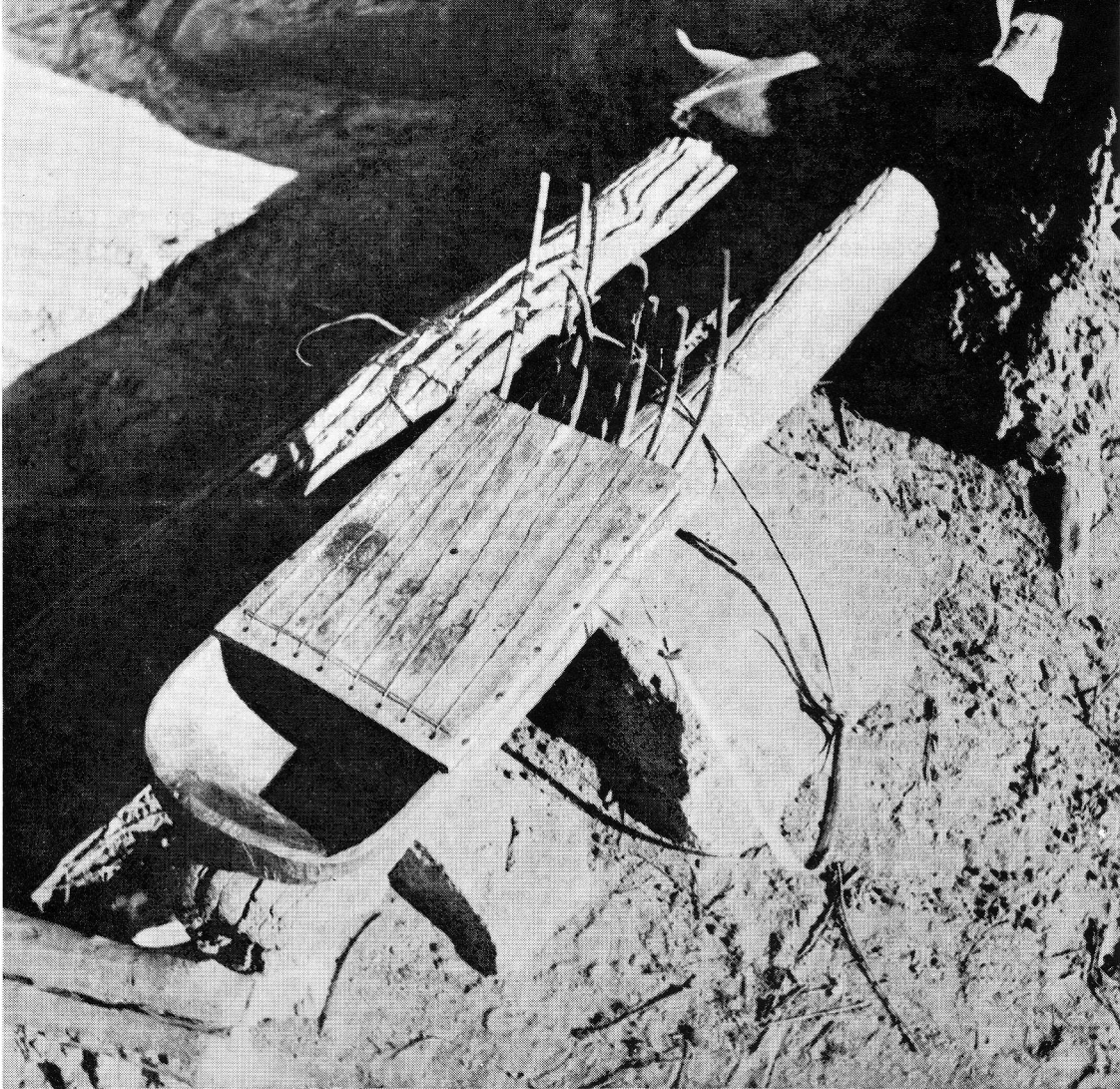
(2) Westhoff, H. Die Afrikanischen Trommen und ihre ausserafrikanischen Beziehungen.
Studien zur Kulturkunde, Bd. 8, Stuttgart, 1932.



