

Ken Hollingsworth

MEMUS I. 77

2
3
4

PRELIMINARY REPORT
ON THE
MUSIC OF THE MOFU-GUDUR

by

Kenneth R. HOLLINGSWORTH

(Société Internationale de Linguistique)

Report of research done under Research Permit no. 232 of the
l'Office Nationale de la Recherche Scientifique et Technique
(ONAREST)

of the United Republic of Cameroon
September 1978 - June 1980

TABLE OF CONTENTS

	<u>page</u>
Introduction	i
Orthography Notes	ii
1. CULTURAL BACKGROUND	1
1.1 Language and Location	1
1.2 Religions	2
1.3 Life Style	3
1.4 Yearly Cycle	3
1.5 Daily Activities	4
2. MUSICAL OCCASIONS	6
2.1 Annual Festivals	6
2.1.1 <u>Mawdølem</u>	6
2.1.2 <u>Ndørlay</u>	7
2.1.3 <u>Madama</u>	8
2.2 Rites of Passage	8
2.2.1 Birth	8
2.2.2 Circumcision	8
2.2.3 Marriage	9
2.2.4 Funeral (<u>vøgay</u>)	10
2.3 Activities	11
2.3.1 Planting Millet	11
2.3.2 As the Millet Grows	11
2.3.3 Sacrifices	12
2.3.4 Beating Millet	12
2.3.5 Child Care	13
2.4 Recreation	14
2.4.1 <u>Børsakw</u>	14
3. INSTRUMENTS	15
3.1 Aerophones	15
3.1.1 <u>Slølam</u> (transverse flute)	15
3.1.2 <u>Zøleŋ</u> (Pan pipe)	19
3.1.3 <u>Fagwam</u> or <u>Døram</u> (horn)	20
3.1.4 <u>Mbawakw</u> (bark tube)	24
3.1.5 <u>Jøraw</u> (clay flute)	25

	<u>page</u>
3.2 Membranophones	26
3.2.1 <u>Məzar</u> (hourglass drum)	26
3.2.2 <u>Gangan</u> (snare drum)	28
3.2.3 <u>Bətak</u> (upright drum)	29
3.2.4 <u>Təmbal</u> (horizontal drum)	30
3.3 Cordophones	30
3.3.1 <u>Ganjaval</u> (harp)	30
3.4 Ideophones	31
3.4.1 <u>Danja</u> (balafon)	32
3.4.2 <u>Makwadey</u> (gourd shakers)	33
3.4.3 <u>Ūgwalay</u> (metal rattle)	34
4. MUSICAL CONCEPTS	35
4.1 Scale	35
4.2 Song Types	35
4.2.1 Festival Songs	36
4.2.2 Work Songs	36
4.2.3 Village Songs	36
4.2.4 Men's, Women's and Children's Songs	37
4.3 Some Preliminary Insights into the Relationship Between Music and Text	39
4.4 Chantefables (Song-stories)	40
4.5 Dancing	40
5. NON-INDIGENOUS MOFU MUSIC	41
5.1 Fulani Music	41
5.2 Praise Singers	41
5.3 Singers from Durum	41
5.4 Radio	42
Summary	42
Illustrations of Mofu Instruments	43
Footnotes	47
List of Recordings	48
Bibliography	

Addendum 1981

FOREWARD

This report represents a summary of ethnomusicological research done during my first stay among the Mofu-Gudur in North Cameroon. Few articles, papers, or recordings are available on the music of North Cameroon. This music represents a different African music from the South and West. It is hoped that this preliminary report, while pretending to be complete in all aspects of Mofu musical culture will stimulate more research and discussion of how Northern Cameroon celebrates life through music and dance.

My wife and I were able to live in the village of from October 1978 until January 1979. There we began learning and observed customs and musical activities. of housing forced us to move to Maroua for the duration of our research period (February 1979 - June 1980). In Maroua we continued language learning and took short trips to the Mokong-Gudur area for observations and recording. Approximately five months of our research period was spent away from North Cameroon.

I would like to thank the officials of the Department of Margui-Wandala, particularly the Prefet and Sous-Prefet and the chief of the canton of Mofu-Nord for their reception of us and their assistance.

Appreciation should be extended to Bayo Mana (Ali) of Gudur for his patience in helping me with Mofu language and music study. Buba Lawan nga Slaw of Gudur and Hama Nassourou of Mokong assisted me in the final checking. Mrs. Susan Rose did the drawings of the instruments from photographs made by me. Mrs. Judith Brown read a draft of the report and made many valuable suggestions. A hearty thank you to

Yaoundé, the 5th of June 1980

Kenneth R. HOLLINGSWORTH
(Société Internationale de Linguistique)

B.P. 1299

Maroua, Cameroon

FOREWARD

This report represents a summary of ethnomusicological research done during my first stay among the Mofu-Gudur of North Cameroon. Few articles, papers, or recordings are available on the music of North Cameroon. This music represents a different African music from the South and West. It is hoped that this preliminary report, while not pretending to be complete in all aspects of Mofu musical culture will stimulate more research and discussion of how Northern Cameroon celebrates life through music and dance.

My wife and I were able to live in the village of Mokong from October 1978 until January 1979. There we began language learning and observed customs and musical activities. Want of housing forced us to move to Maroua for the duration of our research period (February 1979 - June 1980). In Maroua we continued language learning and took short trips to the Mokong-Gudur area for observations and recording. Approximately five months of our research period was spent away from North Cameroon.

I would like to thank the officials of the Department of Margui-Wandala, particularly the Prefet and Sous-Prefet, and the chief of the canton of Mofu-Nord for their receiving us and their assistance.

Appreciation should be extended to Bayo Mana (Ali) of Gudur for his patience in helping me with Mofu language study and music study. Buba Lawan nga Slaw of Gudur and Hamadou Nassourou of Mokong assisted me in the final checking. Mrs. Susan Rose did the drawings of the instruments from photographs made by me. Mrs. Judith Brown read a draft and made many valuable suggestions. A hearty thank you to all!

Yaoundé, the 5th of June 1980

Kenneth R. HOLLINGSWORTH
(Société Internationale de Linguistique
B.P. 1299
YAOUNDE, CAMEROON

ORTHOGRAPHY

The orthography used in this paper is provisional. It is based on phonological studies done by Mr. D. Barreteau of ORSTOM and ourselves. A complete description of the phonology is being prepared by Mr. Barreteau.

The analysis recognizes 3 phonemic vowels /a, e, ə/ even though there are 6 basic vowel sounds [i, e, a, ə, o, u]. In the environment of palatalized or labialized consonants /e, a, ə/ freely fluctuates with [i, o, u] because of secondary slurring.

The consonants are pronounced according to the Cameroonian alphabet proposal and include c [ts], j [dz], s [ʃ], z [ʒ], b [b], and d [d].

hay is a word used to indicate plurials. It is used in the text to indicate the plurials of Mofu words.

laway [lowaⁱ] is the Gudur word for "song".

walay [wolaⁱ] is the Mokong word for "song".

1. CULTURAL BACKGROUND

1.1 Language and Location

There are numerous ethnic and linguistic groups located in North Cameroon which are administratively designated "Mofu." These peoples live in the Mandara mountain ranges west and northwest of Maroua. J.-F. Vincent (1973:1-2) divides the "Mofu" into two ethnic groups who speak 8 different languages.

Vincent (1973:1-2) and Barreteau (1977:3-4) have adopted the name Mofu-Gudur to specify the language and people who live in the cantons of Mofou-Nord and Mofou-Sud. Vincent numbers the Mofu-Gudur of both cantons at about 16,000 people (Vincent, 1973:1-2).

The Mofu-Gudur are the southern-most group of Mofu. The name "Gudur" comes from Gudur Mountain which was the center of a very important chiefdom. This chief was especially important in controlling the rain cycles and his influence extended far beyond the area where Mofu-Gudur is spoken. (Fodlewski, 87-89)

The Mofu-Gudur are found in the first range of the Mandara Mountains. Before the independence of Cameroon in 1961 most Mofu lived in the mountains. Recently, many have come down to live at the foot of the mountains even though they continue to plant crops on the mountains.

