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OAW

OEAW PHA CD 25

Tondokumente aus dem Phonogrammarchiv
der Österreichischen Akademie der Wissenschaften
Gesamtausgabe der Historischen Bestände 1899–1950

Sound Documents from the Phonogrammarchiv
of the Austrian Academy of Sciences
The Complete Historical Collections 1899–1950

General Editor: Dietrich Schüller

Re-recording: Franz Lechleitner

Signal processing and mastering: Johannes Spitzbart, Nadja Wallaszkovits

Series 10: The Collection of Father Franz Mayr

Zulu Recordings 1908

Audio CD1 Track 1–3 Prayers and European hymns
4–9 Music of Christian Zulus
10–24 "Traditional" contents: wedding – hunting

Audio CD2 Track 1–22 "Traditional" contents: war – history
23–24 Swati (Baca dialect): miscellaneous

Data CD: The original protocols and transcriptions as image files

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Series 10

The Collection of Father Franz Mayr

Zulu Recordings 1908



**Tondokumente aus dem Phonogrammarchiv
der Österreichischen Akademie der Wissenschaften**
herausgegeben von Dietrich Schüller
Gesamtausgabe der Historischen Bestände (1899–1950)

**Sound Documents from the Phonogrammarchiv
of the Austrian Academy of Sciences**
General Editor: Dietrich Schüller
The Complete Historical Collections (1899–1950)

Die Historischen Bestände 1899–1950 wurden als *Dokumente universaler Bedeutung* seitens
der UNESCO in das Weltregister des "Memory of the World"-Programmes eingetragen.

UNESCO has included the Historical Collections 1899–1950 as *documents of universal significance*
in the World Register of its "Memory of the World" Programme.

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Series 10:

The Collection of Father Franz Mayr

Zulu-Recordings 1908

OEAW PHA CD 25
comprises 2 CDs

Comments by

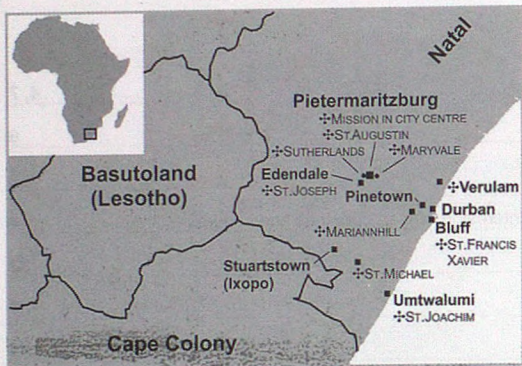
Clemens Gütl
August Schmidhofer

Edited by

Gerda Lechleitner

Contents

CD cue points	4, 7
Guiding principles of the edition	8
General editor's preface	12
Franz Mayr and "his blacks" – a missionary's interest in African countries and cultures	14
Musicological remarks on Mayr's recordings	33
Technical comments	37
Editorial comments	38
The recordings:	40
Prayers and European hymns	40
Music of Christian Zulus	42
"Traditional" contents: wedding – hunting	44
war – history	50
Swati (Baca dialect): miscellaneous	60
Notes	61
Abbreviations	62
References	62



Map of Natal showing
Mayr's mission stations
(created by Markus
Hirnsperger)

Entrance to Maryvale
Catholic Village, with Holy
Family Church in the
background, ca. 1895
(Source: General Archive
of the Missionary Sisters
of St. Peter Claver, Rome)

CD cue points

CD 1

- | | | |
|-------|-------|---|
| Track | 1- 3 | Prayers and European hymns |
| | 4- 9 | Music of Christian Zulus |
| | 10-24 | "Traditional" contents: wedding - hunting |

CD 2

- | | | |
|-------|-------|---------------------------------------|
| Track | 1-22 | "Traditional" contents: war - history |
| | 23-24 | Swati (Baca dialect): miscellaneous |





Group of Zulus with Franz Mayr (centre) in Pietermaritzburg, ca. 1895
 (Source: General Archive of the Missionary Sisters of St. Peter Claver, Rome)

CD 1

1 Ph 1753	1'23
2 Ph 1761A-1761B	1'50
3 Ph 1762A-1762B	1'40
4 Ph 1754	1'31
5 Ph 1755	1'27
6 Ph 1757	1'34
7 Ph 1770	1'55
8 Ph 1771	1'33
9 Ph 1776	1'22
10 Ph 1756	1'25
11 Ph 1777	1'38
12 Ph 1781A-1781B	1'23
13 Ph 1767	1'32
14 Ph 1768	1'29
15 Ph 1772	1'35
16 Ph 1778	1'44
17 Ph 1796A-1796B	1'35
18 Ph 1797	1'43
19 Ph 1798	1'26
20 Ph 1802	1'53
21 Ph 1805	1'37
22 Ph 1790A-1790B	1'36
23 Ph 1801A-1801B	1'22
24 Ph 1795B	1'36

CD 2

1 Ph 1758	1'25
2 Ph 1760A-1760B	1'44
3 Ph 1759	1'46
4 Ph 1763	1'36
5 Ph 1764	1'07
6 Ph 1765	1'32
7 Ph 1780A-1780B	1'35
8 Ph 1782	1'30
9 Ph 1785	2'35
10 Ph 1766	1'28
11 Ph 1783A-1783B	1'30
12 Ph 1786	1'46
13 Ph 1791	1'21
14 Ph 1792	1'36
15 Ph 1769	1'37
16 Ph 1784A-1784B	1'27
17 Ph 1803	1'43
18 Ph 1806	1'29
19 Ph 1779	1'34
20 Ph 1787A-1787B	1'38
21 Ph 1774	1'41
22 Ph 1789	1'55
23 Ph 1773	1'46
24 Ph 1775	0'57

Guiding principles of the edition

The present edition intends to provide the academic community with easy and complete access to the historical sound documents in the *Phonogrammarchiv*.

The present edition contains

1. historical material:

a) sound recordings, b) protocols

2.. modern commentaries:

a) comments, b) transliterations/transcriptions intended for orientation

1. Historical material

a) The **sound recordings** are published on audio CDs. They are transfers from the positives available today from the historical stock of *Phonogramm* and gramophone recordings.

The *Phonogramm* collection originally consisted of nickle-plated copper negatives (moulds) and also of archival discs, either wax moulds, galvanoplastically manufactured positive discs (*Metall-Archivplatten*) or galvanoplastically manufactured metal discs.

Although the original positives had been destroyed during a bombing in World War II, the surviving negatives still allowed for new casts, which were made between 1962 and 1964 using epoxide resin. These new casts have served as the basis for re-recording. The gramophone disc collection, which was not affected by the war, consists partly of copper negatives (moulds, for each of which there is

a small number of shellac pressings), and partly of unique instantaneous discs (mostly *Decelith* discs, but also some lacquer discs). The original positives therefore serve as the basis for transfers. If several shellacs are available, the one preserved best is used.

The transfer is done by means of electromagnetic stereo pick-ups. Every attempt is made to meet the standards of modern re-recording (use of high quality equipment, centring of the disc, careful choice of styli). The flat amplified signals of the stereo pick-up are stored as master transfers (presently on R-DAT), serving as the source for further editing procedures. The difference signal of the two stereo channels is retrieved in order to constitute the original mono information of the *Phonogramm*. The mono signal of the lateral cut gramophone disc is achieved by adding together the signals of the stereo pick-up. Generally, the speed indicated in the protocols is chosen for replay. If the reference speed of the protocol is evidently incorrect, the speed is corrected audibly to a more plausible value. Such corrections are always explicitly indicated.

The signals are published as retrieved from the *Phonogramm*, free, however, of most of the impulsive noises. As the digital format does not accept even short overloads, a transfer including the impulsive peaks would only allow a comparatively low signal. By removing these noises, the signal level can be raised considerably and thus be made intelligible to the user. These otherwise flat

transfers have been carefully band-pass filtered to make the signal acceptable to an average user. Listeners irritated by the noise are free to introduce a personal limitation on high frequencies. However, it has turned out that after gaining some listening experience, versions like the present one are preferred to a possible narrower filtering.

In order to prepare listeners for the historical sound quality, start grooves are faded in and end grooves are faded out. In the case of recordings featuring a sudden beginning or end context noise is used for fading.

As a matter of principle, no further signal processing is undertaken. However, in cases of extremely poor recordings, the *Phonogrammarchiv* takes the liberty of adding an extra version where de-noising or another editing procedure offers partial improvements (e.g. a clearer audibility of an otherwise faint melody). The principal approach has been explained in greater detail in *Series 1: The First Expeditions 1901 to Croatia, Brazil, and the Isle of Lesbos* (OEAW PHA CD 7), accompanied by sound examples illustrating the individual processing.

Users interested in sound analysis must be explicitly warned that acoustic sound recordings, such as *Phonogramme*, exhibit not only non-linear distortions of varying degrees, but also considerable linear distortions, i.e. frequency deviations depending on the employed recording equipment, especially the individually used horns and diaphragms. Although most protocols mention such details, these are not

of much value in the absence of any reference recordings. All electric gramophone recordings are of much better recording quality. These are equalised according to the *klassische Schneidkennlinie* formerly used in Central Europe, with a cross-over frequency at 250 Hz.

The *Phonogrammarchiv*'s original terminology did not distinguish between *Phonogramme* and gramophone records, calling both formats *Platten* (typically cited as e.g. *Platte 238*). After the introduction of the magnetic tape technique, tape recordings were marked by the prefix "B", a practice that subsequently led to using the prefixes "Ph" for *Phonogramme* and "G" for gramophone recordings. In most cases, one *Phonogramm* or one side of a gramophone disc corresponds to one individual recording and appears within the present edition as one track. Contents claiming more than one *Phonogramm* are published as one single track in this edition. If possible, such recordings are edited to represent one continuous recording (each beginning of a *Phonogramm* is marked in the transliteration/transcription). In doubtful cases the individual recordings are separated by short fading.

The *Phonogrammarchiv* welcomes enquiries from all researchers interested in details beyond the present edition, especially those interested in the raw transfers, which, if requested, will be supplied for a nominal fee.

b) The **protocols** are published on a data CD as digital images. They are divided into a protocol

header and a free text section. The header contains standardised information such as: personal data of the phonographee, location and date of the recording, a brief summary of contents, technical details, as well as the phonographer's name (and profession). The free text section contains texts, sometimes also translations and musical notations. Among these there may also be transliterations, unpublished or already published elsewhere, sometimes in historical transcriptions. Occasionally, one will also find texts which have not been recorded (e.g. additional verses of songs).

2. Modern commentaries

a) The **comments** explain the historical setting of the recordings from a modern point of view. They contain concise information about the researcher engaged in the field work or the leader of the project, as well as information about the general conditions pertaining to the realisation of the recording project, which may not be evident from the protocol. They also include references to published research focusing on these sound documents as well as references to recordings of related content. The comments thus provide information about the characterisation of the acoustic source and its position in a broader cultural context, in order to facilitate the use of the recordings for scientific research.

In English comments, ethnic, geographic and technical terms are given according to current English usage. If no standard terminology is available for a particular term, it will be rendered as in the

original protocol, indicated by *italic* typeface. Proper names are always given as in the original source.

The comments contain a standardised minimum set of recording details. This set is always given in the language of the particular publication (within bilingual series, only in German) and comprises title (contents), informants, recording time and location. If possible, historical geographic terms are supplemented by the corresponding modern terms in [].

An entirely uniform depth of commentary throughout the various volumes of the complete edition would be difficult to achieve. In certain cases, it would entail the suppression of relevant and easily available information, whilst in other cases, uniform commentary would generate research tasks well beyond the scope of such a publication. As a result, therefore, no attempt at entire uniformity will be made.

b) On the basis of the acoustic reproduction quality that can be achieved today and with the help of the original protocols, **transliterations/transcriptions intended for orientation** are provided. These are intended to serve merely as an aid to facilitate the first contact with such material for untrained listeners. They are therefore not necessarily exhaustive and cannot compensate for the thorough transliteration/transcription needed for a proper linguistic or musicological evaluation.

Due to the poor sound quality of the recordings and the mostly polyphonic songs in this series, it seemed very difficult and time-consuming to achieve a valuable transcription; only one transcription of each musical genre in this collection has therefore been included. However, this gap of information has been filled by a verbal description based on analytical considerations.

Since a critical assessment of the original information (which is made accessible by means of the original protocols to be found on the enclosed data CD) belongs within the evaluation of the material, there will be no discussion of possible differences between the original sources and recent transliterations/transcriptions intended for orientation only.

As a rule, the texts spoken or sung on the recordings are not translated. However, if, in the course of his or her work, a commentator made translations of spoken languages, languages on the edge of extinction or minority languages, these are published.

Numbering principles: The consecutive archive numbers of the recordings do not contain any information about chronological relations among particular recordings of related contents. This numbering results from working conditions and other related factors and basically reflects the order in which the recordings were accessioned by the archive. Within the present edition, the recordings will therefore be arranged thematically by date.

Possible deviation or exceptions from these general guidelines, which may prove necessary or favourable for certain series, will be discussed and explained in the introductory sections of the series in question.

CD numbering, recommendations for citation:

Each series has a single CD number, which is independent of the actual number of CDs comprising the series. For example, a series may be listed as OEAW PHA CD 9. The third CD of this series will be listed as OEAW PHA CD 9/3. Due to the short playing time of a *Phonogramm*, a single CD may contain up to 40 tracks.

We recommend citing the historical recordings according to the following guidelines:

In the first instance, each recording should be referred to by its catalogue number (e.g. Ph 628, G 3412). If a recording is taken from the present edition, the catalogue number should be followed by the CD number of the relevant series (if a series comprises several CDs, the CD number should be followed by the CD sub-number, separated from the CD number by a slash), and by its particular track number, set apart by a colon; e.g.

Prayers: Ph 1753, OEAW PHA CD 25/1: 1.
Ihubo lempi (war [dance] song): Ph 1759,
OEAW PHA CD 25/2: 3.

General editor's preface

In presenting a complete edition of its historical collections dating from the time before the introduction of tape recording in 1950/51, the *Phonogrammarchiv* breaks new ground among the international community of related institutions. The historical material comprises ca. 4000 recordings, ca. 3200 on so-called *Phonogramme* and ca. 800 on gramophone discs. The decision in favour of a complete edition was to a large extent motivated by increased interest in these recordings from outside the narrow circle of research institutions concerned with sound archiving. In many cases, the historical recordings are the earliest of their kind, documenting cultures and languages which have since been subject to fundamental changes. Indeed, some of the recordings preserve cultures or styles of expression that no longer exist in the form preserved here. These collections, therefore, are also attracting the attention of a general public interested in culture and history, especially in the regions of their origin.

The edition of these historical sound documents on audio CDs is meant to make possible easy access, not only to the sound documents as such. The sound documents are therefore accompanied by the original protocols, published on a data CD¹ as digital images. In this series, also some music transcriptions (by August Schmidhofer and Father Franz Mayr himself) have been included as image files, while they were published as part of the booklet in previous series of this edition. A commentary section briefly discusses the historical material from a modern perspective in

order to facilitate further evaluation. Of course, although these commentaries cannot anticipate or replace a more exhaustive treatment, they can provide useful information about the circumstances under which the recordings were made. Transliterations/transcriptions of the recorded melodies and texts will help in gaining access to the recordings' contents, which, due to their historical sound quality, are often difficult to hear. The rather conventional tripartite arrangement of the edition – sound recordings on audio CDs, original protocols and transcriptions on a data CD, and printed commentaries in the CD booklet – will guarantee not only worldwide access to an optimal acoustic signal, but also ensure that the material as a whole can be used in a most comfortable way. For these reasons (in addition to financial considerations) this form of publication has been preferred to a publication on multimedia CDs (or DVDs).

