Intro: Greetings to you Ladies & Gentlemen!
I feel myself privileged to come amongst you and to spend an evening with you all.

It is very rare in this country to find people of mixed colour sitting in one room and sharing social experiences.

The fact that people of one skin colour cannot get used to people of another skin colour makes it difficult to know each other mind & this causes much misunderstanding. You & I are living in the same area but we do not know one another. When I laugh, people of another colour may think I am crying & when I cry they may think I am laughing.

But let us not lose hope, Christianity makes us all brothers.

I have been asked to speak to you tonight on the question of music as has been developing in our area i.e. Elin, Valdegia, Kumber, Shirley & Tangelani.

I myself was born in a Christian family. My father was a teacher & my mother grew up with an English family called Grieve. This Grieve was at one time a Chief Master at Valdegia. He had only one son called Willie & 3 daughters who all regarded my mother as their sister. That is my back-ground.

I had not the opportunity of mixing with outside people of my colour. We, children born at mission station lived under strict supervision
We were not allowed even to go and see heathen dances. We were not allowed to go to circumcision schools. We were not allowed to sing any song such as is sung outside by non-Christians.

I remember one day in 1915 when I was a young teacher straight from college. I went to witness dancing and singing performed by non-Christians at a certain krogl. When the white missionary learnt that I had gone there to see the dancing he were punished. He were excommunicated. We were under discipline for 3 months. Why? Because he had gone to look at the dancing of heathen people. Therefore what I am going to speak to you about is something that I have experienced in a Christian sort of environment. None of which experiences I have already forgotten. I hope you will help me by asking me questions. Music is an expression of feelings.

Let us for example take traditional music:

1. There are songs for dancing (mchongola) i.e., marriage songs or songs expressing joy. Very often it, men that do the dancing. Women sing, jubilate & clap hands.

2. There are songs that are sung to express sadness.

3. There are songs that are sung by men at circumcision school. These songs are sung at the school. They can be sung outside the school area but are allowed only when circumcision is going on in the vicinity, otherwise they are prohibited.

These songs sung by girls only during initiation of a girl who has grown up (Khomba). There the girls only are allowed the "tanga". A man may not sing that kind of song. A man is not allowed near. There are songs sung by women or girls when the groom of girl comes out of the water.
5. There are songs that are sung during working time such as ladies, the field, stamping mechanics, road making, digging, or beer drinking.
6. There are songs sung when travelling; e.g. "Ye geleni mawo" etc.
7. Most of these songs are very very short but they are repeated again and again. The main is polyphonic i.e. one person sings a solo and the rest reply by a chorus. No blackboards are needed. No papers are read. The composer will sing alone first and tell the people what to sing in reply. e.g. "Ho! Ho! Ho! Ho!" Reply "Landya mawo!" "A nda see teki mama wa mawo va ra Mawindo va ndi nyamile itpi! A nda see teki mama wa mawo!" "A nda see teki mama wa mawo!"
8. There are songs during which time the witch doctor is shouting out, also the hahama, tambeso, and mandhlozi.
9. In all singing we get the leader and the chorus. The scale is pentatonic i.e. only 5 notes.
10. The instrument: Africans have several instruments with which to sing. There is xidolo-dole, xiringo, xikhulwe, and mibuka.
11. The nguni (va-avondo)
12. So far for the Traditional music. Every Tribe has its own kind of songs and manner of singing them.
13. Now coming to Mission Boys such as myself.
14. We heard songs sung in the church.
15. At Sunday school.
16. At the day school.
17. In the streets in the evening.
5. At Weddings: Whenever there was going to be a wedding there was singing practice at night in the church, sometimes the practice went on for about three weeks. A new song was chosen and learnt to be sung on the wedding day. School teachers conducted.

6. Sometimes new hymns were practised on Sundays after service. The missionary took part in the singing as well as his wife and all members of his household.

7. At school: It was a must that a song should be practised for the inspector when he comes.

8. One of the most influential music teachers at Valdezia was Azael Salomon Jonganine. He it is, that we small children were trying to emulate. Then came Gains Mandite who was also a very good singer & conductor.

9. At Lwena Mrs H. Thomas picked me out and tried to help me how to write music in staff notation & how to play a harmonium.

10. Later, as a teacher I used to take my school out to make concerts.

11. Then the Fonteburg Joint Council of Africans & Europeans under Mr H.S. Phillips encouraged choir singing by organizingistedelights, the first of which was held at Valdezia. Mr. Phillips suggested that apart from singing set-pieces, every choir must render its own original composition that is how original compositions were started. Since we did not have the rhythm & style of our batu songs in our blood we composed after European style under which we grew.
12. How did I compose?
I sometimes heard a song within myself
words i.e. made. Sometimes the song would
come again and again until I had to
write it. E.g. Bridgethe. It came to
me when I was returning for lunch in hand
on a bicycle.

Valhalla was while I was going to
Europe when this song came to me.

So that later on I had to sleep with
pen and pencil under my pillow because
some of the songs that came to me
were forgotten in the morning unless
I wrote them down during or as soon
as I heard them in the night. I am
doing this even now but some of the
songs are so short I cannot enlarge
them during the day. Miss Bronowski helped me a lot.

13. Now there is plenty of singing all over
the country and the standard of music is
improving. I now again. Miss Bronowski said
the African sings without the help of a
piano or any other instrument.

The African finds solo singing (i.e. We have)
i.e. it is not full. The African likes
harmonized singing i.e. S.A.T.B.
I noticed that Africans to the north do not
or are not used to harmony, they all
sing soprano, men or women.

14. As for Harmony we still need a lot of
training when we write music.

15. Some of our compositions will get lost
unless they are written. Fortunately Gallo
and others have done a lot of recording,
I. Intro by Schneider

II. How the early teachers gave me inspiration - Demina & Loundale Parker

III. Record making - how it happened - collecting of songs - London

IV. Ruhindofoe & original compositions also Makungu Kerima etc

V. Development of music in this area

V. Today's singing, wireless etc - folk songs

A) Development of music in this area

African music

B) Song at the Mission
VI

for their gramophone business, as a result, some of our songs will be preserved.

16. How did I come to record the songs?
(a) Foundale teasing choir.
(b) My meeting with Gallo people.
(c) Visiting the mines and collecting songs.
(d) Going as far as P.E.I.A. for songs.

17. I think a song composed is a result of a mixture of music that one hears during the day or night at concerts, for listening to gramophone records, from wireless etc. All this music fuse to win one mind to produce a song.