There are four main dialects of Mofu-Gudur--GUDUR, MOKONG, ZIDIM, and DIMEO. These names reflect the way the people of the area refer to each other. Gudur is spoken by the people around the Gudur mountain. Mokong is the dialect spoken along the Maroua-Mokolo road, almost the whole length of the canton of Mofou-Nord. Zidim is spoken around the village of Mofou in the canton of Mofou-Sud (although there are other languages spoken there as well). Diméo is a dialect centering around Diméo which is in the canton of Zamay.

Although speakers of these four dialects understand each other, they consider each other as speaking differently. All say they speak Mofu. Among these groups certain musical practices differ; namely, times of celebrations, song style, instruments used for certain celebrations, and how instruments are played.

This study will center on the music practices of the Mofu-Gudur who speak the Gudur and Mokong dialects. References will be made in footnotes to some practices of the people outside the focus of this paper.

1.2 Religions

There are three religions among the Mofu. The traditional religion involves a belief in a supreme god and includes animal and grain sacrifices to ancestral spirits. The traditional chief is believed to have special spiritual and supernatural powers among which is the ability to control the rain. (See Vincent for further details.) The chief is also the one who indicates times for festivals and the playing of certain instruments.

With the coming of the Fulani in the 19th century, the Moslem religion was introduced. Many of those who have become Moslem have moved to the villages of Mokong and Mofou. There are a few Moslems living ^{near} Mt. Gudur. Generally speaking these Mofu Moslems have given up their participation in traditional Mofu musical activities such as dancing and playing flutes, but they still enjoy hearing and watching others perform.

Christianity is also an introduced religion, coming during this century. Both Catholic and Protestant churches are established in Mofu-land. Christians still participate in traditional musical activities except for a few events involving ancestor sacrifices and evil spirits, for example playing flutes at funerals. In some instances Christians have extended the use of music into new activities. For example traditional weddings do not have music, but Christian weddings do. Christians use the traditional dances and have set religious words to traditional song styles for use in their services. The Protestants have also incorporated Fulani-type songs into their worship.

1.3 Life Style

The Mofu are farmers who grow millet (the basic staple of their diet), rice, cotton, peanuts, sesame seed, gambura nuts, squash, and black-eyed peas. Gourds for calabashes are also an important crop. Men and women work on the millet and cotton crops together, but the smaller crops like peanuts, squash, and peas are mostly raised by the women. Women care for chickens and ducks and men care for the large animals. The women use the money they earn for their personal needs. The men use their earnings to pay taxes, buy personal items, and purchase cloth for the family at festival times.

Generally speaking a family or extended family lives in a mud-walled compound of 3 or more huts: a kitchen hut, a hut for the father, a hut for the mother and small children, an entrance hut, a granary, and perhaps one or more huts for older males of the family, a hut for a widowed parent, a hut for keeping sheep and cattle, and a hut for the spirits of the dead ancestors. Huts are made of mud, built either round or square, and usually have a grass-thatched roof. (Metal is used by a few affluent.) Most Mofu compounds are situated in a field near several other compounds, but seldom does one find a really large cluster of compounds, say 20 or more, except at Mokong and Mofou, where the chiefs of the cantons live, and at Zidim, where there is a dispensary. A lack of places with high concentration of compounds does not mean there is a lack of place names. These small localities are called quarters in this paper.

1.4 The Yearly Cycle

The year has two distinct parts -- dry season and rainy season. The dry season, from October to April, is considered to be the "day" because the sun shines and there is plenty to eat. The rainy season, from May to September, is called the "night." The sun does not shine as often and food is scarce.

Work during the dry season centers around gathering in the crops and storing them. It is a time to visit markets and socialize. About February or March the men weave grass

mats for screening, sitting on, and roofing. Houses are prepared for the coming rainy season. As rainy season nears fields are cleared in preparation for planting.

Dry season millet is planted in September or October by some men and is harvested and beaten in February. Growing dry season millet is a new practice.

As the rains come the fields are planted: first, millet and other food crops; then, cotton. After planting, the crops are weeded and cared for. Work abounds but during this season the Mofu like to gather at night in a compound and tell stories.

The traditional Mofu year is based on lunar months with the first month called mawdelem currently occurring in October/November. There may be a possibility that the months are linked closer to the agrarian cycle than is generally admitted by the Mofu. It seems that most think of a certain month by what goes on during that month in the growing season. Also, we have only been able to elicit 12 names for the months of the year. A true lunar month should have 13.

1.5 Daily Activities

Daily activities are governed by the season and the tasks at hand. Generally the people rise before dawn. Breakfast consists of left-overs from the night before and tea or coffee if available. If there are no left-overs, then something will be prepared to be eaten later on in the morning.

Adults usually go away from the compound during the day, or at least for the morning and mid-day. In dry season there is harvesting to do. In rainy season crops must be tended. The women generally leave later in the morning than the men, having stayed at home to do household chores. Small babies go on their mothers' backs, but the older young ones stay at home to guard the compound. Older children guard the fields from monkeys when the grain is ripening. When school is in session (September-June) many children go to school, but some families do not consider school "work" and keep their children home to tend goats, sheep, and cattle.

Later in the day men and women may gather under a tree to rest and do small jobs like shelling peanuts and peas. The women may also weave food container covers called palay. Supper is eaten at dusk or after.

The weekly market fills a commercial and social function in the life of the Mofu. Nearly everyone goes to his local market which takes place once a week. The Mokong/Gudur market on Sunday and the Cimbey market on Wednesday are the largest markets in the area and the most popular.

The days of the week are named for the place where the market occurs on that day. Quarters differ in the naming of the days of the week because the quarters use the name for the closest market if there happens to be two markets on the same day.

Markets usually begin about 9:30 or 10 am and continue until 2:30 or 3 pm. Then the people go to smaller "markets" near their homes. At these smaller markets, located under a large tree or in a clearing, the main activity is millet beer drinking (bought from local women who have freshly prepared it) and socializing. A small variety of goods like soap, dried fish, kola nuts, lemons may be available, but most people have already made their purchases at the large market earlier in the day.

2. MUSICAL OCCASIONS

2.1 Annual Festivals

The festivals seem to be determined by a particular time in the agrarian cycle but the starting dates are specified by the local rain chief or traditional chief who also gets his cue from the position of the moon. A certain style song and certain instruments are associated with each festival. Festivals and song types usually have the same name. Here I will discuss only the festivals. The instruments are explained in Section 3 and the song types in Section 4.

2.1.1 Mawdalem

The word mawdalem is used for a celebration of the beginning of something, for example, the dedication of a new church building or the inauguration of an official. Most often mawdalem refers to the festival of Mawdalem "everyone shouts", held to celebrate the Mofu New Year and the in gathering of the harvest.

The Mokong-Gudur celebration occurs at harvest time after most of the crops are harvested and most work is done. The first Mofu lunar month of the year, which currently falls in late October is called Mawdalem, but the actual celebration called Mawdalem falls in late November or early December. The exact starting date is determined by the traditional chief at Gudur. Although other chiefs in the area have been known to dispute him, the Gudur-Mokong people follow the Gudur traditional chief.

The chief reckons the start of Mawdalem according to the position of the moon, but it seems he also takes into consideration when the harvest and related work it completed.

The two harvest festivals I observed began in Gudur on Tuesday night and at Mokong on Wednesday night with a ceremony called "lighting the fires." People generally stay up all night and play flutes and dance.

The first day of the fete is called makwaf in the Gudur dialect and gamberey in the Mokong dialect. The second day

has a name only in Gudur: mamberey nga mahwaf.

The fete is celebrated by groups of musicians going from compound to compound to play music and drink beer during the afternoons and nights. People wear their finest clothes, ideally a new outfit bought for the occasion. The last day, called bangwar in both Gudur and Mokong, is a Sunday, market day in Gudur and Mokong. For the final afternoon of music and dancing people gather in the quarter of Seyprad near the market.