In contrast to other historical holdings of the *Phonogrammarchiv* whose publication has been eagerly awaited by the scientific community, the recordings of Father Franz Mayr have not yet gained such prominence. It was Clemens Gütl (2004) who, in his book "*Adieu ihr lieben Schwarzen*": *Gesammelte Schriften des Tiroler Afrikamissionars Franz Mayr (1865–1914)*, drew attention to Franz Mayr and his role as a missionary in general. As August Schmidhofer explains in his contribution, Mayr's collection embraces a wide range of musical styles performed in Southern Africa at the beginning of the 20th century. While the greatest part of his collection represents various autochthonous styles,

there are also several examples of European hymns and new compositions employing European musical techniques. As Mayr was one of many others who strongly influenced the music of Southern Africa, these rare documents of that early and sustainable musical impact will attract the interest of historically oriented ethnomusicologists. The general editor is indebted to Clemens Gütl for his initiative to devote a separate series to the collection of Franz Mayr, and for his substantial contribution to that volume, characterising Mayr as an enthusiastic collector and musically interested person. August Schmidhofer deserves sincerest thanks for his musicological remarks and some transcriptions of the melodies.

Thanks also go to former chief technician Franz Lechleitner (now consultant to the archive), to his successor Nadja Wallaszkovits, and Johannes Spitzbart. They took the burden to transfer the original recordings to modern data storage media, to carefully edit and clean the signals from surface noises, as well as to produce the master CDs. Surprisingly, the recordings, though copied from the original wax cylinders onto *Wiener Archiv-Phonogramme*, are of a quite good quality.

Special thanks are due to Professors Walter Dostal, Wolfgang U. Dressler, Franz Fördermayr and Ernst Steinkellner, who constituted the edition's advisory board and made considerable contributions to establishing those basic structures that were indispensable for presenting the very heterogeneous material in a consistent, yet practical way; these guidelines have proved equally useful for all nine series published to date.

Last but not least, the general editor wishes to express his warmest gratitude to Gerda Lechleitner, the executive editor of the present edition. After outlining the pilot study for this project, she also had to carry the burden of supervising and coordinating the work of all contributors, permanently reviewing and adapting the original concept. She devised the basic layout and also took care of all the corrections and adjustments that became necessary in the course of the editorial work, in addition to coordinating the individual contributions within and beyond the series. Thanks also go to Rosalind Early and Christian Liebl for providing invaluable proofreading; furthermore, we are grateful to Christian Liebl for his editorial assistance and English translations.

It should not go without mention that this edition owes much to the *Österreichische Akademie der Wissenschaften*, which provided essential infrastructural pre-conditions by raising additional funds for staff and technical equipment. In addition, the *Phonogrammarchiv* has to thank the *Hochschuljubiläumsstiftung der Stadt Wien* for supporting the project by a special grant.

Vienna, Summer 2006
Dietrich Schüller

Franz Mayr and "his blacks" – a missionary's interest in African countries and cultures

Franz Mayr (1865–1914) – biographical notes

On March 6th 1865 Franz Mayr was born to Georg and Maria Mayr, farmers in the tiny village of Obernussdorf in the mountainous Austrian Tyrol. Mayr suffered from kyphoscoliosis, a disorder of the spine characterised by progressive deformities consisting of lateral and posterior curvatures, which resulted in a shortening of height, stiff chest wall and restricted lung capacity. Therefore, he was not able to help his parents and siblings Anna, Maria and Simon with the demanding labour on the farm. This may explain why he was sent to the neighbouring town of Lienz and reared by foster parents, the shoemaker Franz Harb and his wife, Anna, who was also Mayr's aunt. We know little about Mayr's childhood. He might have gone to the primary school in Lienz and then, from 1876 to 1884, attended the *Vinzentinum*, a private grammar school for boys in the town of Brixen in South Tyrol, which was the seat of the Bishop of the Diocese of Brixen. This school was founded by the conservative Prince Bishop Vinzenz Gasser in 1872 to prepare boys to study Catholic Theology; Gasser also wanted to increase the number of priests in the Diocese of Brixen. In addition to religious education, the *Vinzentinum* offered courses in geography, mathematics, shorthand, German, Latin, Ancient

Greek, Italian, French, "Syrian", Hebrew, natural and art history, literature, calligraphy and other subjects. Even theatre performances took place and both vocal and instrumental music played an important role in the *Vinzentinum* boys' education. Mayr's school efforts, however, were only average (cf. Gütl 2004: 27–36, 43–45).

Nevertheless, Mayr started to study Catholic Theology in the autumn of 1884 at the seminary in Brixen after he had successfully passed his school-leaving exams. Soon after his ordination into the secular priesthood on May 6th 1888 he felt a call to become a missionary and work among the Zulu people in the former British colony of Natal (in present-day South Africa). At that time he worked as an assistant priest (*Kooperator*) in two small villages (Hopfgarten and Kals am Grossglockner in Tyrol). Mayr does not elaborate extensively on his desire to go to Africa, but in one of his letters he mentions wanting to become a missionary because of a surplus of priests in his home diocese, a result of Gasser's ambitions and a situation which is quite the reverse of today's. Mayr also might have read and been influenced by a mission newsletter published by the Austrian monk Franz Pfanner, who belonged to the Order of Cistercians of the Strict Observance, commonly known as Trappists. Pfanner was the founder and first abbot of the Trappist Monastery Mariannahill near Pinetown in the Natal Vicariate. In the spring of 1852, almost forty years before Mayr's arrival, Bishop Jean-François Allard founded the Natal Vicariate. Allard belonged to the Oblates of Mary Immaculate, a French-speaking congregation,

which sent the first Catholic missionaries to Natal. The Trappists, along with Pfanner, followed thirty years later and established Mariannahill and many more mission stations all over the colony (cf. Gütl 2004: 36–40, 50–53).

Missionary work in Natal

Upon his arrival in Natal in May 1890 Mayr lived eight months with the Trappists at St. Michael's Mission, an outstation of Mariannahill Monastery, before he left for the capital of the colony, Pietermaritzburg, where in January 1891 he offered his services to Bishop Charles Constant Jolivet (cf. Gütl 2004: 54–304).

In the 1850s Jolivet's predecessor, Bishop Allard, had established his headquarters in Pietermaritzburg and had founded the first Catholic Church named St. Mary's Church, which was meant to be used only by white settlers; it is still located between Loop Street and Longmarket Street. A shortage of priests and finances left Allard and his successors at a great disadvantage and hindered the Catholic conversion of the Zulu people in and around Pietermaritzburg. The few Oblate priests there were put in charge of large territories and only served the white population and some Indians living in town. Complying with the dictates of the time, the Oblates built St. Andrew's church to serve the Indians (Duckworth 1989: 5 ff.). In 1886 the Zulu population of Natal numbered 361,766. The majority of them lived in the rural areas mainly in so-called Native Locations, set aside for them by the white colonial government. At that time,

Pietermaritzburg had only 4,086 Zulu residents, who lived either in or around the capital (Natal Almanac 1886: 370). In 1892/93 various cities of Natal introduced compulsory registration for blacks in order to better control them. Since Zulus were often temporarily employed by whites as domestic servants, a missionary had little or no access to the Zulu family unit, but only to individuals seeking employment in town. Zulus usually worked long hours and were subject to a nine o'clock curfew. Therefore, a missionary who hoped to reach the Zulus had to provide a meeting place, such as a hall or a chapel, which would attract Zulus on Sundays, their day off; needless to say, a missionary would also have to speak the language well. Yet the success of a missionary hinged on the Zulu children just as much as on the adults, because if a missionary could reach the children by teaching them religion and other subjects then he would also gain access to the parents of the children. Finally, a missionary needed deep faith and devotion because he sometimes acted contrary to public opinion and would get into trouble with colonial authorities. All of these qualities were evident in the priest who was put in charge of the first Catholic Zulu mission in Pietermaritzburg, Father Franz Mayr.

The Catholic Zulu missions in Pietermaritzburg

Bishop Jolivet recognised Mayr's linguistic abilities in English and his proficiency in Zulu (*isiZulu*), the local language of the Natal Africans, and immediately entrusted him with founding and running the Zulu

Mission in town. Mayr was allowed to work as an independent secular priest and never joined the Oblates. The Bishop did not exercise too much power over him, which allowed Mayr a considerable amount of freedom in his work.

By order of Bishop Jolivet, who called him "a good little man" or "my little hunchback", Mayr collected together a group of Zulus and built a church. This "native church" was situated on Erf 10 Burger Street near St. Mary's Church. Fr. Mayr also ran an elementary school for children during the week and gave catechetical instructions to adults and children after mass on Sundays.

On January 15th 1893 Jolivet blessed the simple building, and at the Feast of the Holy Name of Jesus he named it the Holy Name Church. One record of the influence of the church's mission is the baptismal record, which shows how quickly and at what rate conversions began among the Zulu people. The first baptism to take place in that church was the baptism of the 30-year-old Peter Makaye, on February 19th 1893. Two years earlier, however, the Zulu Maria Mendaba, who was around 58 years old, had been baptised in St. Mary's Church on January 2nd 1891. Her husband, Lorenz Makwikwi (ca. 70), and their children, Dominicus Uhlati Makwikwi (ca. 24) and Monica Nomandali Makwikwi (ca. 19), were baptised later that year on August 14th 1892 – almost a year before the separate church for the Zulus was blessed (Register of Baptisms, Vol. 3, 1888–1901, St. Mary's Church, Pietermaritzburg).

The following extract was taken from the *South African Catholic Magazine*. It describes the Easter Sunday celebrations at the Holy Name Church, Mayr's Zulu Mission in the city of Pietermaritzburg. It also gives us insight into the life of the parish and the devotion with which the parishioners seem to have accepted Christianity. It is Mayr who is the pastor of the church and is described in these lines as having had "no sympathy with music of a florid character". Instead, he wanted the Zulus to sing church songs in Latin. We will see later how this attitude developed and the implications it had for his recordings.

Maritzburg. – The Native Catholic Church in the city, the Church of the Holy Name, presented a scene of considerable animation on Easter day. On three distinct occasions it was crowded to its utmost capacity, particularly at Benediction in the afternoon, when there was scarcely standing room. [...] The music sung was a plain chant taken from 'In Missa pro festis solemnibus,' and was creditably and effectively rendered by the choir. Two hymns in Kafir [= Zulu] were sung by the entire congregation at the offertory and after the elevation. It may be worthy of note to mention that since the opening of this church some three years ago, plain chant and congregational singing have been an established practice, the pastor of the church having no sympathy with music of a florid character. [...] The choir sang the 'O Salutaris,' 'O Sanctissima' and 'Tantum Ergo' with

considerable heartiness and spirit. Altogether Easter Sunday will be a memorable day in the minds of the natives, and in that of the Rev. Father Mayr who loves them so well. (Anonymous 1895b: 356–357)

"A good number of Zulu's frequent our school and chapel", Bishop Jolivet reported in 1894. Because of this and inspired by the success of the Catholic St. Francis Xavier Mission near the harbour of Durban, Jolivet and Mayr began to plan a village for African Catholics on the outskirts of Pietermaritzburg. Soon a site for Maryvale ("Valley of Mary", sometimes written as *Marievale* or *Marienthal* in German) was bought in the vicinity of the present Ohrtmann Road where Mayr built Holy Family Church. Today the Catholic Church known as St. Joan of Arc stands there. Mayr soon settled African families in the village and an extra hundred acres (41 ha) of arable land was leased for their use. As in the case of St. Francis Xavier Mission each African family was forced to build a dwelling in European style and had to cultivate crops on their individual plots of land (cf. Gütl 2004: 57ff., 69ff.). The official opening of Maryvale Mission by Bishop Jolivet occurred on January 27th 1895 and is reported in the March 1895 edition of the *South African Catholic Magazine*. This occasion marked a milestone in the development and expansion of the Zulu Mission in and around Pietermaritzburg. The allowance to expand the Zulu Mission to Maryvale certainly stemmed from Bishop Jolivet's confidence in Mayr being able to successfully evangelise the Zulus:

Natal. Maritzburg. – On Sunday, January 27th, 'Feast of the Holy Family,' quite an interesting ceremony took place at Maryvale, a native mission on the outskirts of the city. The newly erected school-chapel was formally opened and blessed by Bishop Jolivet, in the presence of Rev. Fathers Mayr, Saby, Weinrich, Chauvin and O'Donnell, O.M.I. Rev. Mother Leonide, with several sisters of her community, Messrs. T. P. O'Meara, M. L. A., Guttridge, Polte, &c., and about 160 Christian natives. The ceremony was appointed for 3 o'clock and, punctual to the hour, his Lordship, accompanied by Mr. O'Meara, arrived at the mission and was most respectfully received by Father Mayr and his native congregation, who were drawn up in ranks before the church. A few minutes later the ceremony of the day was proceeded with. The entire congregation having sung two hymns in Zulu, the Bishop read the beautiful prayers of the Ritual prescribed for the occasion, and going outside, made the round of the church sprinkling the walls with holy water. On re-entering his Lordship solemnly dedicated the building to the Holy Family, whose feast was being observed on that day. The natives sang another hymn in their vernacular, the Bishop turning and addressing them explained in a few simple words the ceremony they had just witnessed, and the intended purposes of the new building in which they were assembled. Continuing, he spoke of the dedication and portrayed the duties and obligations of the

Christian family, touched on the examples of the Holy Family in Nazareth, and exhorted his hearers to aspire to this ideal. The blessing then concluded the ceremony. Shortly afterwards, at the invitation of Father Mayr, an adjournment was made to a shady portion of the grounds (it was 106° in the shade) where visitors partook of some slight refreshments considerably provided for them. The new building, although of a substantial character and well adapted to its purpose, is nevertheless of the plainest kind, having no pretension whatever to architectural display. Measuring 51 ft. by 25, it affords accommodation for 200 persons. The interior presents a rather empty appearance at present, there being no seats and no pictures on the walls, a small temporary altar being the only indication of the character of the building. Over the main entrance is a good sized porch, on the roof of which is erected a small belfry. The church stands on its own grounds of 5 acres, and around it are clustered about a dozen native families, forming the nucleus of a congregation. It is hoped that at no very distant date 40 families may be located on the mission land. Quite recently Father Mayr secured the lease of 100 acres for cultivating purposes in close proximity to Maryvale, at an annual rental of 4 s[hillings] per acre. These are the humble beginnings of what, it is hoped, by the blessing of God, may hereafter turn out a large and prosperous mission. (Anonymous 1895a: 170–171)

Another article, published four years later, gives the reader a glimpse of how Maryvale had grown since its inception. The article describes a visit by Bishop Jolivet to Maryvale on the occasion of the Golden Jubilee of his priestly ordination. This article was originally published in French:

Maryvale, a gracious village situated along the Dorp Spruit River, is two or three miles from Pietermaritzburg. The land belongs to the mission, and on it the missionary has built nice, small houses where Zulu's have begun to taste the goodness of the civilization of the cross and the charity of Christ. Arranged in three or four lines, these houses have verandas covered by the shade of green and flower-bearing plants. There is a main street leading to the church, where the missionary preaches, and says Holy Mass twice and where Sr. Marie-Lucie teaches to those blacks arithmetic, English and sewing. The tower of the chapel has a nice bell, which rings in the valley like the sound of the Divine Voice, to remind the Zulus of their true and unique master, to whom their hearts should respond. On the 16th of May, the bell rang with vigour in the valley of Mary, three Bishops, one in mitre and twelve other priests came to the village, this church and this mission. They rang three bells or a complete carillon, to announce worthily the arrival of these visitors, and singing joyfully and gladly in honour of the event. All were waiting in the church, [which was] prepared nicely for this feast, the children

were in the middle, men and women on either side. Soon as Monsignor reached his chair, Fr. Mayr played the reed organ and the choir began to sing joyfully in Latin, Zulu and in English. (Anonymous 1899: 274–278)

The first baptism to be recorded in Holy Family Church was that of Laurentia Makoba, born on October 21st 1895, the daughter of Philemon Makoba and Maria Engel. It took place on November 2nd 1895 (Register of Baptisms, Vol. 3, 1888–1901, St. Mary's Church, Pietermaritzburg).

