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Introduction

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SYMPOSIUM ON TRANSCRIPTION AND ANALYSIS: A HUKWE* SONG WITH MUSICAL BOW

organized by Nicholas M. England, with contributions
by Robert Garfias, Mieczyslaw Kolinski, George List,
and Willard Rhodes, and moderated by Charles Seeger

INTRODUCTION

Nicholas M. England

On November 2, 1963, for the Eighth Annual Meeting of the Society for Ethnomusicology at Wesleyan University, the morning session was given over to a "Colloquium on Transcription and Analysis." The materials collected and printed here under the new title, "Symposium. . ." (since there is after all no colloquy involved), represent the devoted labors of Robert Garfias, Mieczyslaw Kolinski, George List, and Willard Rhodes, along with their Chairman-Moderator for the session, Charles Seeger, to bring to life an idea that has been in the minds of Alan Merriam and David McAllester, perhaps others, for some years.

Simply stated, the idea was that several ethnomusicologists should transcribe and analyze the same piece of recorded music, then bring their results together for comparison at a meeting of the Society. The aim: to provide material for thought not only to the participant transcribers, but also to everyone interested in the discipline of ethnomusicology regarding one of the most important tools of the trade, the transcription--as Seeger puts it, the "visual documentation of sound-recording" (see his "Report," p. 277, below)--and the interpretation of it.

As Program Chairman for the 1963 meeting, I invited the four ethnomusicologists named above to join in the project, and they willingly accepted the task. They each worked independently, without inter-communication, using only the tape recording of the music chosen and a bare minimum of information regarding its cultural setting and the technique employed in its performance.

Believing as I do that one great strength of our Society lies in the varied individual approaches that are (and have been) made toward the data of our discipline, I left the assignment open, instructing the participants as follows in a letter of October 8, 1963:

About transcribing and analyzing the song: You will probably want to follow certain usages that have become fairly standard in ethnomusicological works to date. However, I feel strongly that standardization should not be the governing principle of your work. It would seem vital to the

*For purposes of publication here it seems best to use Hukwe, the most commonly encountered name in ethnographic literature for the Bushmen under consideration. At the session of the Eighth Annual Meeting in which these materials were first presented, the name, Kwengo, was used instead; it is the root of the name (Ha-kwengo or Mbara-kwengo) by which the Mbukushu, a neighboring and inter-dwelling Bantu tribe, designate the Hukwe. The Mbukushu appellation has been adopted by many Bushman and Bantu peoples living in the area; Hukwe themselves often use the name. (N.M.E.)

success, and more important, to the ultimate meaning of the project that you transcribe the example according to your individual conceptions of what transcriptions should be and do.

The transcription can be as rough or as detailed as you feel necessary to successfully convey a picture of the sounds to the reader and thus facilitate the demonstration of your individual analyses of the music. You may wish to put down the whole minute and some twenty seconds of music, or you may prefer an abbreviated form. . . .

As for analysis, I have nothing to say. You will each bring up the points you think important for an understanding of what Kafulo (that is the old man's name) is doing with regard to the acoustical phenomena themselves and their organization into a musical organism.

For want of a reliable transcription and translation of the words being sung on the recording (see below in my remarks, p. 225), I thought it best that the transcribers ignore the text of the song in their assignment, or at most to consider it only if they desired to make some point that would not require for its validity the meaning of the words. And it might be added here that if any vocal music can legitimately be divorced from its text for purposes of analysis, Bushman song in general is a likely candidate.

The texts consist largely of meaningless syllables for vocalization in combination with irrelevant interjections such as "Oh, Mother!" or "They say." However, in addition, each song will have at least one key phrase that recurs (or better, may occur) intermittently throughout any performance of the piece. Such phrases of course carry more than their basic word meanings; they are somewhat similar to the ". . . 'catch words,' [in Mohave shaman's songs] crammed full of meanings and surrounded by an extensive halo of implicit meanings. . ." (Devereux 1957: 1038). Members of the culture (or non-members who know it) may and often do possess the additional information necessary to elaborate upon the key phrase(s) actually sung. I say "may and often do" here purposely to emphasize the fact that it is common for a Bushman to know and perform a song and its usual text without a knowledge of the additional information that the few words convey.