Rondzwaaien van het snorhout in het besnijdeniskamp nabij Kamuvia/Ecuque. / Tournoie-
 ment du rhombe dans le camp de circoncision près de Kamuvia/Ecuque. / Kreisen des
 Schwirrhohles in Beschneidungslager bei Kamuvia/Ecuque. / Whirling of the bull-roarer
 in the circumcision camp near Kamuvia/Ecuque. Foto : G. Kubik.



Chapinga bij het bespelen van de "mbulumbumba". Men bemerkt de duidelijk ethiopide gelaatstreken van deze muzikant. / Chapinga jouant du "mbulumbumba". On notera les traits nettement éthiopiens du visage de ce musicien. / Chapinga beim Spiel des "mbulumbumba". Man beachte die auffallend äthiopiden Gesichtsmerkmale dieses Musikers. / Chapinga playing the "mbulumbumba". It is noteworthy that this musician has strongly ethiopian features. Foto: G. Kubik.



De "chihumba" van speler Chweyenge Chitongo. / Le "chihumba" du musicien Chweyenge Chitongo. / Ansicht der "chihumba" des Musikers Chweyenge Chitongo. / The "chihumba" of the musician Chweyenge Chitongo. Foto: G. Kubik.

De meeste instrumenten van deze familie worden gemaakt van hout en zijn meestal 1,5 tot 2 meter lang. Ze worden meestal met de handen bespeeld, maar er zijn ook versies die met een stok worden bespeeld. De chihumba is een van de meest populaire instrumenten in de regio en wordt vaak gebruikt bij sociale bijeenkomsten en ceremonies.

Naar ik bij deze en vele andere instrumenten heb kunnen vaststellen, bestaat het stamen van de muziek op een typische manier waarbij begonnen wordt met een ritme dat vaak in 2/4 of 3/4 maat wordt gespeeld. Het instrument wordt vaak gebruikt om de ritme te ondersteunen en de melodie te begeleiden. De chihumba is een belangrijk onderdeel van de muziektraditie in de regio en wordt vaak gebruikt bij sociale bijeenkomsten en ceremonies.

MUSIC OF THE HUMBI, THE HANDA AND FRAGMENTED LOCAL GROUPS IN THE SOUTH WEST OF ANGOLA

by Gerhard KUBIK

Summary.

In my sector for recordings, in south west Angola, several ethnic groups live side-by-side in a small area: the Humbi, the Kuvale, the Handa and a Khoisan group, the !Kong'. The two main groups are the Humbi and Handa. The Vahumbi (most often found written as « Humbe » in the literature) are chiefly established to the east and the north of the town of Sá da Bandeira, stretching as far as the River Cunene, on the right bank of which are found extensive colonies of Humbi. These populations are among the northern neighbours of the Herero, well known to ethnologists.

The Vahanda and the Chipungu, occupying a more easterly area, are closely related to the Humbi. The Handa have indeed extensively infiltrated the Humbi territory, while the Chipungu live mainly in a small zone between Caculo and Matala.

About 1590, the Humbi united to form a State that was to become one of the most important political structures of southern Angola. Very early, these populations came into contact with the Portuguese explorers and missionaries. The locality of Caconda was established as early as 1685.

In the XVIIIth century, the Humbi/Handa territory became one of the main supply areas for the slave trade, which to a great extent depopulated the regions of Dinde and Quilengues. As a result of these massive deportations, many features of the cultural wealth of local populations, notably as regards music, were transplanted to Latin America.

The *mbulumbumba*, musical bow, an important instrument in south west Angola, is, according to Fernando Ortiz (1), known in Cuba by the name of *burumbumba*. The name and the instrument itself probably originated

in the above-mentioned areas of Angola, or in nearby regions, from which they were transported to Cuba. Indeed there may be a connection between the Humbi/Handa word *chirumba* or *chiromba* and *rumba*, the name of a modern dance of Cuban origin.