I have seen almost every possible combination of music instrument used during Mawdalem. I am told that any instrument may be used except horns (taalam) and metal shaker (ngwalay), although the man's flute (slalam), the woman's flute (zaleŋ), the hour-glass drum (mazar), and harp (ganjaval) seem to be the most frequently used and most popular. The numbers and mixes of instruments seem to be inconsequential.

All the main villages or ethnic neighboring groups have a Mawdalem song (laway mawdalem) which is recognized as being in the style of that group. For example one may play laway mawdalem Mokong, laway mawdalem Gudur, laway mawdalem Zidim, etc.

2.1.2 Nderlay

The festival of Nderlay, celebrated with a dance and song of the same name, is held 3 days after the end of Mawdalem. It is held only at Gudur, where each quarter celebrates at a special place in the quarter. The Mokong people have discontinued this festival; only their old people know the songs.¹

Nderlay is considered to be a very happy festival, as are the dance and song performed at the festival. The song (laway nderlay) is not used at funerals because of the happiness associated with it.

The dance has a special formation: the drums are placed in the center and the men dance in a circle around them. The women form a circle behind the men. The dance starts about 7 pm and lasts until about 11 pm or midnight.

On Saturday night (the night before market day) the dancers make a tour of the quarter and the head of each compound gives money to the dancers. The dancers continue through the night and the next day go to the Gudur market to dance and buy millet beer with the money they have collected. The dancing goes on for a week.

The instruments used for the festival of Ndërlay are drum (gangag), shakers (makwëdey), wooden horn (taalam), and cow's horn (ndërlay). The horn ndërlay has not been used since about 1976 because no one knows how to play it.

2.1.3 Madama

The next festival after Ndërlay is Madama which is currently held February or March. The festival is held only at Gudur and not at Mokong. It lasts as long as there is millet beer, usually 3 days to a week. It is celebrated much like Mawdëlem in that there are groups which play and dance together and go from compound to compound. The celebrating begins after eating in the morning, about 9 am, and can continue all night -- if there is beer available.

A special song, laway madama, is used for this fete.

The instruments used at Madama are the five-string harp (ganjaval), shakers (makwëdey), hour-glass drum (mëzar), and a special rattle instrument used only for Madama called ngwalay.

2.2 Rites of Passage

2.2.1 Birth

As far as I have been able to find there are no birth songs.

2.2.2 Circumcision

The circumcision rite is a custom borrowed from the Guiziga about 20 years ago. My helper, Ali, says that the Mofu around Moso first began the rite; then it was adopted at Mokong.

The rite takes place at the end of the harvest festival (Mawdëlem) and continues for 3 months, roughly December to

February.

The boys range in age from 10 - 14. They live together at the river in a roofless enclosure. They are looked after by young men 15 - 25 years of age. Before the actual circumcision ceremony is held the group encloses an area near the river with grass mats. After the ceremony, which is secret, the initiates recover for 3 days and then go out as a group to do odd jobs for money: gathering grass, wood, grass mats, etc. On market days the initiates can be seen along the road with calabashes into which people put food. Anytime they go out they play a special one-holed flute called jəraw which was made by the chief of the initiation and given to the participants.

During the night the initiates are taught songs, tales, and secrets. The songs have been adopted to Mofu style from the Guiziga and are now considered Mofu. The songs are not secret. They are played in the open and after hearing them for several days even the little boys who overhear them in the village know them.

When the boys come out of their 3 months' seclusion, usually in February, there is a big celebration. The people buy new clothes for the boys and there is dancing with a song called laway nga bezey hay da wayam "song of the boys of the river". Individuals put money on the boys' foreheads and the boys dance, holding several coins on their head. During the dancing the initiates chide those not yet circumcised.

The Moslems also have a circumcision but it is not as extensive. The boys go to the river or stay at a house which is apart from others. They exit in a week. Their coming-out is also marked by singing and they also wear new clothes.

2.2.3 Marriage

The traditional marriage is said to have taken place when the bride price is paid and gifts are given to the bride's father and relatives. There is no music or dancing normally associated with a traditional marriage.

The Christians in Mofu-land have chosen to add music (religious songs) to their marriage ceremony, which itself is an addition to the traditional wedding.

2.2.4 Funeral (vegay)

Each clan does its funerals a bit differently, but the following account gives a general idea of how a Mofu funeral is carried out.

The body is usually kept 3 - 4 days after death, depending on the clan and the sex of the deceased. The corpse is encased in sheep and cow skins. In the traditional (animistic) death, on the day of burial sacrifices are made. At the home of the deceased women can make a sacrifice. If the deceased is a man, the women go to his field and get corn stalks or, if in season, millet. They put this into a piece of cloth. Each woman takes a piece of cloth or millet and goes around the house of the dead man two or three times and then the women dump out the millet at the place where he would normally beat his millet. Then the women "beat" the millet and sing the millet beating song (medagey daw). This is the only time a woman would sing this song.

Christian and Muslim funerals do not have flute playing and dancing because of its association with evil spirits; however, at a traditional funeral there is dancing (with flute playing) every day while the body lays corpse. On the day of the funeral a crowd is in front of the compound and sings and dances. People come and go in and out of the compound to greet the family and also to bring millet beer and food. The women relatives are unclothed from the waist up and most have shakers (makwadey) on their legs, just below the knee. In earlier times the women covered only their heads. Dancing may be "in place", with the group not organized in a circle or other formal arrangement. Dancing to the song maabeyla is different, looking to me something like a march: men and women march as a group back and forth in front of the compound. This dance is used as a rest from playing the flutes since the maabeyla is accompanied only by the drum (gangan) and sometimes the horn (taalam).

For the funeral there is a special song-type called vegay that is sung. Many other song-types are also sung or played at a funeral.²

As far as I can ascertain, any instrument can be used

for making music at a funeral but the most common are the flutes (sləlam and zələŋ), shaker (makwədəy) and drum (gəŋgəŋ) usually played together. Many men take a horn (dərəm) to a funeral. It is played during pauses and when the body is carried to the burial place.

Bodies are carried to a mountain for burial. They are transported at a fast forced march like pace.

2.3 Activities

2.3.1 Planting Millet

When the rains come or just before they come, late April or early May, the millet is planted. When one is planting one sings laway mesləkey "planting song" to work by, speeding the planting and giving a work rhythm.

The planter uses a stick, slightly bent near one end, called salay. There are different lengths. Younger people use a shorter stick about 40 cm long. The old people use a stick long enough so they do not have to bend completely over. The ideal planting technique involves a continuous rhythmic cycle of placing the stick on the ground, lifting up the ground over the stick, putting a few grains of millet in the hole, and then tapping the ground over the seed with the stick.

2.3.2 As the Millet Grows

In earlier times a song called makaza was sung during the first cultivation (about June). It is sung very seldom now and usually only at Gudur.

During planting season and after at Gudur laway maabəyla or laway hawəya is sung. These songs (considered by checkers Buba and Hamadou to be the same) are used for going to and coming from the fields, especially if a sudden rain storm comes and the people want to run. Children sing these songs while they are going to tend sheep or cows. When the millet is waist high (baŋ kədəy) these "going to" songs are not sung anymore.

When working in the field doing weeding, one sings laway makwaza or laway zəbala. After the millet is about

waist high, one does the second weeding using laway baray.

Before the flutes(sləlam) can be played a sacrifice called magədambahw must be done. From the day the sacrifice is done one can play laway baray until Mawdəlem. Laway mbawakw is a song played on the day of the sacrifice and can be played that week until market day. The sacrifice is made at Gudur but the time laway mbawakw can be played depends on the quarter (when a local sacrifice is made) and when the quarter's market day occurs.

2.3.3 Sacrifices

Certain songs are associated with certain sacrifices made during the year; however, these songs are not played at the precise time the sacrifice is made. They are generally played afterward for a set period.