For the Symposium it was initially planned that the four contributions be preprinted and distributed to the participants and their Chairman-Moderator, as well as attending members of the Society, so that everyone might come to the session prepared to criticize and comment on the results of the transcribers' labors. (The participants were called "victims" by someone during the planning stages. And certainly we know that there was an element of courage involved in taking the stand for such a project. However, needless as it is to state in so many words, I would add here that for the success of this Symposium and those of a similar nature that will, hopefully, take place in the future, it is imperative that any thoughts of competition among the participants be put aside, if possible, even before they come to mind.) It was largely through my own neglect in keeping communications open that the preprinting did not come about and, thus, the fourth of Seeger's excellent list of lessons (see p. 276, below) was learned.

Regarding the music around which all of this activity has been centered, the records will be more nearly complete if my report includes the fact that initially it was planned for the music example to be selected from the existing literature of ethnomusicology, preferably from a work published twenty or more years ago. The purpose was to bring into the picture the transcription and analysis of a fifth expert, one who had already published on the chosen piece, and further, to discover what profit (not to mention excitement) might be gained from reworking the older data in the presence of the experts.

It was ill-luck, indeed, that the original plans could not be brought to fruition. There were difficulties in selecting the right piece and, having done so, of procuring an acceptable copy of it from the original field recording for use by the four transcribers. The problems eventually proved too great for solution within the allotted time. In the end, a Hukwe bow song was chosen instead to serve as the vehicle for this Symposium.

I recorded the song—*˘Du*:¹ (Eland, *Taurotragus*)—at *ʃidʒɛɛ*, South West Africa, on September 30, 1959, during a brief, four-day exploratory visit by the seventh Peabody-Harvard Kalahari Expedition² to the Hukwe and their immediate Bantu neighbors, the Mbukushu. *ʃidʒɛɛ* is located at approximately 18° 7' South Latitude and 21° 34' West Longitude. It is situated on the southern bank of the Okavango River, nine miles southeast of Andara near Popa Falls, one of a series of rapids that occurs in the course of the river just before it enters into its complex swamp tract that extends for another two hundred miles, roughly to Lake Ngami and the Botletle River in the Bechuanaland Protectorate.

I was not at the time, nor am I today, qualified to handle the Hukwe language and those related to it. And to compound this inadequacy, there was in 1959 no competent interpreter available for our trip to *ʃidʒɛɛ* and vicinity. Consequently, all information had to run a giddy course from Hukwe, through Fanagolo (the South African mine language), into English—by way of our excellent interpreter of other Bushman languages, Kernel Ledimo, himself a Batawana man—from the mouths of the inhabitants to my notebook or that of Lorna Marshall, ethnologist for the expedition.

It is for these reasons that my transcription of the text of *˘Du*: cannot be trusted even though I took it down in phonetics from the performer of the song as he spoke it to me, line at a time, upon auditioning the tape of his own performance. Word-for-word translation proved hopeless, so that I emerged with only a very general synopsis of the meaning of the words (see below, p. 231). However, since the recording of *˘Du*: is being issued as a supplement to this number of *ETHNOMUSICOLOGY*,³ Dr. Owsin Köhler, Director of the Seminar für Afrikanistik at the University of Cologne, has kindly consented to attempt a reconstruction of my transcription. His analysis of the text will be published in the next number of this Journal as a post-script to the Symposium.