Developing Maryvale required substantial funds from European patrons. In order to raise money, Franz Mayr visited Europe and solicited funds from the Austrian Countess Maria Theresia Ledóchowska and the Sodality of St. Peter Claver, a religious organization known for supporting Catholic missions in Africa. Most of the funds went towards buying land and building a school-chapel, as well as other houses. And in the spring of 1904 Mayr even travelled to Canada in search of funding and to recruit missionary sisters for Natal (cf. Gütl 2004: 100, 173ff.).

Eventually, Oblate priests took over Maryvale while Mayr continued his work at the Holy Name Chapel in the city of Pietermaritzburg and ministered in the town prison, which had invited him as early as the 1890s to become a chaplain to those on death row. Mayr walked alongside prisoners as they went to the gallows, converting them to Christianity before they died and baptizing them, sometimes the day before their hangings.

Mayr was in Natal until 1909, during which time he founded several mission stations all over the colony and assisted other priests in their work, in places such as Oakford and Umsinsi.

Missionary work in Southern Rhodesia and Swaziland

In 1909 Mayr was asked by the Missionaries of Mariannahill, as the Trappists were known from then on, to reopen a mission field in Southern Rhodesia (present-day Zimbabwe). St. Triashill was Mayr's most successful mission station there, and it was situated in Manyikaland near the border to the former colony of Portuguese East Africa (Mozambique). He studied the language of the Manyika people and was soon able to preach the gospel in their vernacular *chiManyika*. In 1912 Mayr left Africa for Europe to offer his services as an English and Zulu teacher to young Mariannahill missionaries planning to travel to Africa. Just a few months later he decided to return to Africa to help the Tyrolean Servites of Mary in Swaziland.

Mayr and the Tyrolean Servites started the first Catholic mission in the tiny African monarchy of Swaziland in 1913. Mayr's help was much appreciated by the Servite Superior, Fr. Arimath Maria Gratl, and, surely motivated by these successes, Mayr immediately set out to establish St. Joseph's Mission near Bremersdorp, which was the capital of Swaziland. St. Joseph's was to be his last foundation and where he is buried.

On Thursday morning, October 15th 1914, Mayr set out alone in his mule cart. About 12 kilometres beyond Bremersdorp he came to a store where he purchased a coat. A young Swazi called Mfanyana Mdluli followed him, robbed him of his money and killed him. The native Queen Regent, Labotsibeni, at once dispatched an underling to investigate and, after searching, he found the body of Fr. Mayr bearing 17 wounds on his left arm and left leg and another, probably the fatal one, in his neck. Mayr was forty-nine years old (cf. Gütl 2004: 305–316, 366–387).

Mayr's various collections

The Tyrolean missionary was all but forgotten until research was started a few years ago. What was found were mostly unpublished sources strewn across Europe and South Africa. Several hundred of these documents were recently made available in a book (Gütl 2004), together with Mayr's published articles, historical photographs and maps, as well as a commentary. It offers many interesting insights into the life of the Austrian missionary, including information about his interest in languages, especially African ones, music and photography, and his passion for collecting ethnological artefacts, minerals, plants, animals and even locust eggs.

Mayr sent several of his collections to scientific institutions like the Natural Historical Collection (*Naturhistorisches Kabinett*) of the *Vinzeninum*, his former school, and to his sponsors, friends and

relatives in Europe. Only in the last few years have scholars started to pay attention to these rather significant collections.

The Herbarium of the University of Natal holds Mayr's 100-year-old ethnobotanical collection of medicinal plants, which he meticulously catalogued in both Latin and Zulu. Now scientists of the Department of Botany work with this collection, which is certainly one of the oldest in Southern Africa.

While in Southern Rhodesia (1909–1912), Mayr collected tools, traditional clothes and weapons from the Manyika people. A lot of the ethnological items he sent to Ledóchowska for use in her travelling exhibitions; but he sent the better part of his collections to the Natal Museum in Pietermaritzburg. Prof. William Dewey of the University of Iowa called Mayr's Manyika Collection "the best [he has] ever seen worldwide. Mayr clearly went to great efforts to select a detailed range of items" (cf. Gütl 2004: 389–390).

Publications by Franz Mayr

Apart from his missionary work Mayr also used his time to write several books, such as *Zulu Simplified*, first published in 1899. This was a grammar which he subtitled *A New, Practical, and Easy Method of Learning the Zulu Language* and later renamed *An English-Zulu Exercise-Book with Key for Colonists and Natives* in its 6th edition. In 1899 he also published *Beginnings of English Grammar and Geography* at the behest of the school inspector

of Natal (cf. Gütl 2004: 116–117, Mayr 1904b, Mayr 1911c) and a songbook written in English (cf. Gütl 2004: 121). Just two years later Mayr finished *Incwadi Yokufundisa ukufunda isi Zulu*, which was published in Salzburg, Austria (Mayr 1901). When in Southern Rhodesia, Mayr published *A Chimanyika Spelling Book* (Mayr [1910a?]) and several religious books like a Catholic catechism named *Katekisma kana Tsamba ye rudzidziso rwe Sangano katolike* (Mayr 1910b), and a Catholic prayer- and songbook entitled *Munda we mweya kana Tsambe ye minamoto ne ndwiyo* (Mayr 1911a). *Gore Rinoyera re Sangano kana Mavangeri e Masondo: ne e Misi mikuru minamoto ne ndwiyo dze gore rinoyera re Sangano zwimwe zwimwe zwiro: Kwakabarwa nge wadzidzisi we St. Triashill* was published posthumously and contains prayers and hymns collected by him and other Mariannah missionaries (Collective 1918). *Buku re masoko anoyera e chirangano che kare ne chipswa rakawambzirwa nge masoko e Sangano*, or Bible History translated into *chiManyika* (Mayr & Pfister 1917), and *Easy English for natives in Rhodesia* (Mayr 1928) were also published after his death.

Mayr also left a few scholarly articles about the Zulus, such as "Language of Colours amongst the Zulus expressed by their Bead-work Ornaments; and some General Notes on their Personal Adornments and Clothing" (Mayr 1906a). Two articles by Mayr, "The Zulu Kafirs of Natal" (Mayr 1906b, 1907) and "Zulu Proverbs" (Mayr 1912), were published in *Anthropos*, an anthropological magazine edited by Fr. Wilhelm Schmidt (1868–1954,

founder of the Vienna school of ethnology). Schmidt was a corresponding member of the Austrian Academy of Sciences. He suggested that Mayr and three other Catholic missionaries receive phonographs to preserve indigenous music from various parts of the world (AÖAW 1909). Though Mayr was not the first person to produce Zulu recordings, his are some of the earliest sound documents worldwide ever made in that language (see below). His motivation to record Zulu music may be explained by the following statement. "It is certainly high time for such a study, as European music is rapidly penetrating into every part of the country, and harmonicas, concertinas, etc., are taking the place of the original primitive instruments" (Mayr 1908: 257).

„Eine eingehendere Abhandlung über die Zulu-Musik gedenke ich zu schreiben für den ‚Anthropos‘ nach Empfang des Resultates vom Abhören der Phonograph-Walzen"², Mayr wrote in one of the protocols which he enclosed with his Zulu recordings (cf. protocol Ph 1755 [CD 1: 5]). The article was not published in *Anthropos*, but appeared instead in the *Annals of the Natal Government Museum* as "A Short Study on Zulu Music" (Mayr 1908).

Mayr divided his "Short Study" into two parts. Part one covers "Instrumental Music" (Mayr 1908: 257–260) and part two covers "Vocal Music" (Mayr 1908: 260–267). Since none of the *Phonogramme* contains songs with customary Zulu instruments, reference will only be made to part two, Zulu vocal music, as described by Mayr.

The Missionary's interest for music and his perception of Zulu music

We have already noted that Mayr did not like "music of a florid character" or, to put it more directly, music of traditional Zulu character. Instead, he wanted Zulus to sing Latin hymns in church. This might stem from Mayr's boyhood education at the *Vinzentinum*, where Mayr probably joined its male and boy's choir. Apart from traditional Gregorian chants, the choir practised polyphonic compositions of the *Cäcilianische Bewegung*. The Caecilian Movement was centred in German-speaking countries and favoured the integration of music into the church service, the development of a sober style of unaccompanied choral singing including Renaissance polyphony, and the recreation of an "authentic" tradition of Gregorian chant. The movement, which began in the 19th century and was named after St. Cecilia, the patron saint of music, strove to renew Catholic church music while reuniting it with its past. Their ideal was the classic old vocal polyphony of the 16th century, and Palestrina's music was considered the apotheosis of this style. This "restoration movement" had its most enthusiastic participants and composers in the Austrian Tyrol, and church music was the most important tradition in Tyrolean musical history (cf. Gütl 2004: 34).

On May 19th 1899 Franz Mayr wrote the following in a letter to countess Ledóchowska, in the hope of getting sheet music from Europe for a songbook he was working on at that time (Gütl 2004: 116–117):

Ich wünschte nämlich leichte, schöne Messen, eine einstimmige, eine zweistimmige und eine dreistimmige und eine vierstimmige. Vielleicht haben Sie einen musikalischen Freund, der in der Lage ist und die Güte hat eine gute Auswahl zu treffen. Diese Messen sollten leicht und anziehend, zum Herzen sprechend sein und ich wünschte je eine Partitur und Orgelstimme. Die wenigen Messen, welche ich hier besitze, sind alle nicht geeignet in's Liederbuch aufgenommen zu werden, welches ich gegenwärtig ausarbeite.³

After what has been said in the preceding paragraph, it is easier to understand Mayr's emphasis on choral music in his ministry. Further information about his musical tastes comes from a letter he wrote while on a fund-raising journey from Natal to Canada, on which he also visited New York. There, he was impressed by the highest buildings he had ever seen and paid a visit to the Jesuit Church the evening after his arrival.

Die Zeremonien waren sehr feierlich und die Musik streng kirchlich. [...] Im Musikalien-schranke zeigte mir am folgenden Morgen nach dem Frühstück P. K. die Namen der Komponisten; ich las: Palestrina, Perosi, Mitterer, Witt, Stehle, Singenberger, Ett usw. P. S. sagte mir, daß der Gesang in der St. Franz X[aver]-Kirche berühmt sei. Die herrlichsten Orgelklänge hörte ich aber in der St. Patricks-Kathedrale, ebenfalls in New-York. (Mayr 1904a: 1)⁴

The missionary Fr. Gratl, whom Mayr helped with the founding of a Tyrolean Servite mission in Swaziland, heard of Mayr in 1913. He considered Mayr a man of experience, since Mayr had spent more than twenty years in Natal and Southern Rhodesia. „Er kennt die Verhältnisse, Sprache, ist musikalisch dies gilt bei den Schwarzen viel [...]“ (Gütl 2004: 365)⁵, Gratl wrote on November 1st 1913 to the Servite Generalate in Rome.

Mayr was interested in the culture of the African people among whom he lived and worked as a missionary. However, in Mayr's writings are couched feelings of superiority, justifications of mission work, and other politics of the time that Mayr would have wanted or have been forced to defend. Because of this it is important to understand the local situation in Africa and Mayr's own personal history. Like all historical texts, Mayr's "A Short Study on Zulu Music" needs historical grounding in the circumstances that caused it to be written.

One example of an inconsistency in Mayr's writings is presented in the following quotes, where he contradicts himself about the very nature and significance of Zulu music. "The Zulus have a great liking and a certain natural ability for music, which rejoices the hearts of old and young alike of both sexes", Mayr wrote in his introduction to "A Short Study on Zulu Music" (Mayr 1908: 257). The following quotes are taken from two of his letters. „Die Zulus sind ja, wie bekannt, sehr musikalisch begabt und vor allem geneigt zum Choral=Gesang.

Sobald wir die Choralbücher haben, wird bald auch ein würdiger schöner Choralgesang ertönen in unserer Missionskirche.“ (Gütl 2004: 199).⁶ „Bei den Zulus in Natal und Griqualand kann man spielend mehrstimmige Lieder einprobieren, ja sie machen sich vielfach die zweite und dritte Stimme selbst.“ (Mayr 1911b: 130–131).⁷ However, in his "Study on Zulu Music," Mayr was of the opinion that "in spite [...] of the good musical ear which most Zulus possess, and their great fondness for playing musical instruments and for singing, it cannot be said that they have reached any proficiency in either instrumental or vocal music" (Mayr 1908: 257). Moreover, "[...] it must be said that the texts of Zulu songs are mostly without much meaning, and of no poetical value" (Mayr 1908: 262). And in protocol Ph 1755 [CD 1: 5] he writes: „In der Ausführung der Gesänge ist es dem Zulu nicht um Reinheit der Stimme und Freiheit des Vortrages zu tun. Oft artet das Singen in Lärm und Geschrei aus.“⁸ And Mayr judged Zulu songs as "clearly show[ing] the absence of art, or at least what Europeans would call art. Nevertheless, the study of native music should prove of interest, and it discloses a considerable variety of strange airs and rhythms, especially in the direction of dances" (Mayr 1908: 257). Similarly, in protocol Ph 1755: „Unter Tanz der Zulus ist nicht an europäische Tanzweisen zu denken. Es besteht vielmehr in den verschiedensten Körperbewegungen, besonders kräftigem gleichzeitigem Stampfen mit den Füßen, die Geschlechter sind getrennt und die Tänzer rühren einander nicht an.“⁹

Mayr felt that he had to adapt the songs to "modern musical notation", but he also felt he "had to resist the temptation of doctoring the native music" (Mayr 1908: 263). As part of his study Mayr describes how Zulus compose their songs.

Zulu songs may be either of a public or private character. Among the natives anyone may invent a song, text and air; and most of them have their own private songs, made at some important moment of their lives, or after some event. Children when playing invent nursery rhymes and songs; so also do boys when herding their father's goats or cattle, and girls when occupied in their homes or at field work or when sitting round the fire in the evening hours.

Special songs are composed when young people reach puberty, and particularly when marriage arrangements begin. A Zulu will invent a mournful song in remembrance of the death of a near relative. A witch-doctor has his or her own lamentations to the spirits of the dead – *amadhlizi*.