2.3.4 Beating Millet

Beating millet is a work/social affair done by quarters from November to January. Ten to twenty men, depending on how many are in the quarter, get together to beat a family's millet. The millet is beaten on a hard surface, enclosed by mats, located near the compound or on the edge of a field-- wherever a hard surface has been prepared. The beating is usually done in the early morning before dawn, always in time to a song which can be heard for several kilometers in the still night air.

The following is a description of one threshing session I observed, 31 December 1978:

I heard singing at 5 am. I went to see what it was. It took me a while to find the location and direction. I had to walk, stop and listen, and walk on again. I finally found the singers across the river from Mokong at Dəymsak. There were woven grass mats (gwəzer makərçəkaya) arranged to form a circle. They were propped up on the outside by corn stalks and weighted down inside by rocks. There were about ten men beating white millet (zlakaway) with T-shaped sticks (mamakw). They sang--song and response type--as they went around as a group beating the millet. The songs were started by a leader and then responded to by everyone else--each one "doing his own thing."

The threshing formation is informal but consists of a group plus leader. The leader faces the group and they go around and around the enclosure to make sure that all the millet is thoroughly beaten.

There is a fixed order in which the beating songs are sung. This order is due to the fact that special tempos are needed at different times during the beating. Tempos are usually fast. The group begins with the song laway medəgey daw "one beats millet". Then as different tempos are needed or desired, they sing the songs laway mesləkey, laway cəvakw, and laway magazla.

When the millet is almost beaten, the chief of the family performs a simple ceremony. He takes several heads of millet and holds them while another man holds the family head's beating stick (called məmakw). The stick holder calls by name all the family members and then all the domestic animals owned by the family. Then the head of the family spreads the heads of millet out on the ground and the one with the stick beats them. All the beaters move around the enclosure at least once more, beating the millet and singing any of the previously mentioned songs. The beating must end with a special beating song (laway medəgey daw) called aagwa. The group leaves the enclosure singing laway gweraw. When they are finished and resting and drinking beer they sing laway zavad.

2.3.5 Child Care

Often older children are left to tend younger children while their mother goes to gather wood or corn stalks (for making a cooking fire) or water. If the young child cries while the mother is gone from the compound, the older children sing laway bəzey "child's song" to calm the child.

If a child is left alone to guard the house while his parents are in the fields he will often sing laway mahətey məymbaw "song of the one who finds the door" or laway magercey məy slam "song of one who guards the door".

2.4 Recreation

2.4.1 Bərsakw

Anytime during the planting season (April - June) a group may form at night and "dance" until 3 or 4 am the song bərsakw. The dancing takes the form of a quick-step march, usually along a road, accompanied by singing or chanting which tells a story. The "dancing" is accompanied by drums (gangan and məzar) and shakers (makwədey). The dances occur most frequently on Sunday or Wednesday nights, the main market days.

3. INSTRUMENTS

3.1 Aerophones

Five Mofu instruments belong to the aerophone class, meaning that the sound is made by wind. They are slələm (a transverse flute), zələŋ (a three-reed Pan pipe), dərəm or fagwan (a general name for horns), mbadakw (a bark tube), and jərəw (clay pipe).

3.1.1 Slələm (transverse flute) Figures 3 and 15

a. description

The slələm is a true flute-type instrument in that the "ribbon-shaped column of air is produced between the lips and directed against the edge of the aperture." (Nettle, 1956:93)

It is generally made of bark stripped from a mbaway, takwalaḅ, or məter tree, but I have seen plastic pipe used as well. The flute has four holes.

When played, it can sound all the notes in a pentatonic scale. Exactly how many notes it can produce I have not had occasion to observe.

There are various sizes (length and diameter), each general size having a name. Most men can look at a flute, compare it to their arm, and know its name. The following Chart A lists the flute names in order from shortest to longest. They were given me by Ali, my principal helper, and checked by three men -- Buba of Gudur, Hamadou of Mokong, and Yaya Ngabanai of Mokong-Mawaw.

A man learning to play a flute, usually when he is a boy, would begin on the middle-sized bəzeyslələm or mambaray. Afterward he can switch to playing another type. Most men play only one or two types of flutes. The metewere is very difficult to play and consequently few people play it. Ali knows only one man (about 40 years of age) who can play the metewere. The largest flute, madakazlam, is difficult to play because it takes a lot of wind.

CHART A - Names of sləlam hay

Gudur name	Mokong name	Size
metewere	metewere	Span of hand plus 1st joint of middle finger.
bəzeysləlam	bəzeysləlam or bapaza	not measured
mambaray	(no name)	length 35.5 cm inside of blow hole 1.8 cm
mbalay	pakam	not measured
bəlay	(no name)	not measured
gandəyna	madəya or madeysləlam	not measured
madakazlam	bəvaŋ or seyvaŋ	length 61 cm inside blow hole 3cm

b. beliefs

The sləlam can only be played at certain times of the year. It can be played after the sacrifice of magədambahw (done during the millet growing season-August/September) until the end of the lunar month in which the harvest festival Mawdəlem falls. Just after the harvest festival the sləlam hay must be rested a week, then they may be played until the new moon. Flutes may be played at funerals at any time during the year. It is not permitted by the traditional chief to play at any other time. If one plays the flute at any other time it is bad for all the Mofu people because the chief of the sacrifice will die. If he dies, then there would be no one to do the sacrifices or indicate the times for the festivals or consult for the rain.

The sləlam is a man's instrument. If a woman plays it then when she makes millet beer it will not make up well or it will make a person sick in his stomach. This seems to be true for all the instruments played only by men.

c. slalam playing

The slalam is played by placing the blow hole under the right side of the lower lip. The flute is held at about a 45° angle to the face. The upper lip directs air into the flute. The index and ring fingers of the left hand play the first and second holes of the flute. The index and ring fingers of the right hand play the third and fourth holes.

The slalam may be played alone (solo) or in a group of almost any combination of slalam types. As best as I understand thus far in my studies, the player plays a phrase, pauses, and plays another phrase. Sometimes there is one major phrase which occurs between "stanzas" which are different.

When playing in a group, a player with mbalay begins with one or two phrases; then others join in with phrases which "fit". If someone does not fit in, the group will stop and start over. Once a group is going well, players will sing a phrase instead of playing. Often two singers will dialog with each other.

d. slalam making

Flutes are usually made only during the later part of rainy season when the millet is ripe or early dry season as this is the time when the bark slips off the tree the easiest. The maker, who is also the flute player, tries to find a limb or branch of a tree with as few knobs or shoots as possible. He cuts off the end that is not desired and then cuts a circle around the bottom end of the branch, cutting through the bark but not cutting through the core. Then he twists the bark to loosen and pry it away from the core. When it is loose he slides it off and he now has a hollow tube of bark. The maker stuffs one end with leaves and packs sand into the tube and seals the other end with leaves. The tube is set aside to dry for a week or so, usually in the kitchen where there is heat so the tube will dry quickly.

The slalam is "sight tuned". That means the finger holes are placed, not by ear tuning, but by visual methods.

The net result is that the importance is placed on relative pitch (pitch difference) rather than absolute pitch.

The blowing end is the larger of the two ends of the tube. Sometimes it is described as the heavier end, but its real name is məyməfay.

To determine where the four finger holes are to be placed, the midpoint of the tube must be found. In the demonstration I watched a metric measure was used, but Ali says one can use a string or blade of grass and bend it in half to find the midpoint. The first hole is placed just above the midpoint and played with the index finger of the left hand. The second hole is placed somewhat below the midpoint, just where the ring finger of the left hand falls. The third hole is found by placing the index finger on the second hole; where the ring finger falls is where the third hole is placed. The fourth hole is where the ring finger falls when the right hand index finger is on the third hole (the natural playing position).

The lower end is called verəzəyad.

Once the places are marked, the holes are made by burning through the bark with a hot or smouldering piece of wood or corn stalk. The hole sizes are determined by the length of the flute. The maker first burns the hole according to the eye, but then if he tests the flute and it does not sound he knows the holes need to be larger. All the holes need to be the same size. This is checked by inserting a round stick into each hole to measure it.