The Hukwe and their Music: General

The Hukwe belong to a large, Kalahari-centered aggregation of Bushman bands that speak languages related to Hottentot. Summarily rejecting the earlier theory that all Bushman languages ". . . are of the same general structure, and can be regarded as belonging to one language family. . ." (Schapera 1951: 31), Ernst O. J. Westphal classifies Hukwe, and other languages that he groups with it, as plainly Hottentot and not Bushman (most recently in Westphal 1963: 248-250). However, Oswin Köhler, mentioned above, prefers to call them the "Central gender language Group," taking the position that despite the cleavage between them and the Bushman non-gender languages, ". . . it will offer a better working basis for further research if we look upon them [the Central gender and Bushman language Groups] as originating from one common, though very remote, stock. . ." (Köhler 1963: 228).

Hukwe-land begins roughly at Andara, or just east of it, in the Caprivi Strip and extends into the southeast corner of Angola for an undetermined

limit. An accurate figure for the total population is unknown; however, as a well-informed estimate, Köhler gives the following numbers: 500 persons or less in the 14 communities (*ǀidʒɛɛ* is one of them) of the Caprivi Strip along the eastern Okavango in South West Africa and Angola; and possibly 1500 persons in all when the Hukwe who live farther north in Angola and those who live in Bechuanaland are counted (Köhler 1964: 2).

Throughout their land, the Hukwe live in close contact with various Bantu tribes, e.g., the Mbukushu or the Lozi. This fact, along with the extremely meager ethnographic data published on the Hukwe, makes it unwise to speak of a culture that is consistent throughout their region. It must be stressed, therefore, that all of my remarks here refer to the Hukwe of *ǀidʒɛɛ* and vicinity and, of course, relatives and friends in other parts of Hukwe-land for whom the *ǀidʒɛɛ* inhabitants can speak.

At *ǀidʒɛɛ* the *werf* (an Afrikaans word commonly used in southern Africa to indicate Bushman villages or temporary encampments) is set back about three-quarters of a mile from the river on the sand dune that rises gradually from the bank to a height of perhaps fifty feet above the river's rock-bed.⁴ Below, close to the bank, the Mbukushu village of Ndongo (which name the Hukwe use interchangeably with *ǀidʒɛɛ* to designate their place) is located. It is one of several Mbukushu communities between Andara and Bagani, approximately, over which the rule of Chief Macusi extends from his seat in Andara.

Despite the fact that *ǀidʒɛɛ*, along with other Bushman *werfs*, is located within the boundaries of this Mbukushu chiefdom, Hukwe informants say that they are not Macusi's subjects. They pay no tax to him nor any tribute to his appointed headman at Ndongo. The Hukwe recognize one of their people, Kativa, as owner of the *werf* by right of inheritance from his father. He is their headman in roughly the same sense as those of the *zũ'lwasi* bands of !Kxō⁵ in the Nyae Nyae area of South West Africa.⁶

Still a hunting (with poisoned arrows) and gathering society, the Hukwe have augmented their otherwise typically Bushman means of subsistence by limited crop cultivation (they grow millet) and cattle ownership (they "buy" them from Mbukushu neighbors presumably in exchange for farm-labor and hunting services, as do several Bushman bands living in contact with Bantu). Men seek their wives in other *werfs* of Hukwe-land, but residence is taken up at the husband's home *werf*.

The people maintain their traditional belief in *ǀHi:ʃɛ* and Kiani--the former, a male god who is met with commonly in beliefs of Central-gender-language Bushman bands (e.g., the Nharō--Naron in the literature); the latter, a female god, and to my knowledge, a new name to add to the list of Bushman supernatural beings.⁷ They share with all other Bushmen whom I know belief in the spirits of their dead who bring only trouble and sickness--the Hukwe name for such a spirit, *ǀgāwa*, is also common to all Bushman bands.

These spirits do not serve as messengers of the gods as do their counterparts to the south. It is Kiani who performs this function, specifically in matters of medicine and curing. She comes to the medicine man (*ǀjeu||kao*, medicine owner) with instructions concerning the sick, i.e., whether they live or die, and if the former, what the medicine man must do to cure the patient.