The Humbi/Handa economy is characterized by the growing of varieties of millet and other crops typical of the climate in the region. Stock rearing plays a special part also, cattle being kept in enclosures formed by thorn bushes. The milk from the cows is drunk, or used for trading, when it has become sour.

The music of south west Angola presents a style that differs sharply from the musical language in certain other areas of Angola, and especially from that of the Chokwe, Ngangela, Luchazi, Lunda and Luvale peoples, who represent wide areas of eastern Angola. The music of the Vanyemba may be considered as forming an intermediate stage between the Humbi/Handa musical style and that of the Ngangela/Chokwe in the east of Angola, the north west of Zambia and the south of Zaïre.

Here in south west Angola the melodic line of the songs, the instrumental sonorities and many other characteristics of style show astonishing affinities with the music of many East African ethnic groups, particularly to the south and west of Lake Victoria, where there is to be found a strong cultural influence brought by Hamitic herdsmen.

The music of the Humbi/Handa peoples moreover shows a striking fragmentation among its component elements. In a single village, one can often find various sonorific materials and forms of polyphony. Nevertheless, despite this heterogeneity, the overall musical culture concerned has sufficient power of assimilation to dominate the music of many fragmented groups.

Thus the music of the Khoisan !Kong' has been largely adapted to the Humbi/Handa style, notably by adopting the Humbi/Handa musical instruments and dances. Among the !Kong' of this area there remain only rare elements of a truly « original » music, in contrast to the !Kung' of the Cuando-Cubango district in south east Angola.

The majority of the Humbi/Handa musical instruments are cordophones and membranophones. Except for the bull-roarer, I found no aerophones.

(1) Fernando Ortiz, *Los instrumentos de la Musica Afro-Cubana*, vol. V, Habana, 1952, pp. 15-22.

Among idiophones I found percussion sticks, hand-rattles, percussion beams and in two cases, although belonging to musicians from outside the area, lamellophones *esanji* or *chisanzi*.

Among the cordophones, the bow-lute, *chihumba*, is by far the most frequent and important instrument in this district. It is most often played by a musician accompanying a singer, while from time to time a third man uses a stick to beat out a basic rhythm on the resonance-box of the lute. In some recordings a women's chorus answers the soloist.

The body of the Humbi/Handa bow-lute consists of a through-shaped wooden sound box cut from a single block, and a table that only partly covers the resonance-box; at the upper end about one quarter of the trough remains open.

Of the nine bow-lutes taken into consideration, eight had eight strings, and in all cases the strings were of thread.

For attaching the strings, there are eight holes, in line and at almost regular intervals, set at about 1 cm behind the front edge of the table. The back wall of the resonance-box carries eight perforations of about 1 cm in diameter; into these are inserted the individual supports for the eight strings, i.e. eight bows or sticks with the other end unattached. From the bridge to the bows, the strings are stretched in parallel to the surface of the table. Each string is then wound on to a bow. The musician tunes his instrument by slightly altering the position of the bows.

A particular feature gives the bow-lute its characteristic sonority. Caterpillar shells are attached to the bows just above the points where the strings are wound round. Known as *nonkiti*, these shells are glistening white and filled with millet seeds that vibrate and buzz when the strings are plucked. When playing it, the performer holds his instrument horizontally, i.e. with the bows that carry the strings held at a right angle to his body. He uses the thumb and index finger of each hand to pluck the strings. Each hand plays a given part, the left playing a bass motif while the right outlines the vocal melody.

Much rarer, but not less important in the cordophone category, are the musical bows. According to their structure and the playing technique, these instruments may be classified into three types: 1. *mbulumbumba*, stringed bow with a calabash gourd as resonance-box; 2. *sagaia*, a stringed bow where the support for the string is held between the player's teeth; 3. *ohonji*, stringed bow which is played with one end of the bow itself in the player's mouth.