After the holes have been made the flute is played and checked for hole size. If the second half happens to be equal to or longer than the first half, the second half is trimmed so that it is shorter. If the tube is slightly split at the blow hole (məyməfay) or becomes so at a later date in the course of playing, one can wrap a bit of string around the hole. Some players tie a loop around their sləlam hay to carry them on their wrists when walking or resting from playing. A good flute can last four or more years; however, if a player's flute is broken he will make a new one.

3.1.2 Zəleŋ (Pan pipe) Figures 6 and 11

a. description

The zəleŋ is also a true flute-type instrument. It is a Pan pipe made of three different lengths of a reed also called zəleŋ which grows in damp places.

b. beliefs

The zəleŋ is a woman's instrument, both played and made by women.

The season that the zəleŋ can be played begins the day the millet is ground for making beer for the harvest festival (Mawdəlem). The next day the beer is cooked and the zəleŋ can also be played then; however, it is not played after the second day until "lighting the fires" which begins Mawdəlem. This silence is required because the chief is making the sacrifice. Neither the sləlam nor the zəleŋ is played during the days the sacrifices are being carried out. After the "lighting the fires" the zəleŋ can be played until the end of the lunar month. The women may play the zəleŋ for several months following Mawdəlem until their peanut crop is harvested. For the rest of the year the zəleŋ is not played except for funerals (vəgay), but there is no penalty for playing. Zəleŋ playing during the "taboo" part of the year is not seen as necessary nor do women want to do it.

c. zəleŋ playing

The zəleŋ is played either solo or in conjunction with other instruments. Several women can play together (zəleŋ hay alone), but most women prefer to play with sləlam or the harp (ganjaval).

The zəleŋ is held in the left hand with the fingers over the front and the thumb at the left corner of the mouth. The longest pipe is on the right of the player. The flute is held almost perpendicular to the mouth, the blow holes being just at or under the lower lip.

As with the sləlam, the zəleŋ is played using short phrases, usually 3 to 5 notes, followed by a short pause.

Unlike sləlam playing, when the zəleŋ plays a phrase, one or more notes may be sung on a nonsense syllable. A whole phrase may also be sung.

d. zəleŋ making

Some women are better at making zəleŋ hay than others and some can not make them at all. The maker hunts for long reeds, called zəleŋ, and cuts them long. She may cut several reeds at a time to keep on hand. The reeds are placed in the cooking hut to dry. When they are dried, one reed is cut up into sections. A section is cut just below the lower knot and again above the higher knot because there are holes at the knots. Then the 3 sections of reeds are bound together.

3.1.3 Fagwam or Dəram (horn)
Figures 1, 5, 7, 8, 10, 12

For Sections 3.1.3 (a, b, c)
please refer to
addendum, 1981

Fagwam is the Mokong term and dəram is the Gudur term for horns, including those made from wood and from animal horns. There are special names for different types:

a.	Mokong: <u>taalam nga hwadam</u> "horn of wood" Gudur: <u>dəram nga hwadam</u> "horn of wood"
b.	Mokong: <u>taalam nga sla nga ley</u> "horn of wild animal" Gudur: <u>dəram nga sla nga ley</u> 2 types: <u>balay</u> and <u>bagaf</u>
c.	Mokong and Gudur: <u>ngwalafay</u> and <u>ndəlay</u>

There is also taalam nga sla or dəram nga sla "horn of cow" but I have not found how it is used unless it is the general name for ngwalafay and ndəlay.

3.1.3a Taalam nga hwadam (Mokong) Figure 8
Dəram nga hwadam (Gudur)

a. description

The taalam nga hwadam, as it is known at Mokong, or the dəram nga hwadam, as it is known at Gudur, "horn of wood"

and dance nderlay, but since the past three years it has not been used. Because they were used for a dance of joy these horns were not played for the funeral. The ngwalafay is used for funerals.

c. nderlay playing

The nderlay is played so that the holding hand is around the horn and the fingers cover the finger holes located in the middle of the instrument. The blow hole is at the large end of the horn. The nderlay is held so that it is perpendicular to the body.

To begin a dance the gwegwek plays, then the mahalahwad. If there is no mahalahwad the dance can not be held. These horns can be played alone, but are usually played in a group.

ngwalafay playing

The ngwalafay is held in one hand perpendicular to the body. The index finger covers the finger hole. (See Figure 1)

d. ngwalafay and nderlay making

The maker cuts the horn off the animal and puts it into wet sand for several days. After this time he can take out the insides. The maker may trim off some of the outside to make the horn thinner and lighter and easier to work with. The finger hole is made. For the nderlay two finger holes are placed near the end of the horn (right tuned) so that the fingers are closed together. The blow hole is filled with taabed to close it to playing size.

3.1.4 Mbawakw (bark tube)

a. description

The mbawakw is a short tube made from the bark of mapawday with no finger holes to change pitch. The sound is made by blowing over the top end of the flute. The end is concave so that the lower lip fits into it. There are different lengths.

b. beliefs

There are no special beliefs connected with the use of the mbawakw.

c. mbawakw playing

The people at Mokong do not play this horn. The people of Gudur borrowed this horn from the Diméo. It appears that the chief of Gudur commanded his people to learn how to play the mbawakw.

The mbawakw is used during a festival called Magwē-dambahw, which is held during August for one month. It is played in Gudur on market days and there is dancing in a circle.⁴

d. mbawakw making

The bark is taken off a sapling in the same manner as the slēlam. The blowing end is cut in a concave and the horn is played while still green. Once the horn dries out it is thrown away and another is made.

3.1.5 Jeraw (clay pipe)

a. description

The jeraw is a short clay flute borrowed by the people at Mokong from the Guiziga. It is used in the circumcision ceremony at Mokong. Gudur boys who come to Mokong for the rite will use this flute also.

The jeraw is cigar shaped, open on both ends. The opening at the non-blowing end is very small--about the size of a pencil lead. There is one finger hole at about the midpoint of the tube. There are three sizes. Each size plays two pitches.

b. beliefs

The non-circumcised are led to believe that the flutes are not made of clay by a person, but by a supernatural being such as a genie. There is an attempt to disguise the fact they are made of clay by covering them with candy

wrappers, but almost every man knows what the flutes are made of because most men have been circumcised.

c. jəraw playing

The leader plays a phrase or partial phrase which mirrors the tone of a spoken phrase. This indicates which song will be played. There are three groups of players, each playing a certain rhythmic and melodic pattern. The higher group begins as soon as the song is announced by the leader, then the two other groups join.

d. jəraw making

A piece of corn stalk is used as the base. Wet clay is put on the corn stalk. The corn stalk is pulled out. A hole is made on top near the non-playing end of the tube. The placement of the hole is measured by a piece of corn stalk. The flute is then placed in the sun to dry. The dried flute is covered with wrapping paper from candy to disguise the fact it is made of clay.

3.2 Membranophones

There are four types of Mofu drums, all of which belong to the membranophone class. They all create sound with a vibrating skin. The smallest is called məzar. It is an hour shaped drum which can vary its pitch while being played. The next larger drum is the gəngəŋ which sounds a bit like the Western snare drum. Both the məzar and gəngəŋ are carried while played. The bətək and təmbal rest on the ground while being played. The bətək stands on its bottom and the təmbal lies on its side. All have skin heads. Any of the four types of drums can be made of wood from the following trees: məter, manjarav, dədək, and tetəŋ. All Mofu drums are played only by men.

3.2.1 Məzar (hourglass shaped drum) Figure 4 and 9

a. description

The məzar is an hourglass shaped drum which plays

variable pitches. There are variations in sizes, ranging from 30 to 40 cm in length. There are no specific names for smaller or larger sizes.

The body is made of wood carved into an hourglass shape, open on both ends and hollow all the way through. The head is made from the skin of manda, a type of large lizard. The bottom is not covered with skin. There are cords made of the nerve of a wild animal called hadakar. These cords run along the sides of the məzar and serve to tighten the head when pressed.