Information on the practices of medicine men was difficult to obtain, perhaps because of the strong interdiction by South West African authorities against witchcraft and sorcery among Bantu inhabitants--and possibly by

extension in the Hukwe minds to the supernatural traffic of their medicine men. However, the tradition does continue. An old man agreed to demonstrate how he might perform if he were a medicine man, though he insisted he was not--nor did he know any--upon which testimony he went to fetch a very authentic looking headpiece and hand-rattle (a stick about one foot long piercing through the center--long axis--of a small food tin that contained seeds).

From his demonstration and the discussion of it afterward, it is clear that Hukwe curing takes a different form from that of Bushmen to the south. Among the latter, most males become medicine men at one time or another during their lives, practicing commonly in groups at large curing ceremonies.⁸ The Hukwe medicine man, in contrast, practices alone. He is paid a fee determined by the patient or family involved--a condition that does not necessarily hold in more southerly Bushman bands.

There was no demonstration by the Hukwe "actor," nor any illuminating information in the later discussion, of the stativolent condition such as that normally concomitant with the activities of the Nyae Nyae medicine men, for example. However, I know from the latter that meetings with supernatural beings take place during the time when a medicine man's soul is absent from his body; and since Kiani does make her appearance to the Hukwe, it seems likely that a state of trance is at some point involved. In any case, it is the medicine man who decides, upon instructions from the goddess, when it is time to hold a curing ceremony, either for curing specific patients or for exploring the general condition of the members of the community.

Concerning the musical culture of the ʃidʒɛɛ Hukwe, a brief general survey must suffice here, with detailed comment being reserved for the bow song that is the subject of this Symposium.

Group choral song comprises the larger division of Hukwe music--probably also the more important division by virtue of the social emphasis given the activities of which the music is a part. There are repertoires of 1) medicine song (jeu ʃki:), 2) social dance song (ʃgana ʃki:), and 3) menstruation song (haba ʃki:). Women sing and clap for the jeu and ʃgana songs; the medicine man cures to the music of the former, but several individual men dance (txolo) a torso- and shoulder-shaking dance to the latter. In both repertoires the participating men may sing strains of the melody from time to time, but the essential vocal sound is that of the women's chorus.

These songs are similar in certain aspects of style and texture to songs of the same type sung by more southerly Bushmen. And it should be noted that despite close Bantu contact, the Hukwe of ʃidʒɛɛ have not adopted the leader-chorus type of song, typical of the Bantu, as have other Bushman groups of the same (central gender) language group--e.g., the Ts'ɛxa⁹ of the Mababe Depression area in Bechuanaland.

However, even in the absence of music examples to illustrate the point, it is well to state here that Hukwe choral songs differ in important musical details from those of other Bushmen. Furthermore, there are two unusual and, in my experience, non-Bushman percussion instruments employed in the performance of jeu and ʃgana songs: 1) thin, rectangular wooden blocks¹⁰ used by some of the women as clappers to heighten the effect of their hand clapping (perhaps at the same time to serve as a highly practical palm-saving device); and 2) drums, two of them, played by men--the drums are monoxylic, approximately cylindrical, and single-headed, identical in most details to those played by Mbukushu neighbors who use three drums instead of two in their music.

Unfortunately, neither time nor my relationship with the women allowed for me to hear and record the music that they sing, clap, and dance themselves during the ceremonies attendant upon the menarche of a young girl. However, informants state that there is such a repertory of song, and I can only quote them, adding as they do that drums are not used and that men do not participate. And finally, regarding music for Hukwe rites de passage, all informants agree there are no songs that are exclusively for men, such as those sung in more southerly bands on the occasion of a boy's initiation into adulthood.

The other division of Hukwe music is a more personal, private type of song. Instruments of variable pitch figure in it prominently even though the performer might sing along at the same time. As far as I could determine from interviews and from all such songs that I recorded, this is solo music. If there is a vocal line, it is supplied by the player to his own instrumental accompaniment. All these songs are concerned with animals--their howling, their stalking, their habits.

