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Introduction

Timbila¹

Chopi people's xylophones, m'bila (singular), timbila (plural)

Keys: made of mwenje wood.

Resonance boxes: for xilandzane and dibinda made from masala (mathamba) which are fruits of the Nsala (scientifically called *Strychnos spinosa*). The resonance boxes for txikhulu are made of sibemb (cabs) with a larger diameter of 35 to 40 cm. For the resonance boxes, it uses phula ya phembe (bee wax), clay and mixed with mafurra oil (scientifically called *Trichilia emetica*) and does as a 'cratera' around the opening of the hole made in the masala when the seeds are taken. The abertur that of the bank is covered with expensiveness of the bowel of the cow, which is an important element of resonance. However, as it is not easy to obtain cow's bowels, fine vinyl is used as a substitute, although this has become more common in recent years. The capsules or their substitutes are stretched and covered with another smaller masala, the two large and small masalas are also fixed with fula ya phembe as a rope.

The names of the timbila corresponding to their son scale²

Xilandzane /Malandzane: Tiple or soprano, between 14 and 18 keys in general

Blood /Blood: High or contralto

Mbingwi / Dole: Tenor

Dibinda / Noni: Low, between 8 and 10 keys

Xindzumana /Txikhulu /Gulu / Kulu: Double Low, 3 or 4 keys

Ngodo: Composition of the orchestra and its sound character According to Manuense (2014),

¹ *Timbila's structure, manufacturing methods and materials are basically based on the following literature, with additional information based on the author's observations. Manuense, Herminia (2014), Timbila: Oral and Intangible Patrimony of Humanity, Maputo, Republic of Mozambique Ministry of Culture ARPAC Institute for Sociocultural Research.*

² *Reference to the classifications of timbila according to Tracey, Hugh (1949) The Chope-Gentes Afortunads Music, Louenco Marques: National Press., and Mungwambe, Amândio Didi (2000) Chope Music, Maputo: RPOMEDIA.*

MARIMBA



from the 1940s to the 1960s, a ngodo modality, or a timbila 'orchestra', was composed of five types of m'bila with names mentioned above. But at present, ngodo only comprises three of these; xilandzane, dibinda and txikhulu.

Ngalanga:

Dance, its accessories

Xithavangu: shield

Ditlhari: spear

Siwaka: Polaines, ornaments made of sheep's white skin covering the thrones of dancers .

Ngundu: ornament made of bird feathers, can serve as a hat, or come plastered to the back waist.

Matxatxulane dancer: dancer and hand rattle player, s/he play the main role "as it evolves into the rhythm of the xylophones and sets the pace of music with the rattle" (Manuense 2014, 39). Matxatxulane also has its own accessory that decorates around the waist with colored collars, is mawisso.

Character of each song

M'thsithso: Introduction, being instrumental in the absence of dancers.

Mungueniso: Announces the entry of the dancers, com chants short stretches to draw attention.

Mwamiso: Presentation of the Complete Orchestra.

M'chuyo or M'dhano wa Hombe: Great call for invitation and appeal to the public for greater attention to the exhibition.

Cibhudhu: Dance full of movement, with simulation of combat, jump, beats with shields on the ground, with vigorous gestures of combat.

M'zeno: Solemn singing, with soft dance movements, more instrumental in order to convey social messages.

M'thsumeto: Return of the dancers in their initial position.

Mabandla: Dance divided into small groups to compete, then the dancers subdivide into two, and finally dance all at once.

Muhumiso: Announces the exit of the dancers and the end of the show.

2022/08/21 Sunday

07:30 Departure ready, waiting for guests' breakfast

09:00 Departure Destined for Macandeni, in the Zavala District, Inhambane Province, about 330 km from the city of Maputo. Temperature 24 degrees.



10:00 Zimpeto: Meet 2 team cars, in total 8 people Floating clouds on the horizon. The sky is clear. 15 minutes drive outside Maputo city centre and is surrounded by hoses and cashew trees, and National Road No.1 (EN1) is full of life. The used cars are disassembled parts, the 'fresh' cement block stores make them on site. In the surroundings, small empty plots by the roadside are planted with corn and cassava.

10:30 "Breakfast" and the scenes of EN1 Along EN1, a row of butchers and chicken grills. There, everyone was in the first car, driven by Matchume, finished breakfast standing. Rafael, who visits Mozambique for the first time, is constantly praising the white sunglasses of the young griller.