The arrival of a European neighbour, the opening of a railway, a war, famine, a plague of locusts, a disease, etc., etc., may become subjects for semi-public songs, which may attain a circulation, more or less wide, among the people.

[...] Songs among the Zulus were composed more or less in the following manner: Anyone who feels able and inclined to compose a song invented one or more sentences

appropriate to some event or feeling which occupied his mind and heart. He continually hums the sentences to himself, and changes and improves the air until it pleases him. Soon after, on meeting a friend, he may inform him as to his composition, who in his turn may suggest some alteration in the air, or he may add another sentence. In this way the song travels from one to another, and is passed on at beer-drinks or dances, and ultimately it may become the property of the tribe, while the originator is in most cases forgotten.

Their method of rendering their songs is very lax. One and the same song may be rendered in quite different ways, both as regards the repetition of words and the sequence of the musical sentences. Great freedom is allowed, and thus scope is given for the individual feeling or the genius of the singer. Even the same person will make considerable alterations in singing the same song at different times; but the general meaning of the text and the main notes of the air were retained.

The time was very much 'tempo rubato.' When there is only one singer the text is sung with or without action, and in a feigned or loud voice. If there are several singers, one will take the lead, and the others will accompany in different parts, or the text may be divided among the singers and sung in turn. The Zulu chants are endless, with a constant repetition of the same text and air. Rhythm is marked by action, such as

stamping the feet, clapping hands, brandishing a dancing-stick, or by other movements of the body [...]. (Mayr 1908: 260–261)

Mayr also describes the musical techniques he heard in the songs:

The melodies have, as a rule, a descending tendency, each musical sentence beginning at a high pitch and descending towards its end. Fourths are intervals very frequently used, also minor keys and mournful cadences, which are strange, difficult and barbarous to ears accustomed to modern music. The harmony of the native tunes, in correspondence with the melody, is equally mournful. Without effort the Zulus fall into a second or third vocal part for accompanying the tune, and the absence of discords is notable. (Mayr 1908: 262–263)

Early recordings of the Zulu language

Some of the oldest recordings of the Zulu people are in the *Berliner Phonogrammarchiv*, including seven cylinders with Zulu recordings made by the Austrian scientist Dr. Felix von Luschan. During a journey to South Africa taken on invitation of the British Association for the Advancement of Sciences (Virchow 1924: 114), von Luschan recorded language samples and songs from several Zulu men on August 20th and August 22nd 1905, such as *Tugana Welugu* (sung by Charlie, "boy" at Mr. Loezius, in the

passport office in Johannesburg), a story about a calf, told by Samuja in Durban, and a dancing song. In addition to this, the *Berliner Phonogrammarchiv* holds recordings comprising a (spoken) song with drum and hand claps performed by a Zulu, a Zulu song sung by Mr. Robb, and another Zulu song sung by another Zulu man. These songs were probably recorded on board the *S.M.S. Planet* before May 1906 by *Marine-Ober-Stabsarzt* Professor Dr. Krämer (Ziegler 2005).

The few Berlin cylinders are in a much worse condition than Mayr's sound documents, as some of them were destroyed by mildew and can no longer be used. Unlike Franz Mayr, von Luschan and Krämer did not provide any detailed information concerning the content of the songs, language samples, or the informants: there is thus no proof that their informants were indeed Zulu people.

Janet Topp Fargion, Curator of World and Traditional Music at the British Library Sound Archive in London, informs us that the Archive does not hold any Zulu material earlier than Franz Mayr's recordings and that she was not aware of any made earlier than the von Luschan cylinders in Berlin (Topp Fargion 2005).

The University of Cape Town Libraries do not have a collection of wax cylinder recordings of the Zulu people (Hart 2005, Manager – Special Collections Information Services) and the International Library of African Music, Rhodes University in Grahamstown (South Africa) has nothing catalogued earlier than

the 1950s. A few uncatalogued 78 rpm discs from the 1940s were not accessible at the time of this printing due to a digitisation project being completed; its earliest published Zulu recordings were made in 1955 and 1957. Professor Hugh Tracey, director of the Durban studios of the South African Broadcasting Association from 1935 to 1947, made many Zulu recordings for broadcast during that time, all on large-size discs recorded from the inside to the outside, but most of these no longer exist (Tracey 2005).

According to the protocols, all of Mayr's cylinders were recorded in September 1908. Mayr's "A Short Study on Zulu Music," however, had already appeared in May 1908, and there Mayr gave "a few samples of Zulu songs of different kinds, in order to illustrate the general character of native music. [...] with the kind assistance of Dr. Alan Miller the songs were carefully taken down, partly from the lips of the singers, and partly from phonograph records" (Mayr 1908: 267). Therefore, Mayr must have made the recordings much earlier than September 1908, at the latest in the spring of 1908. It is impossible to say how long it took him to record all these cylinders, but he most certainly did make the recordings in Pietermaritzburg as he claims to have done in the protocols.

Mayr's recordings were originally made on wax cylinders and later copied to discs, so-called *Phonogramme*, in the *Phonogrammarchiv* of what was then the Imperial Academy of Sciences in Vienna. The recordings Ph 1795A, 1799A–1799B

and 1800 from Mayr's collection as listed in the first catalogue (Exner 1922: 77–79) no longer exist.

The protocols

The wide range of informants recorded by Mayr included young school girls, an old "traditional" healer, non-Christian Zulu people, and Zulus who had already accepted Christianity and European customs (at least formally). However, his note-taking was sporadic. In his protocols he occasionally gives very few details about some informants, while with others he is quite meticulous. Usually, informants without a first or family name, or informants with names that sound foreign to us, such as Nogwaja, Pakati, Tshingwayo, and Nondhleko, reveal that the person was not a converted Christian, but still a traditional Zulu in the sense that the person adhered to long-established Zulu custom; European-style names such as Frida Kunene and Maria Gertrud(e) Mkize, on the other hand, indicate that these people were Christians. Baptisms were considered successes in the missionary's attempt to "win souls" for the church and priorities for the mission. Thus, the baptism registers give some details about those who had decided to change their religion. Typically, when a person was baptised, he or she would take a European name. These names were usually those of European patrons: for example, Fr. Mayr baptised the five-week-old Msomi, Maria Coudenhove, which was the name of the newborn girl's European sponsor. Mlambo, a young man, received the name

of his "uncle" or European patron, Franz Rohrmoser (cf. Gütl 2004: 77, 89, 128). The age of the people to be baptised varied from newborn children to elderly people; since most of the latter did not know their birthdays, Mayr was only able to take down estimates of their age into his register (cf. Gütl 2004: 99–100). Below, I give the names of Mayr's informants, their sex, (approximate) age, native place (and/or the birthplace of their father/parents) and their profession, as far as I could extract this information from Mayr's protocols.

Maria Theresa Kanyile, female, ca. 19 years, from Natal, schoolgirl, father from Zululand (cf. Ph 1759 [CD 2: 3], Ph 1795B [CD 1: 24], Ph 1796A–1796B [CD 1: 17], Ph 1797 [CD 1: 18], Ph 1798 [CD 1: 19], Ph 1801A–1801B [CD 1: 23])

Mbonambi Kanyile, male, 55 years, ["traditional"] doctor [healer] (cf. Ph 1782 [CD 2: 8])

Frida Kunene, female, ca. 18 years, from Noodsberg (Natal), prospective schoolteacher, father from Swaziland, mother from Tongaland (cf. Ph 1753 [CD 1: 1], Ph 1796A–1796B [CD 1: 17])

Ndabambi Kunene, male, ca. 60/65 years, from Swaziland (cf. Ph 1758 [CD 2: 1], Ph 1779 [CD 2: 19], Ph 1781A–1781B [CD 1: 12])

Wife of Ndabambi Kunene, 45 years, from Swaziland (cf. Ph 1758 [CD 2: 1])

Makaya [same as Mamakaye?], female, 40 years, parents from Swaziland (cf. Ph 1779 [CD 2: 19])

Mamakaye [same as Makaya?], sex unknown, 50 years (cf. Ph 1781A–1781B [CD 1: 12])

Mdhladhlozi [most probably also referred to as Mhladhlozi and Mdhladhlose], female, married, 50 years (cf. Ph 1778 [CD 1: 16], Ph 1779 [CD 2: 19], Ph 1781A–1781B [CD 1: 12])

(D.) Mdhlalose, female, 17 years, [schoolgirl] (cf. Ph 1795B [CD 1: 24], Ph 1797, 1798 [CD 1: 18, 19])

Maria Gertrud(e) Mkize, female, ca. 17 years, from Natal, schoolgirl, father from Zululand (cf. Ph 1759 [CD 2: 3], Ph 1774 [CD 2: 21], Ph 1787A–1787B [CD 2: 20], Ph 1801A–1801B [CD 1: 23], Ph 1802 [CD 1: 20])

A. Mgoma, female, age unknown, [wife of Nogwaja (chieftain of the Makabela "tribe")?] (cf. Ph 1806 [CD 2: 18])

M. A. Msane, female, age unknown (cf. Ph 1801A–1801B [CD 1: 23])

Nogwaja, male, 40 years, from Greytown (Natal) [chieftain of the Makabela "tribe"] (cf. Ph 1763 [CD 2: 4], Ph 1764 [CD 2: 5], Ph 1789 [CD 2: 22], Ph 1790A–1790B [CD 1: 22], Ph 1803 [CD 2: 17], Ph 1805 [CD 1: 21], Ph 1806 [CD 2: 18])

Nomhoyi, male, ca. 50 years, from Greytown (Natal), adviser [of chieftain Nogwaja of the Makabela "tribe"] (cf. Ph 1763 [CD 2: 4], Ph 1764 [CD 2: 5], Ph 1765 [CD 2: 6], Ph 1766 [CD 2: 10], Ph 1767 [CD 1: 13], Ph 1768 [CD 1: 14], Ph 1789 [CD 2: 22], Ph 1790A–1790B [CD 1: 22], Ph 1803 [CD 2: 17], Ph 1805 [CD 1: 21])

Nondhleko, female, married, 40 years (cf. Ph 1778 [CD 1: 16])

Pakati, male, ca. 55 years (cf. Ph 1760A–1760B [CD 2: 2], Ph 1769 [CD 2: 15], Ph 1783A–1783B [CD 2: 11], Ph 1784A–1784B [CD 2: 16], Ph 1785 [CD 2: 9], Ph 1786 [CD 2: 12], Ph 1791 [CD 2: 13], Ph 1792 [CD 2: 14])

Tshingwayo, male, 70 years, from Greytown (Natal) (cf. Ph 1763 [CD 2: 4], Ph 1764 [CD 2: 5], Ph 1765 [CD 2: 6], Ph 1766 [CD 2: 10], Ph 1767 [CD 1: 13], Ph 1768 [CD 1: 14])

In the protocols of the *Phonogramme* Ph 1773 [CD 2: 23] and Ph 1775 [CD 2: 24] Mayr only put down grown-up girls or two Baca girls as informants, for other recordings he limited his notes concerning the informants to grown-up (Zulu) girls (cf. Ph 1754 [CD 1: 4], Ph 1755 [CD 1: 5], Ph 1756 [CD 1: 10], Ph 1770 [CD 1: 7], Ph 1771 [CD 1: 8], Ph 1772 [CD 1: 15], Ph 1773 [CD 2: 23], Ph 1776 [CD 1: 9], Ph 1777 [CD 1: 11], Ph 1780A–1780B [CD 2: 7]) or several girls (cf. Ph 1757 [CD 1: 6], Ph 1761A–1761B [CD 1: 2], Ph 1762A–1762B [CD 1: 3]). On Ph 1769 [CD 2: 15] Pakati was accompanied by

a girl. These girls are probably Maria Theresa Kanyile, Frida Kunene, (D.) Mdhilose and Maria Getrud(e) Mkize.

Mayr writes that, with the exception of Ph 1773 [CD 2: 23] and Ph 1775 [CD 2: 24], which contain recordings in Baca, a dialect of the Swati language, the recordings document samples of Zulu. The same precautions that one takes in reading Mayr's writings should also be taken when approaching Mayr's protocols. His comments and notes should be examined within the proper socio-historical context, with an eye on Mayr's interests and influences. It would be helpful, now, to look at the language which Mayr recorded, Zulu, and how it had changed and developed by the late 19th and early 20th centuries.

Zulu was at that time spoken in Zululand, Natal, Mpondoland and Swaziland as well as some parts of East-Griqualand (Wanger 1917: X). It developed into a language which embraced probably more than two million speakers at the end of the 1940s (Doke & Vilakazi 1948: xv) and around eleven million today.

According to modern research, at Mayr's time not "pure" Zulu but a dialect of Zulu was spoken by the black inhabitants in the colony of Natal. It was called *lala* dialect or *tekeza* language. It was spoken by the natives who migrated or fled from Zululand in a southern direction to Natal during King Shaka's reign, which saw ferocious and devastating wars in Zululand. In 1905 Alfred Thomas Bryant, an English Trappist monk, well-known scholar of Zulu culture

and a contemporary of Franz Mayr, described the situation in Natal in his *Zulu English Dictionary*:

That the present-day speech of Natal Natives is sadly corrupted is patent to anyone well acquainted with pure Zulu, and, in the matter of clicks, they can scarcely be relied upon for a single word. [...] The aboriginal inhabitants of Natal were not, unless remotely, of the same stock as the Zulus. They were amaLala [the *Lala* people] – another people with another speech. Their so-called *tekeza* language was, previous to the time of Shaka, considerably different to that of the trans-Tukelian clans [the *Lala* people living south of the Thukela river] and was almost unintelligible to them; and it was only after the over-running of Natal and the universal leading into captivity of its peoples by the conquering Zulu host, that the ancient *tekeza* speech died out and all the youth of the land grew up knowing and speaking nothing but the language of their conquerors. [...] Although indigenous only to that small strip of country between the Tukela river and Tongaland, the Zulu language, since the days of Shaka, has become the dominant type of speech, and may even be called the *lingua franca* throughout all the eastern half of the African continent [...]. (Bryant 1905: 6)

Zulu belongs to the *Bantu* language family and is a member of the *Nguni* language group; it is most closely related to the Xhosa and Swati languages and is a tonal language.

According to Mayr (1904b: 9), the Zulu alphabet consists of 23 letters, four combinations of letters (hl, dhl, sh, tsh) and three so-called clicks.

Mayr states how he transcribed the Zulu from his *Phonogramme* (cf. protocol Ph 1755 [CD 1: 5]): „Im folgenden beschränke ich mich auf die Aufzeichnung, Übersetzung und Erklärung der phonographierten Gesänge.“¹⁰ In protocol Ph 1754 [CD 1: 4], he writes:

In Fällen, wo die wörtliche Übersetzung ganz und gar unverständlich wäre ist Umschreibung (Transkription) gebraucht im folgenden. Die Schnalzlaute der Zulusprache sind dargestellt in Schrift durch die Buchstaben c, q, x. Im Singen noch mehr als Sprechen ist der Zulu überschwänglich im Gebrauch der Empfindungswörter (Interjectionen), wie: oh, hehele, he he he, iya oder eya (sprich ejah woh-oh (Freude oder Schmerz): iya (Unwille) auch yebuya. hehele, he, he, he (Freude): hau hau, ji, aji (Verwunderung), he aya, eya eh, haya (ausgelassene Fröhlichkeit).¹¹

And Mayr was of the opinion that "[the] Zulu idiom can never be expressed in English, and in a translation [...] loses much of its force [...]" (Mayr 1906a: 164).