The Hukwe have borrowed the *sanza* from their Bantu neighbors; they have also borrowed the Bantu regional name for the instrument: $\int i/\epsilon n d \epsilon$ or $\int i/fanza$. It is an eleven-keyed version, of a form and tuning¹¹ common to Bantu and Bushman *sanzas* alike in the Okavango regions of Angola and South West Africa. Only a few men play the $\int i/\epsilon n d \epsilon$; they learn the songs from the Mbukushu, and no one among them knows more than four or five tunes.

Women prefer to play the $\text{`t}\epsilon: ||kaba$ (bow string?) as they walk from place to place or sit to rest by their huts. It is a mouth-resonated musical bow made of a reed stave (about twenty inches long) strung with the hair of an animal tail, or a piece of nylon fishing line when it can be procured from the stores along the Okavango. This type of bow is fairly common in southern Africa;¹² it is played, for example, by women of the Gcereku, Mbukushu, and Tawana tribes, to name only close neighbors of the Hukwe. Since the mouth is used as resonator, players of this bow do not sing; the music is purely instrumental. Kirby notes that among the Venda a second performer might sometimes sing the overtone melody being resonated by the bow player (Kirby 1953: 224); however, I have not encountered such a practice in performances on this type of musical bow among the tribes mentioned above.

One other instrument is played by the Hukwe--adult males only. It is another type of musical bow; and since the little piece that provided the raw material for this Symposium was played on such an instrument, it will be described in the following section devoted to the recording from which the four ethnomusicologists did their work.

`Du ; the Music of the Symposium

Kafulo, an older man of the $\int i d \zeta \epsilon \lambda \epsilon$ community (see p. 225, above), is playing his regular hunting bow ($\text{`t}\epsilon:$) and singing in the performance of `Du : recorded on Side 1 of the record supplement to this issue of the Journal. His bow has a hardwood stave four feet, seven inches long with a string of animal sinew. However, the venatic weapon has been adapted for musical purposes: Kafulo has loosened the sinew considerably and braced it back to the stave with a piece of sisal cord at a point (roughly two-fifths of the stave length between the string knots) that will provide division of the overall string length into two parts, the sounded pitches of which lie a major

third apart. In the recorded performance of 'Du, the third is approximately F-A; at other times, the bow string might slip or Kafulo tune it differently so that the basic pitch level of the third varies, but it is always within this pitch vicinity.

He sits cross-legged to perform, holding the bow-stave between thumb and forefinger of his left hand--stave toward him, string out. The right end of the stave touches ground to Kafulo's right while the left end rises toward his left shoulder, diagonally. Cupped in the palm of his left hand, with the aid of the other three fingers, he holds the dried shell of a medium-sized calabash so that one surface of it makes contact with the bow stave. Opposite that contact point, the shell has been sliced off to leave an opening about four inches in diameter. He holds the bow close in, contacting the skin just below his sternum with the rim of the calabash opening.

Kafulo beats on the two divisions of the braced string with a thin stick approximately one foot in length. He holds the beater near one end in his right hand; thumb and forefinger grasp the stick and act as a kind of fulcrum while the remaining fingers actually cause the stick to move gingerly up and down. Neither his hand nor his wrist is tense; as a result, the stick can be moved quickly and easily to beat on either side of the sisal tie according to the succession in which Kafulo desires the fundamentals to vibrate.

As they sound out, Kafulo employs the muscles in the area of his diaphragm, either to distend his stomach or retract it so that the opening in the resonator can be closed entirely or opened in varying degrees to change the size and shape of the chamber, and consequently the air column trapped therein, causing it to resonate sympathetically with one of the upper partials of the two fundamentals.

The overtone melodies thus produced seldom utilize many different tones. In 'Du: there are only three used: partials 3 and 4 of the lower fundamental, and partial 3 of the higher (perhaps also partial 2 of the higher fundamental--see Kolinski's transcription, measure 4, pulse 1). In another piece Kafulo calls into play, as well, partial 4 of the higher fundamental. Nyae Nyae (ʒũ'lwá) players, employing a closely similar musical bow technique, sometimes further extend these limits by dipping down to the second partials of both fundamentals. But in the end, the relationship between the pitches of the two string divisions and the average size of the calabash (or often an empty food tin, number 2 size) that can be managed as a stomach-controlled resonating chamber definitely limits the choice of overtones to a few.