11:00 Soccer Field on the weekend We passed the football field. Apparently, there's a training game this weekend. Young people are playing football in uniforms. Looking at the front cars, a TOYOTA Hiace carries zinc plates on its roof. Here, Hiace carries both kids and chickens.

12:00 From Maputo Province to Gaza Province Xinavane sugar cane fields scattered, sugar cane swinging in the wind; the alluvial plains of the Incomati River provide excellent cattle grazing areas. Shepherds guide herds of cattle to keep them out of vegetable plain leaf fields. Cross the Incomati River and enter the city of Xai Xai, the capital of Gaza Province.

12:30 Passage of Xai Xai. Women returning from the church are dressed more than naked weekdays with their capranos wrapped around them. After Xai Xai, palm trees begin to appear here and there.

14:30 Passage of Chidenguele, Zandamela

14:45 Inhambane Province, Zavala District Get right on Fondane Street before Chissibuca.

15:30 Macandeni, the land of Canda We arrived at the house of Esteve, the leader of the first group to film. Several timbilas are already prepared in the garden. Next door is a corn grinder.

16:30 The house of Mr. Esteve, the leader of the 1st group, arrives..



1st Group: Timbila ta Maziva, Zandamela Locality, District of Zandamela

Modality; Ngodo

Members

Txikulu double bass; Feliciano and Baptista

Low dibinda; Adalaria

Sanje; Policardo, Juvêncio, Emercio, Milerte and Estevão

Batuque; Joana and Milerte

Tingele; Andre Fremo and Alfredo Gune

6 dancers (unidentified names)

We started filming ngalanga led by Mr. Esteve. We used a generator as a power source and completed the installation of the recording device and microphones. The filming began at the initiative of Zechariah, the audio official.

The opening began, animated by one of the two matxatxulane dancers with rattle in hand, Mr. Alfredo, one of two rattlesnakes who normally assumes the dominant role of animating the scene.

Mungueniso begins with the entrance of the dancers. The dancers enter on both sides, first in a

pseudo-competition between the two groups of dancers. Then all the dancers turned forward. The feet of the dancers rise high. Whenever they hit the earth with their leather shields in one hand, a cloud of dust rises. This smoke does not occur in a performance on the stage of a city. Without this smoke, it's still not enough. The children about four or five years old who had gathered here danced wonderfully, using their whole body. They're promising dancers.

After the dancers finish a few songs, the song Muhumiso announces the departure of the dancers. The audience, which had increased in number before the dancers' departure, applauded. After the dancers' departure, the audience jumps and joins them. After a short dance, the ngodo's performance comes to an end. After the show is over and the players have left the stage, the children are playing the timbila as they watch. We were able to remove the equipment before sunset. The first day of filming is successfully completed.



2022/08/22 Monday

2nd Group: Ngalanga de Mussivame, in Zandamela Locality, District of Zandamela

Modality; Ngalanga

Members

Pala-pala; Ernesto

Sanje; Américo and Rui

Mutxaxa: Wilmer, Bartolomeu and Valério

Mutxinga; Aderito

Txikulo: Osvaldo

Dancers; Amâncio Bande, Orlando Muchissa and more

Mussivane's Ngalanga plate is at the entrance of the fork on the Macandeni red clay road. The film crew arrives at the square where the event will take place, and the dancers prepare their costumes while Timbila players position their instruments. Dancers wear ornaments made of birds' feathers, ngundu, in the form of a crown on their heads. Amâncio Bande, the young man who leads the dancers, wears the ngundu on his head and also uses it as a tail behind the waist. While Timbila's players are being arranged and sounded, the dancers meet in a shed a short distance

from the “stage.” Only your feet can be seen while taking your footsteps.

The performance begins and after a few songs, Master Mr. Antrada plays his magnificent impala horn from the back row. Performance reaches its climax. The women who come by stop here to listen. Wilmen, the youngest of players and the youngest drummer, is 15 years old.

Two M'zeno songs were played. The theme of the first song is history, telling the story of Caetano's colonial life; the theme of the second song is morality. The only thing about Ngalanga de Massivane is the puppet. The doll, mounted on a horse, dances violently to the rhythm of a quick drummer. After the dancers have left the stage, the 'stage' is open to the public. Children and women who like to dance jump and join them. A woman with her grandson on her back in capulana dances a little and is about to leave, but one of the dancers will bring her back. It's a spectacle to see the woman being taken back and the dancer dancing competitively with the other. Of course, the grandson, who is taken on her back who is dancing wildly, is restless. Audiences and actors enjoy this scene in unison.