The membranophones found among the Humbi and Handa in this area are conical drums with skins and « Kasai stretching » (2). These drums are struck only with the hands. They are of two sizes and pitches. The bigger and the deeper in tone, the *ngoma*, is used as the « master » drum to play extensive variations and to « talk ». The smaller is the *chikenjengo* (Humbi) or *chipinjingo* (Handa).

The drums are tuned by the application of *mpeke* tuning paste to the centre of the skin. According to how the pitch is to be changed, paste is added or removed. The skin is held in place by means of a wide leather strap laid round the upper edge of the body of the drum and nailed in position either with fine tacks or with the decorative-headed brass nails that are so popular in this area.

The *chikenjengo* is a smaller version of the *ngoma*. Cowhide is generally used for these drums. They are used for accompanying a great many dances (*nkili*, *mbanda*, *vinjomba*, *machikuma*, *mbulunganga* and *kaunjangeira*).

The *pwita* (friction drum), which is known by this name throughout a wide area of Angola and even as far as Zambia, is also important to the Humbi and Handa. I was able to record it in a village in south west Angola where it was being played by a woman of high rank, a soothsayer and healer.

(2) Wieschhoff, H., *Die Afrikanischen Trommeln und ihre ausserafrikanischen Beziehungen*, Studien zur Kulturkunde, Bd. II, Stuttgart, 1933.

NOTES ON MUSICAL ITEMS

Side A.

1. — *Chitita* music. Chorus of five middle-aged men. Ethnic group : Vahumbi. Language : Chihumbi. Kalingiri, 17 July.

Basically, this is an alternating song, a soloist can be clearly distinguished. Soloist and choristers overlap in very many ways. The scale used is pentatonic. The intonation of the top note is often unstable, this effect being strengthened by the gliding notes and glissando entries.

Scale (transposed into C) :



The melody of this choral song for male voices and the resulting sonorities in the compact ensemble bear a resemblance in many respects to the vocal music of the Wagogo, Wakimbu and other related peoples of the Central Plateau region in Tanzania.

2. — *Lundongo* music. Male chorus. Ethnic group : Kuvale/Vahumbi (linguistically, the Kuvale are included in the Herero group). Kalingiri, 17 July.

This lament is sung by middle-aged men mourning the death of friends of their own age. « Once we were many, today but a few of us are left to survive. »

The most important accompanying instrument is the *nompompolo*, a percussion beam about 4 metres long, struck by five seated men, each holding a stick in his right hand. The second instrument is a *kenjengo* drum.

The song is divided into couplets. Each solo-choral sequence is followed by a declamatory solo. At the end of the recording, in « talking » passages the *kenjengo* comments on the exclamations by the chorus.

3. — *Chitita* music. Male chorus. Ethnic group : Vahumbi. Language : Chihumbi. Chiture, 18 July.

This song is to be compared with Recording A 1. It is a similar air, but recorded in a different village. Here, in addition, a drum is played.

4. — *Onjai yamananongombe*. Song by three women, aged from 30 to 40 years. Ethnic group : Vahumbi. Language : Chihumbi. Chiture, 18 July.

Here the women sing in unison. Two of them clap their hands, the third strikes two sticks against each other; they establish a cross rhythm. The song is alternating, telling the story of a thief whose repeated misdeeds have almost entirely deprived the village of its livestock.

5. — *Ekwenje*, circumcision and initiation of young boys. Recordings made in a circumcision camp, at Kamuvia/Ecuque. Ethnic group : Vahumbi. Language : Chihumbi. Date : 18 July.

As with all the Angolan ethnic groups, the Vahumbi practise circumcision at the beginning of the dry season, or during the first two months of it. After the operation, the Vahumbi boys spend about four months in a special camp in the forest. When the wound has healed, after about two or three weeks, a period of intensive training begins, in which song and dance are important instructional elements.

a) Song by the circumcised boys, with a mixed chorus. The chorus is composed mainly of the boys, but also includes a few men and some young girls who are attending the camp.