This particular aspect of the playing technique has not been reported before; however, a version of it was in use by players observed earlier in the century: Describing the performance of a !O !Kung player in Angola, Dorothea F. Bleek writes, ". . .By slightly altering the position of the left hand and calabash, he can vary the note a little. . . ." (Bleek 1928: 121). And Kirby states that a Thonga player alternately moved the Calabash away from and pressed it against his bare chest (Kirby 1953: 210).¹³

Although he does not elaborate on the acoustical results of the Thonga player's action, Kirby earlier describes a similar practice on an unbraced bow and notes that the "tone" is varied by that means. From his discussion, however, it is clear that he has in mind adjusting, by movement to and from the breast, the size of the air column within the calabash so that it will better resonate several of the partials along with the fundamental in a "clear chord" (Kirby 1953: 198-199). There is no mention of selecting

specific partials by means of controlled movement of the calabash against the skin. We are left to wonder, then, whether the overtone melody line from a maneuvered rigid resonator is a new development or was perhaps present but unobserved at the time.

Which of the bow lines does Kafulo consider more important? This intriguing musical question (and others like it) is difficult to answer in the case of Bushman music. If indeed the people give thought to such matters, they find it not only impossible, but also quite foolish to verbalize about them. We can look then only to the music for some kind of answers.

There is evidence that with certain types of musical bows the overtone melody is the principal one. When the mouth is used as resonator and selector of partials, as in the case of the $\text{`t}\epsilon\text{:}||\text{kaba}$ (p. 228, above), many overtones are available—the mouth being at once more flexible and smaller so that the conjunct partials (from 7 up) as well as a few of the disjunct (from 4 to 7, say) can be effectively isolated and resonated. Thus, more complicated melody lines can be produced, and they are likely to be the more important ones.

Writing about the lugube (a Venda reed bow like the $\text{`t}\epsilon\text{:}||\text{kaba}$), Kirby describes the harmonics as the ". . . fainter series of sounds that constitutes the real melody played upon the instrument. . . ." He adds: ". . . Should a listener be asked to sing the tune just played by a performer upon this instrument, he would naturally sing the melody produced by the resonating of the string in this manner, and not the tune heard directly from the fingered and plucked string. . . ." (Kirby 1953: 223).

Later Kirby describes, and gives a transcription of, a Venda man's attempt to play a pre-existing melody (the Venda national reed-flute dance) with the mouth-resonated harmonics of his tshigwana, a braced musical bow (Kirby 1953: 231). Clearly in this case, the harmonics melody is the important one while the fundamentals are necessary only as generators of the overtone series.

With calabash-resonated bows, however, the answer is not as clear. First of all, the mouth is now free to add a simultaneous line of its own to the musical complex; second, the calabash is a rigid and larger resonator so that fewer and lower partials are available for a melody line. In Nyae Nyae I have collected bow songs in which the singer might follow for a moment the overtone melody but diverge thereafter into an independent melody, leaving the bow harmonics to go their own way. In these instances, I would posit some truly contrapuntal concept on the player's part, at least insofar as the vocal and overtone lines are concerned. (The player would, incidentally, sing his vocal melody as the important one of the song.) Yet the fundamentals are there to be heard plainly and distinctly; perhaps they also figure in the contrapuntal concept.

Kafulo's song is yet another type. His vocal line is always independent of the overtone melody, insistently so. The latter, not complicated as a melody, has the quality of an ostinato as does the fundamental line; together, the two bow lines appear more as two-part harmony than as counterpoint. Obviously more and deeper work is indicated with regard to these matters. However, I would vote in favor of Kafulo's awareness of all three lines in his song—the vocal line most important, with a two-part harmony accompaniment.