Third Group: Timbila ta Chizovo, in Zandamela Locality, District of Zandamela

Modality; Ngodo

Members

Sanje; Virgílio, Cremildo, Edmilio and Artelindo

Txikulu double bass; Juvenil and Adriano

Dibinda bass; Rogério Nhabete

Batuque; Gustavo

Magoxe, hand rattle; Dorcilio and Helton

Dancers; Nilton, Neusia, Hello, Liovénia, Yulen, Marcos, Flaucia and Estrelícia

We leave for EN1 and move towards Chissibuca, a salesman comes along the national road with his specialty, skewered with roasted pork in hand to sell. The goal of stopping the car was to buy diesel oil for the generator, but as expected, we ended up enjoying the skewers. They have a good level of salt. We also bought some cashew nuts.

The tree at the entrance to Mr. Juvenil's house, where the representation will take place, is covered with white flowers. Mr. Juvenil, from the Leader's eyes is full of an intelligent light. Mr. Juvenil formed this group in 2009 after the leader of another group in Mavila, which he was part of, passed away, and the group was dissolved. The leader, Mr. Juvenil, is responsible for the txikhulu, a calm figure who plays on the right side of the back row of the ngodo arrangement, overlooking the entire orchestra. In contrast, the txikhulu is playing to the left. He's already an old man, but he almost always dances while playing. No wonder he was a dancer in his youth.

Timbila ta Chizovo is characterised, in a word, by inclusion: there are girls among the dancers. Some of the girls are aggressive, some shy, but when they start dancing, they take sudden steps. Mr. Cremildo, another key actor in the group since its start, is a high school teacher who recruited potential dancer ngodo students at his school. There are two high schools in the area that go up to 12nd grade (equivalent to 18 years of age). The boys' dancers are no match for the girls, and one of the two matxatxulane dancers with a rattle in hand is a humor creator in this ngodo. Maintains the players high astral. The batuque player has a deficiency in the right leg, probably the result of children's polio, and wears a cane, but the strength with which he plays the batuque makes the disability seem completely imperceptible. The inclusive power of Timbila ta Chizovo can be a concrete example of the inclusive power of the Chopi communities themselves.

In the m'zeno with the oral comment, Timbila ta Chizovo sang about the experience of acting abroad in France and not being paid at all for the performance. How dare children go hungry, she said. Our filming was duly paid by the director for Matchume, so we don't have to worry about the stigma that will be sung in future generations.



2022/08/23 Tuesday

4th Group: Timbila ta Venâncio, in the Locality of Guilundo, Zavala District

Modality; Ngodo

Members

Dibinda; Constantino and armando

Sanje; Domingos, Rui, Simião and Horácio

Txikulu; Agostinho and Hamilton

Batuque; Rui

Dancers; Joaquim, Etevão, Edmercio, Benilde, Hermínio, Edilio and Florência

About an hour from Macandeni, the white house of Venâncio can be seen from the right side along the EN1. The late Venâncio Mbande, an icon of the timbila in Mozambique, recorded his children taking in the band in his home, where the white flowers of the lemon tree also flourished in the yard and the bees were attracted to the sweet fragrance. The band's name is Timbila ta Venâncio and its style of playing is, of course, ngodo, like Venâncio's.

Until the recording begins, the youngest son Domingos and other members of the orchestra are tuning the sanje. They easily remove the key, scrape the back a bit to lift the sound. A 10-year-old boy is helping to check the sound by playing the same key in another sanje.

The shield, xithavangu, held by the dancers, and the siwaka they wear are at its side. The xithavangu is covered in short-haired goat skin, which is available in Mozambique, but the long-haired kids used for siwaka are not raised in Mozambique. They brought them from South Africa. The only dancer in the group is the matxatxulane dancer with rattle, Mrs. Florência. Born in 1966, she was also a matxatxulane when I heard Venâncio's orchestra perform more than 15 years ago. At 11:45, we started filming and acting. Matchume describes the dancers of the Venâncio's orchestra as "dangerous".

Two of the sons of Venâncio of Inhambane Province, Domingos and Rui, play the sanje in the row of the central front. The song was composed by Venâncio and arranged by his children. The youngest son, Domingos, seems to have a physical memory of Venâncio's songs, as Venâncio spent most of his time with him. Domingos was born after Venâncio returned to Mozambique in 1994, finally finished his contractual work in the mines in South Africa. While his other children spent half a year's vacation with his father, a miner, between each 12-18-month contract, Domingos could spend most of his childhood next to Venâncio fabricating, playing timbila, and composing many sound works after he retired from his mining work.