The boys assembled in the centre of the camp, carrying drumsticks *nompopolo*. A man of about 25 years of age played the *ngoma* drum. At first he sang too, in solo, but then two other men took over the singing; one of them was an instructor at the circumcision camp.

The song recorded is polyphonic, like most of the Vahumbi circumcision songs.

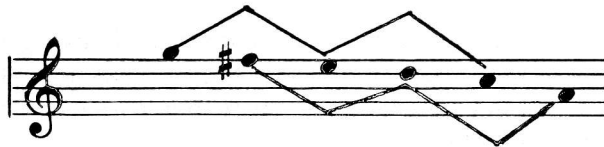
Diagram of the vocal pattern :



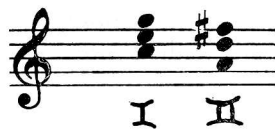
The lowest chord involves contrapuntal values. The sounds in this type of polyphony result from the use of a double procedure of sus-

pended notes in a hexatonic system (3). The singers produce the second and third voice by each time passing over, starting from the opening note of the melodic theme, one note of the scale in one of the two possible directions, and then intoning the note following the one omitted. The contrapuntal movement results from the fact that each performer, unconsciously complying to this rule, can alter the level of the doubled chord. Although the procedure is based on a notion of parallelism (i.e. singing one and the same melody simultaneously in several different keys of the tone system used), the strictness of the parallelism is attenuated by the continual changes in key.

Diagram showing the missed notes arrangement :



Resulting sounds :



In view of the nature of the hexatonic scale, the missed notes arrangement leads to thirds and sometimes fourths in certain places of the polyphonic song.

Since the polyphonic principle applied here is linear, the performers are not concerned with the « density » of the chords; each of them thinks purely in terms of melody.

b) Bull-roarer, *lumpoku*.

This is a flat piece of wood about 20 cm long and 4 cm wide, with a hole at one end, in which is fixed a two-metre long string. The other end of the string is tied to a short stick, which the performer holds in his hand.

(3) Cf. also Kubik, G., *Mehrstimmigkeit und Tonsysteme in Zentral- und Ostafrika*. Bemerkungen zu den eigenen, im Phonogrammarchiv der Österreichischen Akademie der Wissenschaften archivierten Expeditionsaufnahmen. Osterr. Akademie der Wissenschaften, Sitzungsberichte, 254. Band, 4. Abhandlung, Wien, 1968, p. 24.

He whirls the *lumpoku* round in the air. The sound it produces, rising and falling in glissando, provokes fright among the non-initiated boys, who believe it to be the voice of an all-powerful Being.

The man manipulating the bull-roarer shrieks and cries, while one of the elderly women, attending the camp, calls out to tell the non-circumcised boys to prepare themselves for the ceremony. « Here is the day when the *mashutu* shall be circumcised. »

6. — *Okachanja*, circumcision song. Mixed choir of newly circumcised boys, men and women. Ethnic group : Vahanda. Language : Luhanda. Recorded in the circumcision camp about 2 km from the village of Mambondwe on 23 July.

During the singing each of the new initiates holds two sticks *nombweti*, 50 to 70 cm long, one in each hand and slightly crossing. The instructor, on a drum of the usual *ngoma* type, beats out a rhythm that is uniform but has differing accentuation.

One of the new initiates acts as cantor. The polyphony of this example seems to be somewhat unusual in the Handa/Humbi districts. The sonoric material is a group of four notes taken from a pentatonic scale. For this reason, in the chords for the various voices, apart from the octaves, one finds only fourths, as well as a third placed in a characteristic position determined by the structure. A similar polyphony is to be found in many areas of eastern Africa (4).