The intense energy of his singing style is heightened by the angular, leaping melody, and vice versa. This, along with the extremely close

microphone position used for the recording will perhaps lead the listener to believe that Hukwe bow songs are something bigger in overall sound than they are in reality. To the contrary, I want to stress the quiet, private nature of this and other instrumental songs of the type performed by Bushmen in general. Twenty feet away from the little hut in front of which Kafulo sits playing, the music might be heard faintly; forty feet away, only the clicking of the beater on the string will come through. Thus he might, as other Bushmen whose habits I know better, sing and play for an hour or two, quite alone, repeating the same songs time and again.

It should be inserted here that while the appended recording presents a complete performance of the song, *ˆ*Du, it is complete only as of that hour of that day on which it was recorded (inevitably under unnatural circumstances--microphones, wires, foreigners). At another time, Kafulo might sing *ˆ*Du: for fifteen or twenty minutes without stopping. Then again, he might not sing it at all.

The text of *ˆ*Du: is concerned with Elands going away to another country. Köhler suggests that the words, "another country," refer to Bechuanaland beyond the borders of which the *fidzɛlɛ* Huke would have no hunting rights. ". . . And it is understandable that the Kwengo [Hukwe] hunters are keen on keeping the game within their hunting grounds, especially such fine and big game as the eland. The motif of the song is not new and not invented by Kafulo, as I noted a similar song in 1962 in the Western Caprivi. . . ." (Köhler 1964: 2).

Not knowing what Kafulo thinks, I only conjecture that he makes this music for his own pleasure. And while I would not join Passarge in saying of such "'interne' Musik": ". . . Sie versetzt ihn [the performer] in halbe Betäubung und lässt ihn vergessen die Leiden des Lebens. . ." (Passarge 1905: 685), I admit it is for me difficult not to think that Kafulo, utterly absorbed in the performance of his animal songs, can withdraw to some extent (even amidst the heavy traffic of a *werf*) from the constant, very close contact in which members of a Bushman community live.

*ˆ*Du: was recorded with an Ampex 601, single-track tape recorder onto Audiotape low print-through, 1 1/2 mil "Mylar" tape. The Electro Voice Model 630 microphone used was placed near the opening of the resonator in order to better apprehend both the overtones and Kafulo's quiet voice (it was his habit to sing with head bent down). *ˆ*Du: is item 2 of Reel 1 (July 30, 1959) in the Marshall Collection.

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 1963 "The Linguistic Prehistory of Southern Africa: Bush, Kwadi, Hottentot and Bantu Linguistic Relationships," *Africa* 33: 237-265.

FOOTNOTES

1. In spelling Bushman words, I employ the alphabet of the International Phonetic Association, modifying it only to include the by now traditional (in the literature) symbols for the click sounds: |, dental; †, alveolar; !, palatal; and ||, lateral—the bilabial, "kiss" click, ǀ, is not used by Bushmen of the area under consideration, and Hukwe, specifically, seldom uses the palatal click. The k following a click symbol (e.g., |k) is employed in the orthography only to indicate a voiceless release as opposed to the voiced, which is indicated by a g following the click (e.g., |g). Marks immediately preceding a syllable indicate the tone used in pronouncing that syllable: ˊ, rising; ˋ, falling; ˌ, low; and ˎ, high; syllables with no such marks are pronounced at medium level. Because of possible interference with tone marks and click symbols and/or the unavailability of italic type for the International Phonetic Alphabet, Bushman words are printed here without italics or the substitute underlining; their particular spelling and appearance will, I believe, preclude confusion with words of other languages. ' indicates glottal stop.

2. Led by Laurence K. Marshall of Cambridge, Massachusetts.

3. I wish to join our Editor (see "From the Editor. . .," p. iv) in thanking the Department of Music of Columbia University for the special grant that made possible the issue of the recorded supplement to this number of the *Journal*.