Concerning the types of songs he recorded, Mayr noted in protocol Ph 1754: „In den folgenden Aufnahmen sind Lieder aller Arten vertreten; sowie Gespräche, um den Klang der Sprache beim Sprechen wiederzugeben.“¹²

They range from prayers and extempore speech to war and hunting songs as well as the dance songs of the Christian Zulus with noticeable European influences and religious chants.

They tell us about historical events like the Zulu or English-Boer wars or the Bambata "rebellion" and the relationship between the black population of Natal and the white colonialists. They also name and praise famous Zulu "kings" such as Cetshwayo or Dinizulu and offer some insights into social events like marriages.

The majority of the *Phonogramme* contain a *cappella* music. Only the songs on Ph 1761A–1761B [CD 1: 2] and Ph 1762A–1762B [CD 1: 3] are accompanied by a reed organ, which was maybe played by Mayr himself.

The priest gives detailed information about the categories of sound samples he recorded in Pietermaritzburg. It must be noted that they are probably his classifications and that the singers themselves would not have distinguished these songs from one another in this way. Furthermore, it is important to point out that Mayr did not always translate the Zulu expressions fully or correctly. He also tended to give more than one translation of the same song classifications. His use of the terms *ihubo* and *igama*, which seem to mean "song" or "chant" and "dance" is rather confusing and leads to conflated translations: for instance, he translates *igama lokusina* as wedding dance, while, in another protocol, he translates the same term as wedding song. Below, I have provided a condensed list of all

the terms that Mayr uses and the most frequently used translation to avoid too much confusion (cf. protocol Ph 1754 [CD 1: 4] and Mayr 1908):

Extempore speech
Prayers

Marian song
Religious song

Igama lokubonga inyama yesifuba: [dance ...?]
Igama lokusina kwomakoti ekupeleni kwomtshado:
wedding song [wedding dance ...?]
Igama lokusina: wedding dance
Igama lokuzingela: hunting dance
Igama lokuzingela lamadoda: hunting dance song
Igama lokwendisa: engagement dance

Ihubo lamabuto: war song [literally: song of
the warriors]
Ihubo lempi: war-dance song
Ihubo lenkosi: chieftain's song
Ihubo lenkosi lokudumisa inkosi: chieftain's song
[exact translation?]
Ihubo lenkosi lokudumisa yona: chieftain's song
[exact translation?]
Ihubo lokucela impi: song to pray for war
Ihubo lokusina: wedding dance [song?]
Ihubo lokuzingela: hunting song
Ihubo lomkosi: song of the "great feast"

Indhlamu yama Baca: nursery song [in Baca dialect]
Indhlamu yamaqaba: dance song [ordinary quick
dance for amusement without any
celebration ...?]

Isibongo: [recited praise poem, commonly
addressed to a chieftain]

Isicanguzo: introductory dance performed
by the bride's party

Isigexhe samadoda: quick wedding dance
combined with hand clapping [...?]

Isillilo: dirge

Lomtshado, Iketo: old song, bridegroom's party

Umququmbelo: dance song of the Christian Zulus

About this last entry, Mayr writes in protocol Ph 1754: „Umququmbelo bezeichnet Tanz-Gesang der christlichen Zulus, der jedoch von den jungen christlichen Zulus selbst komponiert, nicht von Missionären gelehrt ist. Diese Tanz-Gesänge der christlichen Zulus verrathen deutlich den Einfluß moderner Musik.“¹³
Here is the account of wedding ceremonies given in Mayr (1908: 260, 262):

At marriages and other public ceremonies it is a Zulu custom for not only the songs of the living chief to be rendered, but also those of his father and grandfather. It was for this reason that songs used at the time of [kings] Tshaka and Dingane were known by the present generation. [...] At marriages the grown-up girls, with the bride hidden among them, sing the first songs on their arrival at the

kraal of the bridegroom. These introductory songs and dances, performed by the bride's party, are called *isingeniso*, *umcanguzo*, and *inkondhlo*. The action in these dances consists of gradual slow movements forward and backward without clapping the hands. Then the bridegroom's party (*iketo*) follows, and the dances become more and more excited, and after a time complete confusion reigns, and everyone, both male and female, is trying to make the greatest possible noise. The regulation time for Zulu marriages is from about 1 or 2 p. m. to sunset, when the eating and drinking begins. Late in the evening another noisy dance – *umkahlelo* – is performed by the young people, accompanied by the beating of a drum – *isigubu*. The personal friends of the bride and bridegroom are not satisfied with one day's feasting, and they may remain for a second or even third day. The dances on these days are more private in character, and the bride mostly takes the lead – *isimekezo*. By the way of taking leave from her parting friends, the bride distributes small presents of bead-work among those of her own age.

Some songs contain so called *izibongo*, recited praises or eulogies, which are an important item of Zulu oral literature, particularly those composed in praise of past Zulu kings and national heroes (Rycroft 1960: 60):

The fact that the sequence of notes in an *izibongo* line is not a free, musically determined melody but that it arises out of the speech tones does not necessarily mean that *izibongo* cannot be regarded as a species of song. Speech tones appear to affect vocal melody in most existing 'tone languages'. [...] From this it would seem that *izibongo* should be regarded as a form of speech utterance with rudimentary musical characteristics, rather than a species of song. (Rycroft 1960: 76–77)

And on *igama lempi* Mayr has this to say:

In singing a war-song – *igama lempi* – the men stand in a single row, or, if numerous, in many rows, one behind the other, and the chief stands in the centre of the front row. On both sides stand the women and children, who keep time to the chant by clapping their hands. The strong, deep voices of the men cause a roar like distant thunder, and the stamping of the feet makes the earth to resound. All enter thoroughly into the spirit of the song, and the whole is grand on account of the great noise and the weird gesticulations of the performers. (Mayr 1908: 261–262)

When one hears a Marian Song (Ph 1761A–1761B [CD 1: 2]) it is relevant to know that the melody came from Europe and was introduced by Catholic missionaries because Protestant missionaries did not worship Holy Mary. The text of that song was

either translated from the European original into Zulu or the Zulus changed the text while continuously adapting the melody to their mode of singing. The songs, therefore, might be easily identifiable and may well be sung in European churches to the present day.

The protocols contain Mayr's Zulu text as well as his German translation. Although Mayr published quite a number of books in African languages and must have had some ability communicating in Zulu, his translations are not reliable. The Zulu and German do not always agree. He may have provided only a short abstract of the actual full content of each song and not the exact literal meaning of both the Zulu and the German text. Mayr's German text was translated into English for this booklet.

Mayr (cf. protocol Ph 1754 [CD 1: 4]) states as a general remark: „Die Zulu Gesänge, d. ist deren Text ist fast ausnahmslos sehr dunkel und den Zulus selbst unklar. Nur die Urheber des Liedes oder solche die die Ursache und Entstehung des Liedes kennen, sind imstande eine volle Erklärung zu geben.“¹⁴

But it is hoped that this CD edition will allow researchers to interpret his collection of rare Zulu sound documents from a modern perspective.

Proofread by Rosalind Early

August Schmidhofer

Musicological remarks on Mayr's recordings

Musical life in South Africa around 1900 was extremely multifaceted and dynamic. New influences from outside had led to processes of imitation, reinterpretation and innovation. This resulted in genres which – in different degrees – continued the old while adopting the new.

It was at the missionary station where the conflict between tradition and modernity was especially prominent. In what was frequently a rural environment with traditions partly intact, Western/European church music came to be performed and taught. Moreover, there were groups of wandering minstrels who fascinated the mission pupils with their shows and music Afro-American style. The imitation of Western models was based on ideas of “modernity” and “progress” associated with these new forms. Choirs which had been formed in and outside the missions were very keen to study and perform European music, particularly easier classical choir music; numerous choirs, for instance, aspired to sing the “Hallelujah” from Handel's *Messiah*. African composers instructed in mission schools created special compositions which were more or less closely modelled on the European originals; popular American ragtime tunes also featured in the repertoire of many choirs (Detterbeck 2002: 273).

The fascination of the new went hand in hand with an increased trend back to one's roots. The more the new was coming to the fore, the stronger the wish was growing to preserve the old – though not based on a concept of restoring the old, but integrating the new. Consequently, traditional tunes (especially wedding songs) were arranged for choir, with inserted middle voices leading to an approximation of Western concepts of harmony and polyphony.

Despite 19th-century missionary activities, which had resulted in abandoning a great part of the old traditions, many of the old native songs – clan songs, wedding songs etc. – were still known around 1900 and often also still used in their original socio-cultural contexts. It is these songs that Franz Mayr's collection has preserved, even though they were recorded in exploratory situations outside their natural contexts and performed specially for the occasion.

The recordings by Franz Mayr allow insights into this wide spectrum of musical forms, the American-inspired tunes being the only ones not represented. They can be divided up into four groups according to their underlying tonal system and polyphonic structure. It is amazing just how different the tonal systems were that existed side by side among one people. This is no doubt due to historical developments, but shedding light on these processes has so far not proved entirely successful.

1. European hymns [CD 1: 2–3; CD 2: 24a]

Mayr's recordings include two hymns from European church music repertoire. Alongside an unidentified "Marian song" (Ph 1761 [CD 1: 2]) it is surprising to find a psalm song used in the Reformed Churches: the well-known "Old 100th" from the Genevan Psalter (1551), with music attributed to Loys Bourgeois (Ph 1762 [CD 1: 3]). The fact that Mayr recorded this particular song indicates that it must have been very popular and widely sung. It can be found in all the important Protestant hymnbooks of the time, such as *Hymns Ancient and Modern* from 1875 (no. 166), the most frequently used hymnal of the churches in England until well into the 1920s. Presumably "Old 100th" was introduced by the missionaries of the London Missionary Society (LMS), who had started their missionary work in South Africa as early as 1799 and added lyrics in the native language. The Wesleyan Methodist Missionary Society (WMMS), the American Congregational Church, the Evangelical Lutheran Church in America and the Berlin Mission, all active in Natal since the first half of the 19th century, perhaps also used the hymn in their services.

The tonic sol-fa notation, introduced by the LMS missionaries in the second half of the 19th century, was of great importance to hymn singing in the reformed churches of South Africa. Virtually everybody was able to learn this letter notation, still used today (which was not true of the staff notation common among Catholics). It was not until 1852, incidentally, that the first Catholic priest was sent

to Natal – at a time when the Protestants had already built up a ramified network of missions.

2. New compositions employing European musical techniques [CD 1: 4–9]

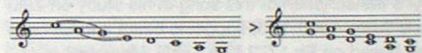
European polyphony and the concept of chords and their relationships known as "harmonic function" were those elements of Western music which first came to be employed in traditional songs. The form and rhythm of African songs, on the other hand, proved more stable. It was especially dance songs from the wedding repertoire that were particularly subject to modernisation. Singing and dancing by groups accompanying the bride and bridegroom played a key role and had the character of a competition. The group which drew the biggest round of applause from the wedding guests while attracting the greatest attention from the bridal couple was considered the winner. As a rule, modernised songs were more popular than those left untouched (Detterbeck 2002: 284f.).

In the missionary context, moreover, new genres appeared which tried to meet the desire for a combination of authenticity and modernity. A case in point is the *umququmbelo* (*umqhumqumbelo*, cf. Muller & Topp Fargion 1999: 94), a dance song performed by men and women. Its name is onomatopoeic, deriving from the stamping sound of the dancers, possibly increased by wearing shoes and boots (Cockrell 1987: 422). These songs mostly follow an anhemitonic pentatonic, featuring octaves,

fifths and fourths – harmonies so typical of Zulu music; thirds and sixths are also met here more frequently than in traditional genres. European influence is however most prominent in an approximation to harmonic function and the occurrence of cadence-like turns. The form and combination of voices, however, are indigenous. Ph 1754 ([CD 1: 4], cf. transcription) consists of a series of short stanzas sung in two variants (A and A') and succeeding each other as follows: A (4x) – A' (2x) – A (2x) – A' (2x) – A (1x) – A' (1x) – stop (end of cylinder). Each stanza consists of a longer call and a shorter response part; starting with the second stanza, a "bass voice" is added, here sung by girls and running parallel to the upper part while remaining rhythmically largely independent. This parallelism of voices delivering the same lyrics is necessary, since in a tonal language, for the sake of textual intelligibility, the melody has to follow its intonation. The bass *g* at the centre of the phrase, which together with the upper part creates the impression of a 6–4 chord and introduces the final cadence, is however alien to Zulu culture. Thanks to the ending thus produced, the subsequent bass figure loses its response character within the call-and-response mode, becoming a motif which leads over to the next stanza. Intervening, connecting bass figures, so frequently found in South Africa's modern choral music, have their origin in the call-and-response mode. Ph 1754 [CD 1: 4] represents an early stage of this technique.

3. Autochthonous songs in anhemitonic pentatonic [CD 1: 11–12, 15, 17–18, 20, 23; CD 2: 7, 19, 21, 23]

The majority of Franz Mayr's recordings display the structure and polyphony characteristic of South Africa's Nguni people (e.g. Zulu, Xhosa and Swazi; see Rycroft 1967). The tonal system is anhemitonic-pentatonic; the additional note occasionally added often merely serves as an auxiliary note, hardly disturbing the pentatonic character (cf. the *g* in the introduction, transcription of Ph 1773 [CD 2: 23]). Octaves and fourths (or inverted fifths) are the most frequent harmonies. Thirds occur in certain places. This results from the next scale note but one being used for the formation of harmonies.



Pentatonic scale and resulting harmonies

Another characteristic of this group is the call-and-response mode with phrase-final overlapping. The response phrase often starts before the call part has been finished, with the call phrase starting before the end of the response part. This, however, is a technique common throughout Africa. There is not only the mode of two-voice texture of subsequent parts, but also that found in simultaneous parts. To a large extent, the second part is then always marked by rhythmical freedom, being only loosely connected with the first. Shorter or longer sequences (stanzas) are repeated *ad infinitum*, though with variations. Phrases lack a

"close" at their ends, which gives them the air of "walking in a circle". Both binary and ternary meters occur, occasionally also in combination with each other (hemiola). The off-beat technique is particularly distinct, as can be seen in the transcription of Ph 1773 [CD 2: 23]. The introduction of this piece, which is a nursery song and hence monophonic, is followed by a short two-part melody which is mostly descending and repeated with variations. The tones used can be grouped into the three main tones *f sharp-d-a* (in central positions), and the two subsidiary tones *e-b*. This creates the impression of a drone-like lingering on one chord. Perhaps the simplicity of the construction is due to the fact that we are dealing with a nursery song.

Mayr's transcription of this song in his study on Zulu music (Mayr 1908: 263) suggests that it cannot have been based on Ph 1773 [CD 2: 23]. Moreover, in his transcriptions Mayr tried "to resist the temptation of doctoring the native music", keeping closely to the original. Errors and accidental deviations therefore become part of the transcription – hence, perhaps, the conspicuous chromaticism in his notations, which is difficult to interpret.