Diagram of chords :



7. — *Ovilombalomba ee!* Song for a mixed choir. Ethnic group : Vahanda. Language : Luhanda. Mambondwe, 23 July.

As in Recording A 8, in this song from Mambondwe the women sing in parallel thirds. Cross-rhythmic hand clapping serves as basis, while the song is of alternating form. The title, *ovilombalomba* is suggested by the swinging dance rhythm of the piece.

(4) Cf. also Kubik, G., *op. cit.*, p. 28.

8. — *Atwende oviye kochingombengombe*. Song by a group of women accompanied by a *chehumba* bow-lute played by a man. Ethnic group : Vahanda. Language : Luhanda. Mambondwe, 23 July.

The women sing in two parts, in parallel thirds, with occasionally neutral intonation. The phonological structure of the text, comprising eighteen syllabic units in the first couplet and eight in the second, is reflected in the rhythmic conception of the melody. This is based on a uniform succession of all the syllabic units, the different sonoronic structures of which bring variations in the accentuation of the notes in the song. This is what determines the characteristic nature of the internal structure of certain parts of the melody.

The theme of the song is first set forth by the lute, the singers adapting their intonation to it. A hexatonic system is used for the lute.

Side B.

1. — *Okutanta*. Sham fight between two men of a !Kong' ethnic group (or Kwankala, a name given to Vahanda fragmented Khoisan groups). Language : Luhanda. Mambondwe, 23 July.

The !Kong' groups that live in the forest near Mambondwe have to a great extent lost their own musical culture and taken over the Vahanda music and tunes. The *okutanta* also is of Vahanda origin. The two performers are armed with sticks.

The basic rhythm for the fight is beaten on a *ngoma* drum similar to the Vahanda instrument of the same name. Its « talking » passages stimulate the performers and communicate instructions to them.

2. — *Musakalunga*. Dance performed by !Kong' men and women, with participation by Handa men and women. Language : Luhanda. Mukondo, 24 July.

For this dance, the performers form two rows facing each other at a distance of about three metres, the women and girls on one side, the men and boys on the other. At the ends of the men's row are two drummers.

The polyrhythmic basis of the music results from the combination of phrases beaten on the drum and organized hand clapping. It consists of a swinging, bimetric triolet movement, which is to be found in a similar form in !Kung' music in south east Angola (5).

The otherwise totally assimilated !Kong' who live in the Mambondwe neighbourhood have in this dance preserved some elements of their own choreographic style and music. These elements have even been taken over by the Vahanda, which we saw as they enthusiastically took part in the *musakalunga*.

It is striking to observe that the two drummers in this recording are Vahanda. This is perhaps a consequence of the fact that originally the !Kong' did not know the drum.

The women's and girls' voices dominate in the polyphonic chorus. The scale is hexatonic and, for this song, give the following chords, shown in the order in which they appear (approximate notation) :



3. — Solo for *ohonji* mouth-bow. Ethnic group : Vahanda. Mambondwe, 23 July.

The instrument is simply a hunter's bow. A thong divides the bow into two parts of slightly different length. The player holds one end of the bow in his mouth, so that it presses rather strongly against the inside of his right cheek. He holds the bow, a little over a metre in length, slanting away from him. With a stick in his right hand, he strikes the bowstring.

By altering the resonance within his mouth, the player is able to produce certain harmonic overtones. The *ohonji* is pitched very low. Above the two bass notes can be heard a delicate harmonic melody. The sonoric material used includes both the fundamental tones and also a series of overtones reaching as far as the 6th partial. In this example, a hexatonic basis is thus obtained.

(5) Cf. Kubik, G., *Musica Tradicional e Aculturada dos !Kung' de Angola*, Estudos de Antropologia Cultural, n° 4, Lisboa, 1970, pp. 51-52.

Approximate notation, transposed in C :



As he plays, the musician produces sucking and blowing noises, which give a characteristic nature to this musical bow, and are reminiscent of the sound of the friction drum *pwita*.