The məzar is carried on the left side of the body by means of a strap which runs over the left shoulder. (If a player is left-handed he can play the məzar on his right side.) The beater is a piece of bark from any tree; məter is preferred. It is 25-30 cm long and 0.5 cm thick and curled into a circle about 3-4 cm in diameter on the beating end.

b. beliefs

The məzar, like all drums, is a man's instrument. If a woman plays it the penalty is the same as if she played the flute (sləlam): her beer will not be good.

c. məzar playing

I have never seen or heard more than one məzar in a group, but I am told that two or more can play together in an instrumental ensemble.

The instrument is worn on the side opposite the dominant hand of the player, suspended by a strap from the shoulder. The beater is held in the dominant hand. The non-dominant arm pushes against the məzar at the outer cord and forces the instrument against the body. Thus, the arm and body push simultaneously on the two strings on both sides of the instrument to tighten the head and raise the pitch in a gliding effect like one gets when tuning a tympany, only much less resonant.

d. məzar making

I have not seen a məzar made.

e. məzar tonal inventory

There seems to be no set pitch for the məzar; at least I have found no two with the same pitch. Size and acoustic properties of the individual instrument seem to determine the basic pitch.

The basic pitch can slur to a major 2nd or minor 3rd upward. Occasionally one can hear a note either a perfect 4th or 5th lower than the basic pitch, the specific interval depending on the instrument.

3.2.2 Gangan (snare drum) (*see addendum 1981 for illustration*)

a. description

The gangan is a hollowed section of a tree trunk, 30 - 40 cm in diameter and about 45 cm deep. Goat skins cover both ends. Each head is tuned to a different pitch. There is a snare over the top of the bottom head which can be turned on or off.

This drum is played with a beater, held in the dominant hand. The non-dominant hand "dampens" the head of the other side. The beater is an L-shaped stick. The longer part is held in the hand and the end of the short leg strikes the drum head.

The gangan has distinct pitches which do not slur together like the məzar. Ali says that a player can "talk" with his drum; however, Buba and Hamadou did not think this was possible and had never heard of it. Ali says that each drummer may say something different and that a drummer will not say the same thing over and over again in the same song. At a funeral the player can say "meməcey makədəka daw?" "Is it the sickness which kills (or killed him)?"

I am told that at Mokong a man named Gajama often plays "ŋgama tərɛygal ŋgama sanzəl." (Tərɛygal is a current type of trousers. Sanzəl is a currently used type of shoe. ŋgama means "better".) The expression can be freely translated "Now is better than earlier times because we have

nicer trousers and shoes." A story is told by Ali that when Gajama was younger he was listening to his father play for a dance. His father was an excellent player. After the dance Gajama took the drum and played ngama tereygal ngama sanzal which was taken to mean that Gajama was telling his father that he was playing in an old-fashioned manner and he should modernize!

c. gangan playing

The gangan can be used for practically all the festivals and events and is used in church. It is most often found at vegay (funerals) and for the type of marching (dancing) and song called bersakw. The Diméo consider the gangan a "must" for their Mawdalem, but it is not often used in Gudur or Mokong for Mawdalem. I have seen the gangan played solo and in pairs and either one or two with a group of other instruments. I am told that more than two are good, but I have not seen more than three together.

The gangan is held so the drum is at the front of the player, at his waist, and suspended by a strap across the shoulders. The drum heads are facing the sides. The beater is held in the left hand and the right hand beats and muffles the head on the right side.

d. gangan making

The maker cuts a tree, preferable soked or mberzezaw, which has a hole or, if the tree is solid, he will hollow out the section he has cut. He covers the holes with goat skin and ties the skin heads together with strips of skin. A gangan is usually made in a day.

3.2.3 Batak (upright drum) *(see addendum 1981 for more details and illustration)*

This is a standing drum with a skin head. I have not yet been able to see one and have been told little about it. Late in 1979 the traditional chief died, and I was supposed to be able to see and hear the drum at the dancing for his funeral. On the day of the big dance there was a loud and rather angry discussion. It seems that Kaslaw,

a well-known musician at Gudur, had sold his betak because he needed the money. The fellow to whom he had sold the drum said that his house was too far away and the drum was too heavy to bring to the funeral. The head of the dancing was furious, but he told the people to continue dancing when it appeared that the betak was not coming. Everyone complained they could not dance without the big drum.

3.2.4 Tembal (horizontal drum) (See addendum, 1981 for more details and illustration)

This is a large drum which lies on its side, but its ends are covered with skin. It is beaten with a beater called makwarmef. I have not seen this drum nor learned much about it.

3.3 Cordophones

There is one stringed instrument played by the Mofu of Mokong-Gudur--a 5-stringed harp called ganjaval. Even though the instrument is widely used by many ethnic groups in the area, the Mofu consider it a Mofu instrument.⁵

3.3.1 Ganjaval (harp) Figure 2 and 16

a. description

The frame and neck of the ganjaval are made from wood; the body is covered with cow hide. There are four resonator holes on the top. The Mofu names of the parts are included in Figure 16. The strings are traditionally made of cow hide, but more recently bought string is used. There are three sizes of ganjaval hay. The names are, beginning with the smallest, maaten, bzey ganjaval ("child"), and madey ganjaval ("female"). The names are given according to the size of the instrument and the thickness of the strings. There are always five strings.

b. beliefs

As of this writing I have found no special beliefs or practices associated with the ganjaval.

c. ganjaval playing

The ganjaval is used as a solo instrument or in a "choir" of ganjaval hay or in combination with other instruments. It is played only by men.

The instrument is usually held so that the body of the ganjaval is perpendicular to the player with the body of the harp held away from the person.⁶ I have seen some players hold the ganjaval parallel to their bodies for a change of position during a long playing session.

The following is a description of the manner of holding and playing the ganjaval by Jibirla when I observed him at Mokong on 12 December 1978:

The left hand was placed under the peg of the 4th string (counting from the top-most string) so that the peg rested on the fleshy part of the hand between the thumb and index finger. The index finger and middle finger play the first and fourth strings, usually simultaneously. The fleshy part of the right hand is placed under the fifth peg (bottom string). The middle and ring fingers play the third and fifth strings, usually simultaneously and the middle finger also plays the second string.

A strum which he used was first and fourth strings together, then second, then third and fifth, then first and fourth, etc.

The ganjaval is generally used as an accompanying instrument.

The ganjaval is tuned by turning the pegs which in turn tighten the strings.

d. ganjaval making

I have not yet seen a ganjaval made.

e. ganjaval tonality

The fact there are 5 strings hints that the ganjaval is tuned to a pentatonic scale.

One ganjaval was tuned G , A , C , D , and F .

3.4 Ideophones

There are three indigenous ideophones (instruments whose sound comes from their own vibrations) used by the

Mofu. One, the danja, is a balafon (marimba). The other two are rattles or shakers. Makwēdey uses seeds rattling in a gourd to produce its sound; ngwalay uses metal rings rattling on a large metal ring.

3.4.1 Danja (balafon) Figure 14 (see addendum for better illustration)

a. description

The danja is not used as frequently today as in earlier times. The reason given by Buba and Hamadou is that people prefer the ganjaval. My guess why this is so is that the ganjaval is more portable (it can be played while walking) and because the ganjaval is easier to play. The danja, in comparison to Southern balafons, is not large. The one I have seen measures about 60-70 cm in length. It can be played either in sitting or standing position, but I have seen it played only in sitting position. It is mainly used for funerals, but can be used for all other occasions. There seems to be only one family who currently possesses a danja and can play it.

The danja consists of 8 wooden bars, with a resonator made of cow's horn or calabash under each bar. There are balls of tar on the ends of the bars which are used to "tune" them. Before tar was available the substance used to close the holes on the taalam was used on the ends of the bars. The mallets are made of cow skin and the sticks are made of wood from the mambar tree. Three are used.

b. beliefs

Women can not play the danja. I have not been told of any penalty if the women do play this instrument.

c. danja playing

The danja is not played like the balafons of Southern Cameroon. Whereas the Southern balafons are played in families with each individual balafon playing a part that harmonizes, the danja is played as a solo instrument, playing both melody and accompaniment at the same time.