4. For topographic details of the Popa Falls vicinity, see Wellington 1955: 408.

5. !Kung and !Kunǀ are the most common of many spellings in the literature. Over the years I have come to the decision that !kxǀ gives a proper picture of the sound, the o being of a very closed variety easily misheard as or confused with u by the listener. It should be added, however, that both Köhler and Westphal, in the most recent research on Bushman and Hottentot languages, prefer the u—see, e.g., Köhler 1963: 228 (!Xǀ) and Westphal 1963: 244 (!xǀ).

6. A thorough account of Nyae Nyae headmanship is given in Marshall 1960: 348-353.

7. See Schapera 1951: 177-195 for a splendid summation and analysis of the literature to 1930 (the date of his work's original publication) on Bushman supernatural beings. A recent penetrating account of the !Kung (ǀǀuǀwasi) beliefs is given in Marshall 1962: 221-247.

8. See Marshall 1962: 248-251 for a description of the ǀǀuǀwasi "Ceremonial Curing Dance." I have a study in preparation on the medicine songs of the ǀǀuǀwasi and neighboring Bushman groups and their beliefs and practices surrounding the music; it will, hopefully, appear within another year.

9. Cf. ts'ixa in Köhler 1962: 531.

10. The blocks played by a Thonga man pictured in Kirby 1953: pl.4B are similar to those of the Hukwe women though the latter do not attach leather straps to the blocks.

11. From right to left in the relationship, e.g., $d^2b^1a^1g^1f^1e^1lat^1e^1lat^2d^1d^2bg$.
12. See Kirby 1953: 220-225 and pl. 62-63 for descriptions, pictures and distribution of this type of bow in southern Africa. See also Camp and Nettl 1955: 67.
13. The braced bow with resonator is discussed in Kirby 1953: 204-210; see also Camp and Nettl 1955: 66.

TRANSCRIPTION I: ROBERT GARFIAS

Notes and Comments

This transcription of the Hukwe melody shows some departures from standard transcription techniques. It is not, however, designed as a universally applicable method. In fact, it might be better argued that each genre or tradition be transcribed according to a special system devised to illustrate best those aspects of the performance on which the analyst wishes to concentrate. No system of transcription, mechanical or otherwise, can preserve all of a musical example accurately and it is up to the transcriber to select or emphasize pertinent parts of the entire configuration. The standard western notation system tends to reinforce those aspects of the sound pattern which are compatible with our own notation traditions and in varying degrees to distort or omit others.

The system used here emphasizes certain aspects at the expense of others. The fundamental of the bow part has been transcribed in standard notation in even rhythmic values. In contrast, the voice line has been transcribed to show pattern and to highlight the duration of each pitch and type of entrance by means of a graph, thus emphasizing the transients and durations. On the other hand, the body of each tone has been indicated as a straight line, although, in fact, mechanical transcription with equipment such as the Seeger Melograph would undoubtedly show a melodic line of constantly fluctuating pitch. It seemed more important to indicate the different types of entrances and connections between pitches than the minor fluctuations of pitch which are, in any event, not really discriminated by the ear. Thus, this transcription is a compromise between standard western notation which would show nothing of the attack and decay qualities and the more precise melograph transcription which might show too much.

It seemed foolhardy on the basis of this one example to decide to omit certain portions of the example as less important or as mere repetitions of others and therefore the example is given in its entirety. Only the fundamental of the bow pattern and the voice line were transcribed. A higher overtone pattern produced by the bow resonator can be heard on the recording but because it was not clearly audible during the entire duration of the example, it has been omitted here. A cursory examination of the components of a single bow tone with the aid of a wave analyzer showed a wide band of tone covering a range of fifty cycles above and below the fourth partial of the lower of the two bow tones at approximately 3% of the volume of the fundamental in terms of voltage readings on a Packard-Bell Wave Analyzer. Therefore one could give only a very subjective description of the melodic pattern produced by the resonator of the bow without resorting to a careful plotting of the relative voltage at each frequency, a pattern that might be better visualized on a "gray scale" than with staff notation.

It is also difficult to discuss form in an isolated example. This particular structure of voice and instrument relationship may be specifically for a composition of this speed or rhythmic type. On the other hand, the