4. — *Chirumba chetu*. *Mbulumbumba*, musical bow and song. Ethnic group : Vahanda. Language : Luhanda. Mukondo, 24 July.

The bow is relatively short, not more than 70 cm long. A small gourd serving as resonance-box is attached to the thong, which also divides the bow into two sections. The string is divided so that the longer stretch measures about $\frac{3}{4}$ of the total length. At the end of the shorter part, a small piece of charcoal is wedged between the string and the bow to serve as bridge.

The player holds the opening of the gourd against the right side of his chest. The floating, vibrato sounds that he produces from his instrument result from slight variations in the pressure of the gourd against his chest while he plays.

He uses the index finger of his left hand to press the string and produce a second, higher note. The free vibration of the longer stretch of the string gives the lowest note. The string is struck (only the longer part of it) by means of a fine wand about 30 cm long.

The instrumental foundation of the first piece has a structure astonishingly similar to that of the *rumba*.

Approximate notation :



5. — *Mucaí muua*. Instrumental piece for *mbulumbumba*, musical bow.
Ethnic group : Chipongo (6). Munengole, 16 July.

The musical bow is about 1 metre long. The bow itself is about 2 cm thick and made of a very light wood. A quarter of the way along its length, the string is divided by a thong.

The musician holds a wand about 30 cm long in his right hand, while his left steadies the bow, which rests in the palm so that it can be grasped by the middle and third fingers. The index finger remains free to press the string. In this way the player obtains the two fundamental tones, separated by a whole tone interval. The opening of the gourd that serves as resonance-box is held against the right side of the chest. By slight variations in its position the player stresses certain harmonic effects.

The harmonic melody has the meaning of a text, for although the performer does not sing, the musical bow certainly does not produce « instrumental » music (a notation without any meaning in the musical culture of south west Angola). The melody it produces is heard to suggest words. The text of the present example concerns a woman's beauty.

Like the other players of musical bows, the instrumentalist here makes panting and puffing noises as he plays.

6. — *Sagaia*, mouth bow. Ethnic group : Humbi. Kalova, 15 July.

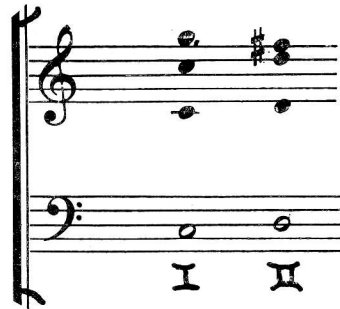
The bow itself, of hard wood, measures a little more than a metre. The string, in leather and twisted, is attached to the tips of the wood, being wound around and then knotted. The division of the bow gives rise to two fundamental tones separated by a whole tone interval.

In this example, the bow is held between the lips, not the teeth. While he regularly strikes one or the other of the two divisions of the string, the player constantly alters the volume of his mouth cavity, so being able to stress certain harmonics.

To form the delicate overtone melody, the player uses the following partial tones.

(6) The literature mentions the Chipongo also by the names of Chipungu or Quipungo. This group, related to the Vahumbi and Vahanda, lives mainly in an area to the north of Vila Paiva Couceiro.

Approximate notation :



7. — *E kombilila*. Song accompanied by a friction drum, with a mixed but predominantly female chorus. Ethnic group : Vahumbi. Language : Chihumbi. Chiture, 18 July.

The *pwita* or friction drum is cylindrical with a single skin, about 60 cm long and 20 cm in diameter. The skin is stretched and attached to the cylinder by means of nails. Inside the drum, a hollow cane is fixed exactly to the centre of the inner side of the skin, by means of two small pieces of leather.

The player holds her instrument on her knees, the open end towards her. With her moistened right hand she seizes the cane and works it backwards and forwards in regular movements. At the same time she has her left hand on the centre of the outer side of the drumskin; by varying the pressure it exerts she is able to alter the pitch of the instrument.