The danja is not played in the same position as a Southern balafon; its keyboard is perpendicular to the body with the lower notes further away. A player may sit with the danja in his lap or he may stand with it suspended from the shoulders. One hand holds one mallet and plays the melody. The other hands uses two mallets and plays an accompaniment, the two notes being perfect 4ths and 5ths.

Singing can often accompany danja playing.

d. danja making

I have not yet seen a danja made.

e. tonality

Although the danja has 8 wooden bars there are only 5 different pitches. When asked how he tuned, Tatawa of Gudur said he tuned it like a ganjaval which would indicate it is based on a pentatonic scale.

3.4.2 Makwadey (gourd shakers) Figure 13 (See also addendum, 1981)

a. description

At Mokong-Gudur the makwadey is a woman's instrument used for funerals and other festivals, particularly Bərsakw. The cups are made of a woven grass called mestek and the inside is a calabash called kwəkwasl at Mokong and kərkazla at Gudur. The calabash is filled with seeds called bəzəngwa. The makwadey is tied to the calf of both legs, but at Zidim it is shaken with the hands.

b. beliefs

Men do not play the makwadey

c. makwadey playing

One cup is attached to each leg just below the knee. As the woman dances (see description of dance) the rattle creates its unique sound.

d. makwadey making

I have not yet seen a makwadey made.

3.4.3 Ngwalay (metal rattle) (see addendum, 1981 for illustration)

a. description

The ngwalay is a rattle made of metal. It is a large ring with small rings fitted over the large ring. It is worn at the ankle of each leg.

b. beliefs

Only men play the ngwalay.

c. ngwalay playing

This rattle is used for vegay, Mawdølem, Madama, and Børsakw.

d. ngwalay making

Anyone can make this rattle if he has some metal.

4. MUSICAL CONCEPTS

4.1 Scale

I have not been able to record a large enough sampling of the different song types to be able to do a complete and definitive analysis of Mofu tonality. However, on the basis of observation of instruments such as the ganjaval and danja and also some analysis of songs (slələm) some conclusions can be tentatively drawn.

It is evident from the tuning of the ganjaval and listening to the songs that the Mofu base their music on a pentatonic scale. The songs tend to have a tonal center which creates a scale relationship of 1 step, 1 step, 1 1/2 steps, 1 step, and 1 1/2 steps. The arrangement of the ganjaval tuning from lower note to upper is 1 step, 1 1/2 steps; 1 step, 1 1/2 steps, 1 step. The ganjaval string arrangement is probably not an indication of tonal center.

There are variations from the song scale mentioned above. The variations have not been sufficiently analysed to be able to describe the Mofu concept of tonality. It seems that one can safely assume that deviances from the Western tempered scale, a half-step above or below, are not considered deviants by the Mofu ear. How and if these deviances are predictable have not been determined.

4.2 Song Types

Song types generally are noted as a) associated with a certain festival held at a certain time of year; b) associated with a certain activity, for example planting or a type of sacrifice; and c) associated with a certain village. There are men's songs and women's songs and children's songs, but sex is a secondary classification.

Is there one song that everyone sings for a certain festival or activity or are there many songs with a specific set of characteristics for a song used at a certain festival or activity? I am convinced the latter is the case although I have been told by Gadgi of Gudur that any two players playing the same type of song play alike.

I have analysed several recordings of laway mawdalem. The melodies are not the same, nor does any one singer have his own melody that he must use every time.

In all types of songs, names of close relatives, father, mother, or children are frequently mentioned. The second name is the one used. The song texts usually are concerned with what is happening at the present time, for example, they are staying out all night, they would like some money to buy beer, etc.

4.2.1 Festival Songs

Since I do not yet have a complete repertoire of all festival songs, a complete analysis of song type characteristics has not been made. I will reserve my remarks until a later date except to say that a certain festival song, for example laway mawdalem, is easily recognized by a Mofu listener after only a few notes.

4.2.2 Work Songs

In songs accompanying activities such as planting (laway mesləkey) or beating millet (laway medəgey daw) rhythm and tempo are very important. The music is used as an aid to performing the function. Other songs associated with sacrifices seem to have more of a mood setting function.

4.2.3 Village Songs

Each village (better described as an area or quarter) may have its own song for a certain festival or type of work. Here is a free translation of what Ali told me about the differences:

For one dance each village knows its own dance and does not know another village's dance. Hence, one village will not know the dance of the other. For one to go to another village to dance will not work.

For flute playing, each person's flute is a little different and each person plays differently. One learns the style of his village and so each village is different. A person from another village must first listen to learn the style before he can play. For the women who play the zəlen it is the same: in each village the style is different and they must listen before they can play. It is the same situation for the song.

If you go to dance in another village you must first listen to learn the style of music. After you have listened and the style has penetrated you, then you can play and dance with the others. When everyone listens to others for the slalam and zelen, the song is not spoiled. The one who would spoil the music would not listen first, but would begin immediately. . . .If one spoils the music it is necessary to stop and begin again.

The following is a listing of the major village styles of Mofu music and the smaller villages which play in the same style:

<u>Gudur</u>	<u>Gilvowa</u>	<u>Mokong</u>
Baylavay	Mandaya	Macab
Rayley	Maderey	Cəymbey
Maagab/Gəlgam	Mambay	Mangazal
Tanɗaŋ (on the plains)	Gadala	Katamsa
		Mawzlal
		Səykəya
<u>Diméo</u>	<u>Meyfalaw</u>	<u>Zidim</u>
		<u>Civok</u>
		<u>Durum</u>

4.2.4 Men's, Women's and Children's Songs

In all of the festival songs both men and women participate, although they restrict themselves to their own instruments. Songs associated with work or non-festival activities do have sex orientation.

women's songs

a. mbawakw is sung by women and young girls when they are preparing millet for eating. This song is allowed to be played on flutes by men for a week after the sacrifice magədambahw (see 2.3.2).

b. mekərey is a song sung when the women or girls pound millet.

men's songs

a. medəgey daw "beating millet" is a type of song sung when the millet is beaten. Beating the millet and singing require a lot of strength. Only the men beat millet and hence only the men sing this song, except when the women do it as a special ceremony at a death. The song is a statement-response type form.

In the sample I have recorded, the leader talks about the work at hand or about his present situation: "There is too much millet; neighbors, come and help us work." or "I sleep outside tonight" (meaning he is working during the night), etc. The leader may also make expressions of sadness or tiredness, name someone ("Come, my brother"

or "I sing for my father" or "Are you looking at us, men of Mangasla?"), or perhaps poke fun ("Are you taking a wife?"). The responses are as varied as the number of individuals who respond, making it hard to distinguish on a tape.

b. matewey var is a rain dance done only by men at the traditional chief's compound. The traditional chief is considered responsible for sending the rain and if the rains have not come on time, then the men sing and dance to persuade the chief to send rain. The dance is not done just at the chief's compound, but the men leave there and dance along the paths in the fields.

c. veram (war song) is not currently sung. Only the old men know this type. In the past, it was a man's song sung when leaving home and coming back. When sung in going out it gave courage. When sung coming home it was used to announce that a battle had taken place.

d. masley kwadey is a circumcision song known and used only by men and boys, since there is no female circumcision among the Mofu. I assume that since the rite is borrowed the songs are also borrowed.

children's songs

a. mahatey maybaw is a song sung by a child to himself when his parents have gone to the fields and he is left at home to guard the compound.

b. maskwey bezey is a song sung by another child or even young person to calm a crying child. The words of the song are freely translated:

Hey, the mother (of the child) does not speak to
the crying child.

Where is she?

Hey, the mother (of the child) goes where?

To get wood?

She goes where? To the river (for water)?

She goes where? To get corn stalks?

The three places given in this song are the three places that a mother would go without her baby. If she went any other place she would tie the baby on her back and take him with her.

