

**CD 2: 22 Ihubo lokuzingela [hunting song]**  
Two-part singing by Nogwaja and  
Nomhoyi  
**Ph 1789**

Old hunting song sung when hunting wild pigs which devastated the fields.

Woh umdovu kwabanjeya,  
iyao woh iyahlasela woh;  
Ayeza loku na.  
Kutsho umdovu iya woh.  
Woh umdovu kwabanjeya;  
Ayeza loku na.

Woh the corn, which is destroyed by such animals (pigs), iyao woh.  
A-hunting we will go! Woh;  
they (pigs) are coming.

**Swati (Baca dialect): miscellaneous**

**CD 2: 23 Indhlamu yama Baca:  
nursery song [in Baca dialect]**  
Sung by [two] grown-up girls  
**Ph 1773**

Hayiza maPondo  
Helele maPondo  
Vumani maPondo  
Ayeza maPondo  
Vumani maPondo

Call, you Pondos,  
helele Pondos,  
answer Pondos,  
the Pondos are coming,  
answer Pondos.

Sung especially by the Baca tribe. The phonograph cylinder is different from the one used in the printed booklet [= Mayr 1908].

[“This song was sung by two native girls in a spirited manner. It is a children’s ditty – indhlamu – and was probably composed by a young Zulu man. It has been taken up by children in their play, and refers to fights with the Pondos.” (Mayr 1908: 263)]

**CD 2: 24 a) religious song  
b) extempore speech**  
Sung by a Baca girl, spoken by  
two Baca girls  
**Ph 1775**

A girl tries to sing the song of benediction *Tantum ergo sacramentum* [sacramentum], but does not succeed. Afterwards, two Baca girls talk in their dialect.  
Baca dialect avoids *z* and uses *t* instead.  
Baca dialect avoids *d* and uses *ts* instead.

Transcription of the original protocols: Clemens Gütl  
Translation: Christian Liebl

**Notes**

- Starting with this edition, the *Phonogrammarchiv* joins the revised terminology in specifying optical disks, which is gaining ground in archival circles: As all replicated CDs, produced by injection moulded from metal masters CDs, are “Read Only Memories”, “CD-ROM” will no longer be used for replicated disks holding non-audio materials. This originally widely adopted terminology to distinguish between audio CDs and those holding other data like images or text files has become inconsistent, since recordable and rewritable CDs and DVDs have been introduced. All three categories, -ROM, -R, and -RW, may contain audio or video streams or other general data in file formats of any kind.
- “I intend to write a more detailed treatise on Zulu music for ‘Anthropos’ after receiving the result of listening to the phonograph cylinders.”
- “I wish to have easy, beautiful [hymn arrangements for the] masses, a solo, a duet, and a trio, and a quartet. Perhaps you have a musical friend, who is able and willing to suggest a good selection. The requested masses should be easy to perform and beautiful, speaking to the heart and I hope to have one conductor’s score and organ part for each. The few masses, which I have here, are not at all suitable to be put in the song book, which I am currently preparing.”

- “The rites were very ceremonious and the music was strictly ecclesiastical. [...] The following day after breakfast P. K. showed me the names of the composers he kept in his music library. I read: Palestrina, Perosi, Mitterer, Witt, Stehle, Singenberger, Ett etc. P. S. told me that the songs in St. Franz X. [avier] are famous. However, the most admirable organ sounds I’ve ever heard were played in Saint Patrick’s Cathedral, which is also located in New York.”
- “He knows the local customs, the language, he is musical, which is much appreciated by the blacks [...].”
- “The Zulus, as is already widely known, are very musically talented and especially favour choral-singing. As soon as we have the choir books there will also be dignified, beautiful choral singing in our mission church.”
- “With the Zulus in Natal and Griqualand one can easily study songs for several voices. They often create the second and third voice on their own.”
- “In executing the songs the Zulu is not concerned about purity of voice or freedom of performance. Often the singing degenerates into noise and shouting.”
- “As for Zulu dance one must not think of European dance tunes. Rather, it consists of a variety of body movements, particularly strong simultaneous feet stomping, the sexes are separated and the dancers do not touch each other.”
- “In the following [protocols] I confine myself to noting down, translating and explaining the phonographically recorded songs.”
- “In cases where the literal translation would be totally incomprehensible, a paraphrase (transcription) has been used in the following. The clicks of the Zulu language are represented in writing by the letters *c*, *q*, *x*. When singing – even more so than when speaking – the Zulu is effusive in the use of interjections such as: *oh, helele, he he he, iya or eya* (pronounced *ejah woh-oh* [joy or pain]: *iya* [reluctance], also *yebuya. helele, he , he, he* [joy]: *hau hau, ji, aji* [astonishment], *he, aya, eya eh, haya* [wild happiness].”
- “In the following recordings songs of all kinds are represented, as well as conversations, in order to convey the sound of the spoken language.”
- “Umququmbelo refers to the dance song of the Christian Zulus, composed, however, by the young Christian Zulus themselves and not taught by missionaries. These dance songs of the Christian Zulus clearly betray the influence of modern music.”
- “The Zulu songs, i.e. their lyrics, are almost exclusively very obscure and unclear, even to the Zulus themselves. Only the creators of the song or those aware of its occasion and origin are able to give a full explanation.”