His brother Rui sings m'zeno as lead vocalist. A song mourns the death of the first president, Samora Machel. Another song admonishes the younger generation to respect the older generation. Not to treat the elderly poorly, but to respect their difficulties of the past and to pay homage to their experience and knowledge. The Timbila ta Venâncio orchestra is the most melodious of the groups filmed here, continuing Venâncio's legacy.



5th Group: Ngalanga de Saiwane, Chacane Locality, Inharrime District

Modality; Ngalanga

Members

Sanje; Fabião, Domingos and Lourenço

Guitar; Orlando, Lunesia and Lurdes

Batuque; Adelaide, Abel, Sebastião and Alfredo

Dancers; Adelaide, Faisal, Isac, Isalda, Benalda, Juvenil, Estrela, Elsa, Adélia, Figenia and Arcia and more.

Rui's car leads the way to the group's next filming location. Rui is himself a timbila player, but also works for the Ministry of Culture and Tourism, Inhambane province. It is Rui who has a wide knowledge of where the ngodo and ngalanga groups are. By the way, when they left Venâncio's house, they had a timbila tied to the top of Matchume's car. Sundays also entered Rui's car and together they headed for the next group.

We continued north on EN1 for a while, crossing the mouth of the Inharrime River. From the District of Zavala we turned to the District of Inharrime and drove along the red dirt road to the left for some time, which opened up to swamps and open lowlands. The land is suitable for cattle grazing. The dry land is dotted with villages surrounded by palm trees, and we arrive at the site of the locality of Chacane Ngalanga de Saiwane group.

The founder, Mr. Saiwane, founded the band in 1971, but from the following year, 1972 until 1992, Mr. Saiwane himself was a hired worker in South Africa, and the band's performance activities did not cease during Saimane's absence. On the other hand, Mr. Saiwane himself was a dancer in the Venantius orchestra, which continued to perform in the South African mines.

The late second wife of Mr. Saiwane, Mrs. Adelide, known as the Lady of Culture by other members, was born in Polangueni, a short distance from Chacane Locality, in She is the daughter of Régulo Mafutane, but Mr. Saimane's father had a lot of cattle, so Régulo Mafutane chose Saimane as his daughter's bride; Adelide herself saw Saiwane play and fell in love at first sight; Mrs. Adelide says with a smile like a teenager that Saiwane was the best, not anyone else in the band.

Mrs. Adelide quickly created her own rattle just before the performance and joined as one of the two matxatxulane dancers with rattle in her hand, the animator of the performance. Mrs. Adelide is the animator of Ngalanga de Saiwane, who also includes a guitarist. The main male guitarist is flanked by a woman with a guitar. When Ngalanga's performance begins, it is Venâncio Domingo's son who is playing sanje in the middle of the front row; Domingos accompanied Matchume with his sanje tied to his car, as he had planned to play with him from the beginning. Domingo's father, Venâncio, often took him to visit the Saiwane family in Chacane since he was a child, and he and his children Saiwane are childhood friends and have remained a family matter to this day. Even without prior rehearsal, they play as if they've always played together.

Announces the entry of the dancers, Mungueniso began and a group of energetic young dancers entered, men and women in the late teens and early twenties. There were about 10 dancers on this day, but they belong to a total of about 25 dancers. The sharp movements of the dancers, the tall legs and the power with which they imprinted on the earth immediately created a cloud of dust. The performance attracted me and the dance was so spectacular that the performance time of 30 minutes seemed like a mere five minutes.

As filming was over and the equipment was being removed, two sons of Domingo and Saiwane, Silvino, who played guitar, and Isac, the leader of the dancers, danced in the performance of Domingos. It was too little time to spend together after so many years, and they seemed to miss each other.



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End

Shortly after we started our journey home, it started raining and when we got back to EN1, it was already raining cats and dogs. We return to our respective daily routines in the rain hitting the asphalt. That's how we ended our trip to the "lucky Genge".

Technical file

Filming was done in cooperation with the following staff;

Director: Matchume Zango (Warethwa Association, Nzango Artist Residency)

Cámara: Isaias Uamba

Som: Fanuel Macuacua

Transport: Ismael Mamudo Massamby (Mozambican Radio)

Text: Carla Maria Augusto (freelance)

Text: Akiyo Aminaka (Institute of Developing Economies – Japan External Trade Organisation)



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