4. Autochthonous songs in hemitonic pentatonic [CD 1: 13–14, 19, 22; CD 2: 1, 4–5, 8, 10, 13–15, 17, 22]

Some of the songs recorded by Mayr possess a remarkable chromaticism, which is based on a tonal system completely different from that of the other

recordings. The songs in question are mostly old clan songs and war hymns known as *ihubo*. This genre occupies a special place within Zulu music. An *ihubo* is intrinsically connected with the identity and history of a Zulu clan or regiment; it would never occur to a Zulu to sing the *ihubo* of another clan. Many *amahubo* (plural of *ihubo*) are quite old and said to date from the time of the legendary king Shaka Zulu (1816–1828) or from even before. At the beginning of the 20th century, however, the Zulu clan system was not as important as one hundred years previously. The *amahubo* are thus of an archaic and backward-looking character.

The transcription of Ph 1758 [CD 2: 1] demonstrates the musical peculiarities of these songs. To begin with, some parallels with other indigenous forms will be noticed: polyphony of two parts with harmonies in fifths and fourths, delayed attacks of the two voices and cyclical structure. What is striking about the singing, though, is the abrupt transposition down a semitone in the second part. In the literature this phenomenon is explained as "root progression" (Rycroft 1967: 98, and others): the overtones produced on the musical bow are said to have had a marked influence on the tonal system, as first posited by Percival R. Kirby (1932). But even the assumption of a musical bow producing two fundamental tones at minor second distance (*f, e*) – a rather unusual tuning for a musical bow in Southern Africa – would not explain our example (there should be *g sharp* instead of *g*). Rather, the example with its characteristic sequence of minor, medium and major intervals represents a "pelog

scale", though this should not lead to speculations about connections to regions beyond the African continent. The most plausible explanation for this unusual tonal system – also to be found among the Swazi – is that we are here dealing with esoteric art which deliberately transcended the ordinary to underline its proximity to a once-powerful ruling dynasty.

Translation: Christian Lieb

Technical comments

Only a few institutions used the Viennese archiving technology, recording vertically with the *Wiener Archiv-Phonograph* onto wax discs, the so-called *Phonogramme*. Most of them employed the Edison Phonograph – despite the fact that the wax cylinder was not an archival format, because initially copies could not be made without loss. But this equipment was comparatively lightweight, portable, affordable and easy to operate. To get access to valuable recordings on wax cylinders, the *Phonogrammarchiv der kaiserlichen Akademie der Wissenschaften*, in 1906, developed an apparatus for copying from cylinder to disc and later on from disc to cylinder (Hauser 1906, 1908). This method, which enabled the exchange of copies with other archives such as the *Berliner Phonogramm-Archiv* (cf. Lechleitner 2002), was in use until 1913.

Since 1907 the plating of wax cylinders was available to everybody, and thus also the wax cylinder became an archival format. Rudolf Pöch (1913) started a wax cylinder collection for the *Phonogrammarchiv* in Vienna, but the project never got beyond its initial stages (Hajek 1928: 12, 16); at the end of World War II this part of the collection was totally destroyed without trace.

50 wax cylinders are reported to have been recorded by Mayr, but none survived in its original format, the collection of the *Phonogrammarchiv* consisting of mechanical dubbings only.

The apparatus constructed for that purpose had a cylinder which rotated at original speed, while the disc used for recording rotated at half speed. The copies obtained in this way are phase-inverted with respect to the original. Fritz Hauser, who developed the machine, reports that the copies made at original speed reasonably met the demands. The background noise was stronger than usual, robbing the recording of a little volume. For that reason he advised copying only really good recordings. We can take it for granted that he did not allow the cylinders to be used for transcriptions.

Franz Lechleitner

Editorial comments

The collection of Franz Mayr originally comprised 50 recordings (as listed in the first catalogue, Exner 1922: 77–79), two of which (Ph 1799 and Ph 1800) are now missing. When the original cylinder recordings were copied onto discs (*Phonogramme*), sometimes two discs had to be used, since the recording time of a cylinder exceeded that of a *Phonogramm*. In such cases, the two discs received the same number, but were followed by the suffixes "A" or "B" – and it is one of those "A"-numbers (Ph 1795A) that is also missing. Yet although these three *Phonogramme* have disappeared, the original documentation still exists and will be included on the data CD in the folder "protocols".

According to the protocols, all recordings were made in September 1908, and for one recording (Ph 1754) we have even got a precise date: 15 September 1908. As Gütl has pointed out (cf. p. 24), though, the recordings must, for various reasons, have been made earlier. There is, however, another issue to consider: Mayr may have first produced recordings for transcription purposes in the preparation of his publication (Mayr 1908). If we compare the transcribed lyrics to the extant recordings, it turns out that only two of them (Ph 1772 and 1773) actually correspond, with slight variations, to the transcriptions in Mayr's publication. Could it be that Mayr, encouraged by his publication, later created a sound collection for archival purposes? If he had really used the original wax cylinders for his transcription work, we would have expected the sound quality of the recordings, surviving as copies on discs, to be much worse. After all, if played several times, wax cylinders lose their audio information and the signal becomes weaker and weaker; yet the recordings extant in the *Phonogrammarchiv* are not of such a bad quality. In the archive's history, we find parallels of using the originals as listening copies. Eugen Herzog (1912: 1–2), for example, wrote that he used three different sources for transcription purposes: gramophone recordings, copies retrieved from the copper negatives, and original wax recordings. He also worked with *Phonogramme* which were made purely for research – rather than archival – purposes and therefore do not exist anymore. Anyway, in the absence of additional

documents, the question of the recording date remains unsolved; the only reason for re-thinking the ideas of Clemens Gütl is that it was unusual to put the date of copying in the field where the recording date should be noted. Taking into account that the numbers of the recordings (i.e. the Ph numbers) tell us something about the archiving process, it can be assumed that the cylinder recordings reached the archive and were copied on discs around 1913. Ph 1752, which immediately precedes Mayr's first recording (Ph 1753), and Ph 1804, the number close to Mayr's last (Ph 1806), both represent recordings made in the archive in 1913. Scattered among Mayr's collection are recordings made in the archive in 1913 and 1912. The collection following Mayr's – the Winthuis recordings (published in series 3, OEAW PHA CD 9) – came into existence under similar circumstances. Father Schmidt asked the missionary Winthuis to make recordings in Papua New Guinea, where he then lived and worked. Since Winthuis was equipped with an Edison phonograph, he originally made wax cylinder recordings in 1907, which were copied onto discs in the archive, probably around the same time as Mayr's because of the consecutive numbering. The recordings following the Winthuis collection were made in 1912 in Cairo and may thus have been archived in 1913 as well – another indication for the archival date suggested above.

Although the modern reader may be somewhat puzzled by Mayr's orthography, his way of spelling names, genres etc. has been left unchanged. Feeling obliged to the guiding principles of this

edition, we merely made transliterations of the original documentation and, if necessary, added amendments in brackets [].

Since the archival numbers of the *Phonogramme* do not reflect the chronological sequence of the recordings, we decided that it would be more helpful to offer a grouping of the recordings according to musical genres – following Mayr as far as possible – and based on content-related considerations; this is also largely in keeping with the order established by August Schmidhofer in his musical analysis. Three recordings reflect a European repertoire influenced by the missionaries, the following six recordings comprising the music of Christian Zulus. The most comprehensive part (35 recordings) contains songs with "traditional" contents – e.g. wedding, hunting, fighting (war) – showing a musically different, indigenous ("authentic") structure. All these recordings are in Zulu; only two are in the Baca dialect of the Swati language and have therefore been added at the end.

The arrangement of recordings differs from that of other volumes in this CD edition. Still, since this collection seems to have been brought about in the course of what we now call "exploratory research", it naturally asked for a certain structure. Mayr may not have attended specific events to make the respective recordings, but he was living and working with many people around him, and he was interested in their culture, mainly in their music. He therefore tried to elicit various songs in the hope of creating,

in not more than a month, a collection that would aptly reflect the repertoire of the Zulus.

Finally, the data CD offers not only the protocols, but also Mayr's important article of 1908, since we felt that this publication would benefit from its inclusion. In a third folder, the reader will find, as always, some music transcriptions: Mayr's original transcriptions (taken from his publication), supplemented by some of August Schmidhofer's transcriptions illustrating each of the genres recorded by Mayr.

Gerda Lechleitner

The recordings

All sound documents were recorded by Father Franz Mayr in Pietermaritzburg.

Prayers and European hymns

CD 1: 1 Prayers

Spoken by Frida Kunene
Ph 1753

1. Ngegama lika yise benen Dodana no Moya ocwebileyo. Amen.
2. Baba wetu os'ezulwini, malipatwe ngobungcwele igama lako, umbuso wako manfike, intando yako mayenziwe emhlabeni njengas' ezulwini. Usipe namhla ududhla kwetu kwemihla ngemihla, usitetelele izono zetu njengokuba nati sibatetelela abas'onayo, ungasingenisi ekulingweni, kodwa usisindise kuko okubi. Amen.
3. Yeti Maria ogcwele igrasia, in Kosi inawe, ubusisiwe wena esifazaneni, ibusisiwe nenzalo yesisu sako uJesu. Maria ocwebileyo nina ka' Nkulunkulu, mausikulekele tin' abonayo kaloku nas' esikatini sokufa kwetu. Amen.

4. Udumo alube ku Yise naku nDodana naku Moya ocwebileyo.
Njengokuba kwakunjalo ekuqaleni kusenjalo namanje kuzaukuba njalo kuze kube pakade. Amen.

5. Ngiyakolwa ku' Nkulunkulu uyise onamandhla onke umdabuli wezulu nomhlaba naku' Jesu Kristo indodana yake eyodwa inKosi yetu owatathatwa ngoMoya ocwebileyo wazalwa ivirgo uMaria wahlutshwa ku Ponso Pilato wanqanyulezwa wafa wembelwa. Wehla waya esihogweni ngosuku lobutatu wabuya wavuka kwabafileyo wenyuka waya ezulwini uhlezi ngakwesokunene sika' Nkulu-nkulu uyise onamandhla onke uzakavela kona eza kunquna abasekona nabafileya. Ngiyakolwa ku 'Moya ocwebileyo nakulo iklesia eliyingcwele elikatolike nakuko ukuhlangana kwabacwebileyo nakuko ukutetelelwa kwezono nakuko ukuvuka kwomzimba nakuko ukuhlala okumiyo. Amen.

1. Sign of the cross [= In the name of the Father ...]
2. Our Father, which art ...
3. Hail Mary ...
4. Glory be to the Father and to the Son ...
5. I believe in God, the Father Almighty ...

CD 1: 2 Marian song

Descants, sung by several girls
[accompanied by a reed organ]
Ph 1761A-1761B

E! bandhla lamakolwa
Vukani nitshetshe
Mtuseni nonke lowo omzele uJesu
Nina ocwebile, Nina ocwebile
ka 'Jesu inKosi
Mana oh Maria.

Ng' uyen' owaketelwa
Ab' unina wake
Womhlangi wet' uJesu
owafela tina
Nina ocwebile, Nina ocwebile
kaJesu inKosi
Mana oh! Maria

Oh congregation of believers,
come on, make haste!
Praise all her
who gave birth to Jesus,
holy mother, holy mother
Mary, mother
of Jesus the Lord.
She was chosen
as His mother
of our saviour, Jesus,
who died for us.
Holy mother ...

CD 1: 3 Hymn
Descants, sung by the same girls [as in
Ph 1761; accompanied by a reed organ]
Ph 1762A-1762B

Jesu Nkosi ukulinga kuka Satan kuyatshisa
Sesiyafa sesidinga ng'uba oyakusiza.
Jesu 'nKosi sidangele, sewapel' amandhla etu,
Sipe sidhle silambile, Wena oy'isinkwa setu.

Lord Jesus, the temptation of Satan is burning,
we perish (die) and do not know what will help us.
Lord Jesus we are weary,
our strength has gone.
Give us to eat, we are hungry.
You who are our bread.

Music of Christian Zulus

CD 1: 4 Umququmbelo: dance song
[of the Christian Zulus]
Three-part singing by four grown-up girls
Ph 1754

Ngayibona ngayibona ngayibona
le 'ndhlaza 'nyoni, qabaka 'Zavid.
Kude kudala ngayibona oh nga-
yibona le 'ndhlaza 'nyoni, quabaka
Zavid.

I saw the auburn eagle,
down with Zavid!
For a long time I have seen the auburn eagle,
down with Zavid!

[...] In the love song above the eagle denotes the girl,
and Zavid the rival lover. [...]

CD 1: 5 Umququmbelo: dance song
[of the Christian Zulus]
Four-part singing by grown-up Zulu girls
Ph 1755

Hayiza 'mgoma, wena oh hayiza 'mgoma.
helele mama, hayiza mgoma, nobizwa kwa Zulu
helele mama.

He he he kuti angihleke, yeka umhlola
sigiliti mogxo
simdhlile ingixane.

Call prophet (fortuneteller),
oh call fortuneteller,
helele mother!
Call fortuneteller, I am called to Zululand,
helele mother!

A girl laughs and calls: he he he kuti [...]

CD 1: 6 Umququmbelo: dance song
[of the Christian Zulus]
Sung by several girls
Ph 1757

Iya kwatsho imikovu imikovu
ka Vutela. Bafana musani ukubotola.
Iya kwatsho imikovu imikovu ka
Vutela. Zenedel' [Zendel'?] eGoli, zendel' eGoli
zendel' eGoli. Iya kwatsho imikovu
imikovu ka Vutela. Zendel' eGoli
zendel' eGoli, zendel' eGoli. Iya ...

Iya, said the spirits,
the spirits of Vutela.
Boys, don't have your way!
Iya, said the spirits,
the spirits of Vutela.
Boys, don't have your way. Iya ...
Go and marry in Johannesburg,
marry in Johannesburg. Iya ...
Marry in Johannesburg.

Don't have your way, i.e. with the girls.
eGoli= in the gold town, i.e. Johannesburg.

CD 1: 7 Umququmbelo: dance song
[of the Christian Zulus]
Three-part singing by grown-up girls
Ph 1770

1.) Anizwanga yini ukuti umyeni
uyeza. Anizwanga yini ukuti
umyeni uyeza. Ake sidude

Mtshakazi. Ake sidude sidude
Ake sidude Mtshakazi, ake sidude
sidude.

2.) Soka elidala elingena 'nkomo
Soka elidala elingena 'nkomo
Ake sidude Mtshakazi ake
sidude sidude
Ake sidude Mtshakazi
Ake sidude sidude

1.) Didn't you hear the bridegroom come?
Didn't you hear the bridegroom come?
Let's be happy, bride!
Let's be happy, bride!

2.) Old beloved^{x)} without oxen:
Old beloved without oxen:
Let's be happy, bride!
Let's be happy, bride!

^{x)}Old bachelor without possessions.

CD 1: 8 Umququmbelo: dance song
[of the Christian Zulus]
Three-part singing by grown-up girls
Ph 1771

Ngomfazi was 'ezansi
Ngomfazi was 'ezansi
Wandibamba^{x)} nesipetsheni
isipetsheni
Okwetemba lomntanami
he aya he aya

Ngomfazi was 'ezansi
He he aya, he aya
Ngomfazi was 'ezansi
He aya he aya. Dubula
wandibamba
nesipetsheni, nesipetsheni
Okwetemba lomntami
He aya, he aya.
Ngomfazi ...