The piece begins by an instrumental prelude on the *pwita*, of a « talking » nature. Then the women's choir intones the response. The *pwita* plays the role of cantor, constantly giving a commentary on the chorus.

8. — Song accompanied by the bow-lute *chihumba*. Ethnic group : Vahumbi. Language : Chihumbi. Munengole, 16 July.

This very long piece (which is given here in a considerably shortened form) tells of the difficulties of the journey to Benguela, where many Vahumbi were going to sell their wares.

« Once in the old days, people were going on foot from Dinde to Benguela, laden with poultry to sell there. The road was long and the burdens heavy. One of them, a musician, composed this song and as they walked they all sang it together. In this way they forgot the weariness of the journey » (explanation given by the musician). His instrument had eight metal strings.

9. — *Oushwe*. Song accompanied by the bow-lute *chihumba*. Ethnic group : Vahumbi. Language : Chihumbi. Kalingiri, 17 July.

The text of this song is similar to that of Recording B 8.

The instrument used has eight strings *malami*, with a hexatonic system. Most *chihumba*, including the one used here, are so tuned that the highest note of the scale (note 1) is at the end of the range covered by the left hand, followed by the lowest note (note 2). In addition, the highest note (note 1) is tuned to the octave of the 3rd note in the scale (counting from left to right).

Approximate notation :



This arrangement is justified by technical necessities. The left hand plays a bass melody and, thanks to the above tuning, it can stress the low note n° 3 by striking the corresponding octave (n° 1).

The chord arrangements by the *chihumba* are as follows : 1 and 3 (octave), 2 and 4, 3 and 5, 4 and 6, 5 and 7, 6 and 8 (thirds). Combinations of these sounds can be obtained when both hand play simultaneously.

The Stoboconn measure of the above chord arrangement for the *chihumba*, by the Rev. Dr. A. M. Jones of the London School of Oriental and African Studies, gives the following results :

String (n°)	V.p.s. (C.p.s., Hertz)	Interval (in cents)
1	306	
		329
8	253	
		219
7	223.3	
		145
6	205	
		178
5	184.6	
		178
4	167	
		185
3	150	
		380
2	120.6	

Most of the intervals in this hexatonic system are less than a whole tone. They vary between 145 and 185 cents, with the figure of 178 predominating. The two thirds of 329 and 380 cents correspond roughly to a double graduation with this basic interval.

The tuning of the *chihumba* follows a characteristic pattern. The player begins with note 3 and proceeds by thirds, upwards, each time tuning one string with another.

The third intervals have great importance in the music, therefore an examination of the recorded measures seemed advisable in this respect.

String (n°)	Notes	Interval (in cents)
3 - 5	C - E	357
4 - 6	D - F#	355
5 - 7	E - G	323
6 - 8	F# - A	364

This table clearly demonstrates what the player is aiming for: he is obviously seeking the neutral thirds, identical at all the degrees of the scale.

10. — *Chikunda mbimbi*. Song accompanied by *chihumba*. An other performer beats with a stick on the resonance-box of the bow-lute. Ethnic group: Vahumbi. Language: Chihumbi. Chiture, 18 July.

The song is about generosity. « He who has food to eat must spare some for his neighbour » (explanations by the musicians).

As regards the tuning of this *chihumba*, we are able to give the following values by kind permission from the Rev. Dr. A. M. Jones :

<i>String</i> (n°)	<i>V.p.s.</i> (C.p.s., Hertz)	<i>Interval</i> (in cents)
1	262.5	
		293
8	221.5	
		199
7	189	
		136
6	183	
		211
5	162.3	
		133
4	149.6	
		248
3	130	
		315
2	108.6	

Intervals in cents :

a) Thirds	: 3 - 5	381
	4 - 6	344
	5 - 7	346
	6 - 8	335
b) Octaves	: 3 - 1	1220
	2 - 8	1242

This arrangement also demonstrates a clear orientation towards neutral and identical thirds. Here again the octaves are sharp.

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