The woman down there,
the woman down there,
caught me in the act,
in the act,
although my child hoped (that we
wouldn't be surprised),
he aya he aya
he aya he aya
he aya he aya.
Ding, they watched me,
watched me.

^{x)}wandibamba is Isixosa dialect;
it is wangibamba in Zulu.

CD 1: 9 Umququmbelo: dance
[song of the Christian Zulus]
Three descants, sung by grown-up girls
Ph 1776

Dali masigoduke,
Hambanini, dali masigoduke,
Hambanini, siye elizweni

elikude lè, emakaya hamabanini
Siye elizweni elikude le
emakaya hambanini.
Dali masigoduke ...

Darling let us go home, go;
Darling let us go home, go,
let us go to a foreign land, go home.
Let us go to a foreign land, go home.
Darling let us go home ...

Dali is the English word *darling*.

"Traditional" contents

Wedding – hunting

**CD 1: 10 Indhlamu: song accompanying
ordinary dancing**
Four-part singing by four grown-up
Zulu girls
Ph 1756

Tshetshisa sifuna uvenyane ehe
wena tshetshisa sifuna uvenyane
umakoti uyatshisa sifuna uvenyane
etawini. Tshetshisa sifuna uvenyane
ehe wena tshetshisa sifuna uvenyane
dangalaza.

Hurry up, we want to take delight in the boy, ehe,
hurry up, we want (bodily) pleasure,
the girl's body is hot in town.

Hurry up, we want (bodily) pleasure, ehe,
hurry up, we want to be amused,
open your legs.

Sung by heathen grown-up boys and girls in many
parts of Natal and Zululand on the occasion of
weddings and other (nightly) get-togethers.

CD 1: 11 Indhlamu yamaqaba: dance song
**[ordinary quick dance for amusement
without any celebration (...?)]**
Two-part singing by grown-up girls
Ph 1777

Kukude kwa Mafunzi
Jabula Mgomgomane
Eya eh jabula Mgomgomane
Ehe haye jabula Mgomgomane
Kukude kwaMafunzi
Yelee Makwela ngentaba
Oya he jabula Mgomgomane.
Ehe, Kukude kwaMafunzi ...

It's a long way to Mafunzi.
Rejoice Mgomgomane,
eya eh, rejoice Mgomgomane,
ehe haye, rejoice Mgomgomane.
It's a long way to Mafunzi.
Yeleele mountain climber,
oya he rejoice Mgomgomane,
ehe, it's a long way to Mafunzi ...

CD 1: 12 Indhlamu yamaqaba: dance song
**[ordinary quick dance for amusement
without any celebration (...?)]**
Three-part singing by Ndabambi Kunene,
Mdhladhlose and Mamakaye
Ph 1781A–1781B

Iya we nkomo,
abotshwa amaShangana;
nKwin uti asende zonke
Iya weloya. Iya we nkomo ... Iya weloya

Iya they have no oxen.
The amaShangana will be caught;
the queen says all girls should marry.
Iya weloya.

amaShangana = the boys who court a girl but do not
have any oxen to pay for the bride.
the queen = the late British Queen Victoria
Among the Zulus the bride is bought with oxen.
uKwin = queen (Queen Victoria)

CD 1: 13 Igama lokuzingela: hunting song
[hunting dance?]
Two-part singing by Tshingwayo and
Nomhoyi
Ph 1767

Usefana nesigodi samaDhlalati,
asisenayo ndawo. Uye usefana
nesigodi samadhlatati, uyanyenyeza.

Hamba 'mntanami Noyintsaba
uye kwa Qwabe. Uyanyenyeza, Uye usefana ...

She is as big as the Dhlalati Valley,
we have no room for her anymore.
She is as big as the Dhlalati Valley;
she speaks softly, go my child Noyintsaba,
go to Qwabe's people. She speaks softly.

The song is sarcastic:
First the girl Noyintsaba was engaged to
Dhlomo in Dhlalati Valley, then she broke it
off and went to Qwabe's people, only to
return to Dhlomo again.

**CD 1: 14 Iketo: wedding dance [of the
bridegroom's party]**
Two-part singing by Ts[h]ingwayo
and Nomhoyi
Ph 1768

Inkomo izanzala umuntu ehlobo.
Asize semuka, asazi – se [?] Zulu
Makabela. Imbala iso lesa
Asize semuka; kuseduze lapa.
Imbala iso lesa.

The cow will give birth to a human in summer.
We will not go away, we do not know, chieftain
Makabela.

Indeed, that is the reason.
We will not go away;
it is near here.
Indeed, that is the reason^{x)}

^{x)}because the cow will give birth to a human.

**CD 1: 15 Igama lokusina, isicangu[z]o: wedding
dance [introductory dance
performed by the bride's party]**
Three-part singing by grown-up girls
Ph 1772

Anongilondolozani,
Uyinkonyana yendhlovu
Zinyana lembube, kwa-
dikiz 'isiyo uMtshisi
wenqaba yakwa Zulu
Uye watinta onqakamatshe¹⁾
Zinyana lendhlovu
Zinyana lendhla.
Ngamandhla

Protect me,
you are an elephant cub,
lion cub,
the lion roared,
fire-raiser of the fortress in Zululand.
He went and attacked the heroes;
protect me,
elephant cub.

¹⁾name of one of the regiments of Cetshwayo
(Zulu king, Dinizulu's father)
Dating from the time of Cetshwayo, it is widely used
as an introductory dance at weddings. The bride
leads the singing and dancing, accompanied by all
the people present.

**CD 1: 16 [Igama lokusina], isicanguzo: wedding
dance [introductory dance
performed by the bride's party]**
Two-part singing by Mhladhlozi and
Nondhleko [married women]
Ph 1778

Kayima ndhlondhlo
Iyababaza, kayima ndhlondhlo,
Iyababaza, uyez' uyez' uyeza.
Woh, ngayibona nyandezulu
Haya iyababaza

Repel the serpent (bride), she puffs^{x)} loudly,
repel the serpent, she puffs loudly,
she comes, she
she comes (bride).
Oh I saw a serpent (bridegroom),
haya she puffs (hisses).

On the wedding day the bride sings this dance,
and the men and girls accompany her singing
and dancing.

^{x)}hisses

CD 1: 17 Igama lokwendisa [engagement dance]
Two-part singing by Frida Kunene and
Maria Theresa Kanyile
Ph 1796A–1796B

Siyayitanda sonke inyama
Maye inyamo, Sing' amaXosaxosa enyama
Ipi inyama?

We all love meat, o yes, meat.
We are amaXosa in matters of meat.
Where is the meat?

The big girls, who have been invited to the wedding,
impetuously ask for their share of meat. The
amaXosa are well-known meat eaters. The girls say
they resemble the amaXosa people.

**CD 1: 18 Igama lokubonga inyama yesifuba:
[dance (...?)], with laughing and
shouting**
Two-part singing by D. Mdhloze,
Maria Theresa Kanyile
Ph 1797

Sesiyenanela 'mgane, sesiyenanela
mgane, sesiyenanela nkosi enhle.
Wopinda ujube mgane wopinda ujube
mgane, wopinda ujube nkosi enhle.
Siizinja zako mgane, si izinja zako
mgane, si inzinja zako nkosi enhle.
He he he simdhllile umgixane
saza sadinwa, umgixane lwe-
silima Mafahleni omnyama.

We thank you now, friend,
we thank you friend, we thank you, good sir.
Again another time, friend,
again another time, friend,
again another time, good sir.
We are your dogs, friend,
we are your dogs, friend,
we are your dogs, good sir.

He he he, we've eaten the breast meat,
we've had quite enough of the meat.
We swear by the black chieftain Mafahleni.

Farewell song of the big girls after the wedding.
They thank for the lot of meat they have received.
They call themselves dogs because the dog
follows the master and shows itself to be devoted to him.

**CD 1: 19 Isigexhe samadoda [quick wedding
dance combined with hand clapping
(...?)]**
Two-part singing by D. Mdhlalose and
Maria Theresa Kanyile
Ph 1798

Ucicyela kodwa isikwalile.
Uzwa bekutshela amanga.
Ing' alile bandhla elipakati.
Iyeken ihambe yadumaza igugu.
Isikwalile uzwa bekutshela amanga
Ucicyela kodwa ...

It's no good, she's turned you down.
You hear their lies.
Yes, she has turned me down, friends.
Let her go in peace, the treasure is lost.
She's turned you down.
You hear their lies.
It's no good ...

The men sing the dance song clapping their hands,
at the farewell after a wedding. The bride has turned
down some other lover; nothing is of any avail now,
the treasure is lost for him.

**CD 1: 20 Igama lokusina kwomakoti ekupeleni
kwomtshado: wedding song
[wedding dance (...?)]**
Sung by Maria Gertrude Mkize
Ph 1802

Abantu ababili bayawucita umuzi
Bawuciteleni, labo ababewulungisa.
Ngenzeni inkonzo yokutolwa nonyaka
Ngasengiqungupele; inkonzo yatolwa nonyaka.
Abantu ababili bayawucita umuzi
Bawuciteleni labo ababewulungisa
Ngenzeni inkonzo ...

Two men destroy the house.
Why do they destroy it, while those erect (build) it?
What have I done; I hoped to come to peace
this year.
Two men destroy the house ...

A certain bride sang this song towards the end
of her wedding. She complained about two men
who did not want her to marry into this family,
while others were for it. She wails that she hoped
to get peace at last.

**CD 1: 21 Lomtshado, iketo: old song
[bridegroom's party]**
Two-part singing by Nogwaja
and Nomhoyi
Ph 1805

Haha iya yakile inkata yezwe
Iyakusonjululwa ubani; ainikele ubani
oyaziyo. Kuyini loku nalokuya?
Kubukwani. Eh ye ha h a yakile
inkata yezwe ...

Haha iya, they made a riddle in the country.
Who will solve it? Who will know it?
What is this and that? What do they see?
Eh ye ha ha ...

Somebody has said something mysterious,
and now they ask themselves what this should
mean, who will solve the riddle, what they
actually see.

CD 1: 22 Igama lokuzingela: hunting dance
Two-part singing by Nogwaja and
Nomhoyi
Ph 1790A-1790B

Iya iya kunani uma senza nje
Loku unyaka upezulu.
Kwakala intsingisi yati ngiyekeni
ngimuke ngiye kwezetu.
Loku asise madoda, sesapenduka
amaKafula abelungu. Hanga lipuma
ensanzi liya ngendawo yalo. Abalindi
sebelikomba endaweni yalo, babuka
unyaka opezulu. Bayazikolisa ubatshela
baqope induku babang' unyaka,
Ke basiyeke ngomsindo wamakanda sidhla
utswala. Iya iya kunani ...

Oh - what does it matter if we act like that.
There is always time.
The snake bird calls: let me go to our land.
We are no men anymore, but the kaffirs
of the whites.
The sun rises down there and goes his way.

The corn keepers point to him and know the time.
They trust too much in themselves,
they should carve the months of the year into
the stick.
They should leave us in peace drinking beer.

Sung after the hunt. The Zulus used to carve the
months of the year into a stick: for each new month
(new moon) a new cut was made.

CD 1: 23 Igama lokuzingela lamadoda: hunting dance song [...?]

Three-part singing by Maria Theresa Kanyile, M. A. Msane and Maria Gertrude Mkize
Ph 1801A-1801B

Sizingele kwa ntaba ende.
Sabe siyahrome, satola icala.
Aiboni aiboni sizingele;
Sesihlabile. Aiboni aiboni
sizingele sesihlabile
Sizingele kwa 'ntaba ende

We were hunting on the high mountain.
Whenever we hunted we were rebuked.
The game does not see.
The game does not see, let us hunt:
now we have killed it.
The game does not see.
The game does not see, let us hunt ...

The Zulus are rebuked by the whites for game hunting, and often punished.

CD 1: 24 Igama lokusina [wedding dance]
Two-part singing by Maria Theresa Kanyile and D. Mdhilalose
Ph 1795B [continuation of missing Ph 1795A]

Uyabaleka,
yatsha inkani,

Eqedwa enye inkani.
Ngakube siyabatshaya,
Sisaba abelungu.
Undaba uti aihlasele izizwe.
Tina siyizinsizwa, tina ngempela saka
Uyabaleka ...

He ran away, the fight was big, it is ended
by another fight.
We would beat them, but we fear the whites.
The chieftain says the people should arm for war.
We are young men, men indeed.
He ran away ...

The Zulus pride themselves on their strength
and their pugnacity. If it were not for the whites
they would always wage war.

"Traditional" contents

War - history

**CD 2: 1 Ihubo lamabuto: war song [literally:
song of the warriors]**
Two-part singing by Ndabambi Kunene
and his wife
Ph 1758

Ipi intshe yamabuto
Auti ji O ho ho oho ho
Yai yayia ozandaba uyanzilanda

Where is the ostrich feather of the warriors?
The enemies have been crushed, O ho ho oho ho.
Jai jajia the warriors will get them (the oxen).

Ostrich feathers on the head above the brow
were the badge of the warriors.

**CD 2: 2 Ihubo lamabuto: war song [literally:
song of the warriors]**
Sung by Pakati
Ph 1760A-1760B

Yebuya ncnce [nence, ncece?], iti angibope indhlala.
Bangincitshile abavela bakuncitsha
Bakuncitshile, lala pansu
yebuya nvoko, dela njalo
Yek utiyane ansanginikeli ngani.
Yebuya ncnce ...

Yebuya, girls, let me pack my bags and go,
there is a famine here.
They keep cutting my rations, lie down.
Yebuya, girls, why don't you give me enough to eat?
Yebuya, girls, let me ...

Rem.: The big girls in the chieftains' kraal prepare
and distribute the food of the warriors. One warrior
complains that his rations are cut.

CD 2: 3 Ihubo lempi: war [dance] song
Two-part singing by Maria Theresa Kanyile and Maria Gertrude Mkize
Ph 1759

Uyjabula uBambata
Kwakupuk' izimbube
Zautshaya esangweni
Jabula Mehlokazulu
Uyjabula uBambata
Udumo lwemikonto
Uyadel' UBambata
Kwakupuk izimbube
Zautshaya esangweni.

Bambata is pleased,
the lions came
and made war
at the door.
Rejoice Mehlokazulu!
Bambata is pleased
about the clamour of war,
Bambata is content.
The lions came ...

The people laugh at Bambata because he started
war with the English, and demonstrate his stupidity
to him. The words are couched in sarcasm.
The lions are the English. Dating from the last
uprising of ~~the Zulu~~ [crossed out by Mayr] part
of the Zulus under Bambata, an insignificant minor
chieftain in 1906.

CD 2: 4 Ihubo lempi: war-dance song
Three-part singing by Tshingwayo,
Nogwaja and Nomhoyi
Ph 1763

Izita, nkonyane yendhlovu, hlasela;
Iyavuka litshone ilanga.
Nanziya 'bafo.

See the enemies, young elephant, arm for war.
It begins, after sunset,
over there are the herds of oxen, friends.

The Zulus who in 1879 stood by the British
government drew the attention of the government
(the young elephant) to the danger of war. The herd
of oxen and cows used to be the warriors' booty.
The Makabela tribe has always distinguished itself
by loyalty to the British government.

CD 2: 5 Ihubo lempi: war-dance song
Three-part singing by Tshingwayo,
Nogwaja and Nomhoyi
Ph 1764

Kade ahlome nje abuye ayosishiya
uti apume ahlasele azosishiya eya babulale
'nkosi uti ahlome eya.

For a long time they (warriors) had been
arming for war,
and then they flagged again, then
they reappear and start a war.
Eya, kill them, king (Englishman).

Rem.: From the time of the Zulu war, 1879.
Has got a similar origin, meaning and
cause as no. 1763.

CD 2: 6 Ihubo lempi: war-dance song
Two-part singing by Tshingwayo
and Nomhoyi (men)
Ph 1765

Uti asingene odadeni ehlanzeni
kwa Maqango, hau hau ji.
Bonke abantu bayizita; uti asingene
esiganisweni Gebu aji sika.

The chieftain says we should go into the open field
to the vicinity of the kraal of Maqango, hau hau ji.

All are enemies, he says
we should enter the fortification of Gebu, aji.

q in Maqango is one of the clicks, clearly
audible in the recording.
Also from the Zulu war, 1879.
Maqongo and Gebu: kraal owners.

CD 2: 7 Ihubo lempi: war-dance [song]
Three-part singing by three
grown-up girls
Ph 1780A-1780B

Yangena ngomnyama kwa Mtajana.
Zipi, naziya. Uyamqala oka'Ndaba.
Ehe naziya, uyamqala oka'Ndaba.
Wakal' uMagazini, wakal' imbongolo
kwa Mtajana. Ehe uyimpi, naziya,
uyamqala oka'Ndaba.

The war was in the dark at Mount Mtajana.
Where are the oxen? There they are.
They suspect the Zulus.
Yes, there they are (the oxen).
They suspect the Zulus.
The people howled like donkeys at Mount Mtajana.
Yes, they are hostile, they suspect the Zulus.

Dating from the Boer War 1899-1902.
The British suspected Dinizulu to side with the
Boers and hence burnt many kraals, taking away
the cattle. The song says that the suspicion is
unjustified, since the Zulus in no way help the Boers.
oka Ndaba = descendant of Ndaba = Zulus
Magazini = Zulus

**CD 2: 8 Ihubo lempi ka Mzimba: war-dance
song [of chieftain Mzimba]**
Sung by Mbonambi Kanyile
Ph 1782

Babaleka we Mzimba mana,
tshitshilise, woh ah woh ho,
mana tshitshilise, nangoke
asoze sazishiya, Babaleka
we Mzimba

They ran away, Mzimba,
stay calm woh ah woh ho, stay calm.
Look, we won't let them go.
They ran away.

Threat by the people of chieftain Mzimba; they
declare that they will not spare any enemy. Mzimba's
people inhabit an area west of Maritzburg, called
Nadi tribe.

**CD 2: 9 Ihubo lempi: old war song
[war-dance song]**
Sung by Pakati
Ph 1785

Silandile inkomo zenkosi,
zimi kube Sutu lè endhla nezwe
Ao ao kukude kube Sutu.

We have come to fetch the king's oxen,
there in Basutoland.
Ao ao it is far to Basutoland.

From the time of Mpande; alludes to Mpande's war with the Basutos.

CD 2: 10 Ihubo lenkosi lokudumisa yona: chieftain's song [...?]
Two-part singing by Tshingwayo and Nomhoyi
Ph 1766

Nango ulele pansi, sabela dhlomo; bayayizonda inkosi. Nango ongangezintaba. Nango-ke, eyaho, dhlomo, bayayizonda inkosi; nango ongangezintaba, nango-ke ulele pansi.

Behold, there, it is peaceful; come, chieftain, they hate the chieftain. Behold, he is as big as the mountains. Behold, there, eya ho, chieftain, they hate the chieftain. Behold, he is as big as the mountains. Behold, he is peaceable ...

ulele pansi, literally "he lies" = is peaceable, since he lies down.
Song praising the chieftain's peaceableness.

CD 2: 11 Ihubo lenkosi (Cetshwayo): chieftain's song [addressed to chieftain Cetshwayo]
Sung by Pakati
Ph 1783A-1783B

Hloma sihambe Mhle ka Ndaba, uyingqobo yezikali eza' ohdini (Izinkomo) azibonanga zidhliwe Ezas' enqakavini azibonanga zitatwa. Incwadi ayibatsheli abelungwana?

Hloma sihambe mhle ka Ndaba Uyingqobo yezikali lo sabohlula Nas' emini kanti kus' eNdodakusuka

Arm for war, chieftain!
You overcome the weapons (of the enemies) at Mount oNdini.
The oxen are still all there.
Neither has an ox yet been taken from enqakavini.
What, doesn't the book tell the whites that we are powerful?
Arm for war, chieftain ...

oNdini, mountain near Newcastle in Natal, where many battles took place.
enqakavini, name of a kraal.
abelungwana is a diminutive of *abelungu* (the whites) and denotes the petty contemptible whites.
The whites, who read in books, have not found in them what heroic people we (Zulus) are.

CD 2: 12 Ihubo lenkosi lokudumisa inkosi: chieftain's song [...?]
Sung by Pakati
Ph 1786

Intuka ngonyama uyaywaye Izikali zemikonto esilungwini. Intuka 'bubesi ugaywaye Izikali zemikonto esilungwini. Akukumale ngomyama

Grow lion, uya yi waye, amidst the guns of the whites. Grow lion, uya yi waye, amidst the guns of the whites. Grow lion!

Hymn praising chieftain Unqundane near Table Mountain, not far from Pietermaritzburg.

CD 2: 13 Ihubo lenkosi (Umqundane): chieftain's song [addressed to chieftain Umqundane^x]
Sung by Pakati
Ph 1791

Inqobo yangoba amakosi nakubelungu gwe lonke Tungangesilo Wana ny'imbube Inqobo ... indhlovu we ya ehe ungagesilo nakubelungu. Inqobo yangoba amakosi nasesilungwini.

Isibongo: Isigwili simatshikazi uhclawahele wakwanomdadi unina

The hero defeated the great, even the whites all over the country. You are a lion, and like a tiger, an elephant. We ya ehe, you are like a tiger also among the whites. The hero defeated the great also among the whites.

Eulogy: Strong of the strong, invincible Fearless.

^xMdepa's brother, hit another chieftain in the court house, always sided with the British, was famous for his intrepidity and boldness. Umqundane's brother, named Mdepa, still lives as chieftain along the Umgeni river.

CD 2: 14 Ihubo lenkosi (Umqundane): chieftain's song [addressed to chieftain Umqundane]
Sung by Pakati
Ph 1792

Yebuya Pakati yebuya Pakati ngihamtshwa ngipetwe, ngona ngani ngona ngani kangaka bati uPakati unemfene ngihamtshwa ngipetwe kangaka ngona ngani ngona ngani kangaka

Yebuya, Pakati, yebuya Pakati,
I am on everyone's lips.
What terrible thing have I done?
They say Pakati has got a baboon.
I am on everyone's lips.
What terrible thing have I done?

Nogala, Pakati's brother, has invented
the song and lyrics.
He sings about himself; that the people think
he is a magician.
unemfene = uyatakata. Magicians used to
keep a tamed baboon or leopard.

**CD 2: 15 Isililo and Isibongo si ka Dinizulu:
dirge and recited praise poem
[addressed to chieftain Dinizulu]**
Sung by Pakati accompanied by a girl
Ph 1769

Kubi ngaloko okwenziwa
umJubane, impi wayirolela
enqabeni, ubunsizwa obukulu.
ngazilwela ngemikonto kwa Ndunu
enkonjeni ngayisa ngezikali

Isibongo:
Intandane ka Hlamvana bula umlilo
iwaba lenkomo zakwa Mtshwetshwe.
Unozila kudhla kwaMagwala adhl'ububende.
Udunuzela undi noKahlamba
Ingqungqulu engabuli amapiko zonke ezinye
ziwabula amapika. Igwalagwala lika Menzi elibeje

entumeni kwaya kwabajisa iShowe.
Abafazi baka GXangaza beze bepanga-
zeka ngoba bembona eqamuka ngezikala
zasendilini

It is bad what happened through Jubane.
He led the warriors into the fortification.
I (Dinizulu) represent Ndunu's country
with my weapons, I corner the enemies
(Uzibepu's warriors).

Song of praise:
Orphan of Hlamvana,
extinguish the fire (war).
White flank of the oxen of
Mtshwetshwe (Moschesch),
who does not drink blood like the cowards.
You have come over Mount Dracken
(with conquerors),
you eagle, who does not
move his wings as all the others do.
Bird of the Creator, who is angry near and far.
The women of Gxangaza run away when
from afar they see the king come.

Dating from the time of chieftain Dinizulu's expulsion
to St Helena, 1888; UmJubane defected to the
British and extradited Dinizulu. Mtshwetshwe or
Moshesh: the famous Basuto chieftain.

**CD 2: 16 Ihubo lomkosi: song of the "great
feast"**
Sung by Pakati
Ph 1784A-1784B

Ao, ao, ao ziyasitshiya wo
ao, ao, ao, ao ao ziyasitshiya ye

Isibongo:
UHLamvana mbel'umlilo
utshiswe UMantshonga beno
Telemane, UWaba lwenkomo
zakwa Mshweshwe uNozila
kudhla kwamagala, amagwala
azokudhla ububende
uNgqungqulu engabuli 'mapiko
zonke ingqungqulu ziwabula amapiko
lgwala gwala lika Menzi, elibeje eNtumeni
kwaya kwabeja ilshowe, uzito zima –
gwegwe, umntaka Ndaba, ngobaegwegwe
uMbulazi ezalwa uyise, uBafazi
bakwa Gxangaza, uqamke ngesikala
saseNdilinde bangxangazela, Utehla
eqamka ngesikala saseNdilinde izi-
nkomo zika Sogweba ka Masekwana
zetuka. Uze nezika Godide ezalwa ngu-
Ndhlela Uze nezika Jikajika ezalwa uNxozana.

Ao, ao ao we leave them behind, wo,
ao ao ao ... we leave them behind, ye.
Eulogy of Cetshwayo and Dinizulu: You extinguished
the fire which Telemane and Mantshonga had lit.
You returned from Basutoland with the beautiful
oxen of Mshweshwe (Moshesh).

Your blood will not be shed like that of the cowards.
You are the eagle which does not flap its wings
while all the others do.
Bird of the Creator, who is angry in eNtumeni
as far as eShowe.
You are bow-legged, son of Ndaba, you brought
back uMbulazi.
The women of Gxangaza ran away, when they saw
you come from Mount eNdilinde.
The oxen of Sogweba, son of Masehwana,
became frightened.

You return with the oxen of Godide, son of uNdhlela.
You returned with the oxen of Jikojika, son of
uNxozana.

Explanation: We leave them (the enemies) dead on
the battlefield.
All chieftains are hailed by the people with an
isibongo eulogy, in which the heroic deeds
of the chieftain are described.
The eulogy above refers to Cetshwayo,
son of Mpande.
Dinizulu is Cetshwayo's son.

CD 2: 17 Ihubo lomkosi: song of the "great feast"
Two-part singing by Nogwaja and Nomhoyi
Ph 1803

Anzwe mana nkosi kula makosi
Balele uyimpi Sobhuza (Swazi king)
Uyimpi, O balele, o balele, mana
silo samakosi. Sobhuza uyinkonyana
o balele, o balele, mana silo samakosi
Uyimpi.

Listen king of kings!
They sleep, you are their enemy, Sobhuza,
their enemy, they sleep, oh they sleep,
tiger of kings. Sobhuza, you are a lion,
oh, they sleep, they sleep,
long live the tiger of kings!
You are a warlord.

nkosi = Sobhuza. This song dates from the days of the Swazi king Sobhuza, who killed Dingane in 1840; it was invented and sung by the Makabela tribe. Nogwaja, who sang the song, is the current chieftain of this tribe, and Nomhoyi one of his advisers.

CD 2: 18 Ihubo lomkosi: old song (from before the arrival of the British)
[song of the "great feast"]
Sung by Nogwaja and A. Mgoma
Ph 1806

Akusuke ulwandhle
kusuke abapansi
Eya he ndhlovu yamakosi
Akusuke ulwandhle
kusuke abapansi
Eya he ndhlovu yamakosi.

The sea rise,
those sitting should get up;
eya he, elephant of kings.

Appeal to the whole people to participate in the big feast (*umkosi*). *umkosi*, the big annual royal feast, in which the entire population took part, in summer, around Christmas.

CD 2: 19 Ihubo lokusina: old dance
Three-part singing by one man
(Ndabambi Kunene) and two women
(Mdhladhlozi and Makaya)
Ph 1779

Sahlangana nabapet' imikonto
Izizwe zamazimu.
Nanziya nkosi.
Zitshona lè.
Zitshona embantshini
Sahlangana nabapet' imikonto

We encountered people with spears,
the man-eating people.
There, chieftain,
there it goes down,
deep into the corn (to steal it).

Famine in the wake of Tshaka's robbing and pillaging forced some defeated tribes to resort to cannibalism, ca. 1810–20 and even later, until 1840.

CD 2: 20 Ihubo lokucela impi:
song to pray for war
Sung by [Maria] Gertrude Mkize
Ph 1787A–1787B

Zulu sinike, Zulu wasiyenga ngendaba.
Nank amagama siwafica pambili
Oya eheni Babuza batini. Zulu sinike, Zulu wasiyenga ngendaba ...

Zulus, give us (war)
Oh Zulus, you deceive us with your talk.
Here are your words,
we find them (the words) before us. *Oya eheni.
What do they ask, what do they want?
Zulus, give us (war) ...

The Zulus quarrel among themselves about the war: some want war and say there will be a war; others contradict the former.

*Oya eheni (= interjection)

CD 2: 21 [Song]
Sung by Maria Gertrude Mkize
Ph 1774

Zulu, bemuka betini
Beti banengwa yini abantu
laba. Sasingazi ukuti umta ka
Ndaba ebalondolozile ebabopela
izinkomo, babuye bemuke

batshone petsheya,
Yekani abantu bengezwa
Abana ndhlebe zokuzwa
Abayilaleli ingonyama
Kanti nedhlu 'nkulu^{x)} ibalondolozile
ibabopela izinkomo babuye bemuke
batshone petsheya. Yekani tina
esingaseze saya ndawo, asiyikushiya
inkonyana yembube.

^{x)}Royal house

People of the Zulus, why do you move away,
what do you say, what are you weary of?
The king has protected them and given them oxen,
but they go away.
Look, the people don't listen, have no ears to listen.
They don't obey the lion.
Yet the big house has protected them and given
them oxen,
but they go away.
No, we will never go anywhere else,
will not leave the lion cub.

Alluding to the days of Mpande und Cetshwayo,
when many Zulus left Zululand and moved to Natal,
in order to be safe under British protection. Above,
those are taken to task, and asked why they do that.

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.”

Abbreviations

AÖAW: Archiv der Österreichischen Akademie der Wissenschaften
MPHAK: Mittellungen der Phonogrammarchivs-Kommission

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Zulu girl with *ugubu*,
"a stringed musical bow
with a calabash attached
towards one end"
(Mayr 1908: 258).
Undated.
Photo: Franz Mayr
(Source: General Archive
of the Missionary Sisters
of St. Peter Claver, Rome)