4.3 Some Preliminary Insights into the Relationship Between Music and Text

The Mofu-Gudur language is a two tone language, but tone is not as important a lexical factor as in the languages of Southern and Western Cameroon. There are few minimal tone pairs in Mofu.

Etically there are three or more tones which seem to be influenced by intonation, for example, a low tone at the end of a sentence is lower than a low tone in the middle of the sentence. There are points within a discourse where the tones in a sentence seem neutralized or differences between high and low tone become increasingly greater. That there are etically more than two tones creates interesting possibilities for the musician. How the Mofu musician uses these possibilities has not been completely explored or discovered.

I have approached the study of Mofu music with the belief that when music and words are well integrated they will complement one another. For Mofu-Gudur this might mean that the tones and intonation contour of the words would be reflected in the music. Ali tells me that when the best flute players play the slëlam, the listener can usually understand the words being played. There are those who play the slëlam without playing words, but these men are not considered the best players. Another confirmation that the tone and intonation of words should be reflected in flute playing is that when I expressed desire to learn to play the flute Ali told me that it would be very difficult to learn since I did not know the language well enough. (I was advised to try my hand at the ganjaval because one does not have to know the language well to play it.)

As an experiment to see if another person could understand the flute songs transcribed by Ali I asked Yaya Ngabanai from Mokong to listen to several lines of a harvest festival song which came from Gudur. With only a change of a word or two, Yaya was able to give me the same words to the tune as Ali had previously transcribed.

The song used in the test was, to my understanding, an original song composed on the spot by Gumiya of Gudur.

In my study of Mawdalem songs (harvest festival) done by Gumiya, I have found some sequences of words whose tones do not reflect the melody. Why this occurs and how the listener can understand the perturbed tones has not been discovered.

Buba, a young fellow from Dimsak (Gudur speaker), told me he could understand the words to the circumcision flute songs. In further talking it was discovered that there is a repertoire of these songs, but there appear to be words to them which reflect the tone being played.

4.4 Chantefables (Song-stories)

Our present research has only yielded one story with a song. This song happens to be in Guiziga. It was told by a young man, David, who lives in Mawaw, an area which a generation or so ago was Guiziga but now is Mofu. Many older people in Mawaw only speak Guiziga.

We have not had an opportunity to go to Gudur during the rainy season when folk tales are told at night in the compounds, but I am told that stories with songs do exist.

4.5 Dancing

The use of the word "dance" (magervey) has a much more comprehensive meaning than in English or French: it includes singing and making a festival. The actual movement may be either a quick-step march or an in-place shifting or hopping from one foot to another.

When a group is marching they may march in a group in a straight line or they may line up side by side and lock arms, marching in a circle like spokes of a wheel.

In-place dancing may vary from one locality to another but generally it is some variation of a slight hop or shift from one foot to another. Often one hops on one side twice before shifting to the other side. In-place dancing is usually "solo" or in small groups of the same sex where the dancers may hold hands.

Often dancers carry corn stalks which they hold in one hand and brandish in the air like a sword or flag staff.

5. NON-INDIGENOUS MOFU MUSIC

5.1 Fulani Music

The mbuggu (same as the Mofu gangan), algeta (oboe), gasi (metal tube), and zanturu (long gourd) are Fulani instruments used in the village of Mokong to play Fulani type music.

The mbuggu looks the same and is played the same as the Mofu gangan. The algeta is a double-reed instrument sounding much more strident than an oboe. The gasi is a long metal tube which sounds a bit like a trombone.

There are Mofu men who play these instruments for the political chief who has adopted Fulani customs. Music is played regularly on Thursday nights and Friday mornings in front of the chief's compound. The musicians also play when government officials come to the village or when there is an official gathering, either to hear an official or to carry out public works projects such as repairing the road or building a bridge.

5.2 Praise singers

I recorded the following visit by praise singers in Mokong, Wednesday, 13 December 1978:

About 9 am I heard chanting. I went out and found five men in front of the chief's compound. They were older men. They were standing so that four men, who did the unison response, stood in a row in back of the leader. Several had staves. Sometimes the group shuffled to the rhythm of their chant.

They chanted/sung in a call and response manner. They were praising the virtues of the chief. Their aim, I was told by those listening, was to get a gift of money from the chief. I was told these men were not professional praise singers, but ordinary citizens. They were from Tchimbe (out of the canton of Mokong) and did not speak Mofu. They sang in Fulani.

5.3 Singers from Durum

On Sunday night, 10 December 1978, a market day, I heard three singers from Durum at Mokong. They sang songs in Fulani and played a 2-stringed harp and two calabashes.

The calabashes were halves of round calabashes. The men who played them turned them so that the open side was on the ground and pushed them back and forth with their hands. The scraping on the ground created a percussive sound.

5.4 Radio

Radio is a popular means of entertainment and receiving information. After a bicycle and, perhaps a sewing machine, the radio is the most desired large commercial item. Probably 30 percent of Mofu families have radios.

The Mofu listen to the Western music and special ethnic programs, their favorite being the weekly Mofu program done by the cotton company. This program features Mofu songs taped on location by the National Radio Station. The purpose of the program is to disseminate information on good farming practices in the Mofu language.

SUMMARY

Mofu music is varied and rich. As for instruments, there are representatives for each of the four sound producing categories, even if one considers only the most popular instruments: the flutes (sləlam and zələŋ), the drums (məzar and gangarŋ), the harp (ganjaval), and shakers (makwadey). The song claims its uniqueness, not only in festivals and recreation, but also in work and rites of passage.

Unfortunately there are parts of Mofu musical culture that are dying out. Why these people have chosen to let certain instruments and dances fall into disuse while maintaining others I can not say. Perhaps it is the music's association with beliefs and practices that are no longer "acceptable" or useful in today's world. To really know one must understand the Mofu language and culture more intimately; one must enter into the Mofu philosophy of life and music. The report here presented points out some of the direction of studies I hope to pursue in more detail.

MOFU INSTRUMENTS

Ugwafafay
fig. 1



fig. 2
ganjaval

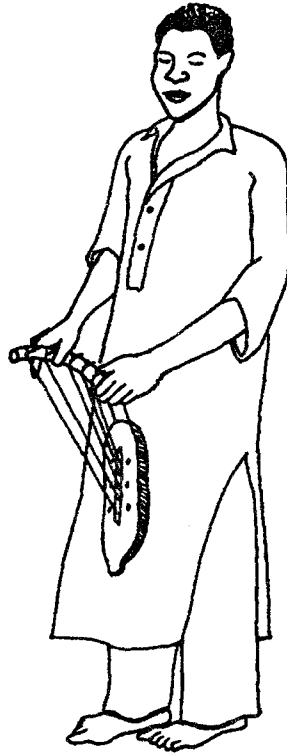


fig. 3
slalam



fig. 4
mazar

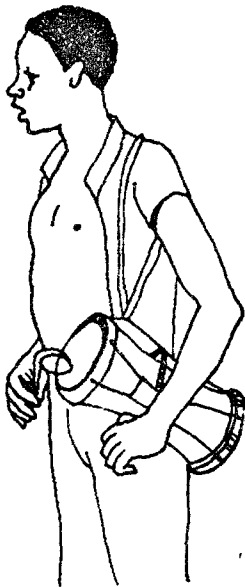


fig. 5
begalaf

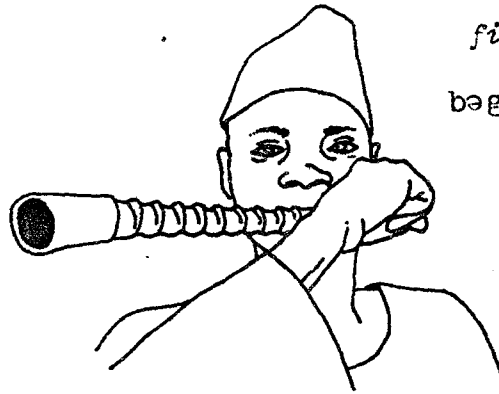


fig. 6
zeleg



ngwalafay

fig. 7



mazar (M)
taazlaw (G)

fig. 9

hwadam nga mambar.

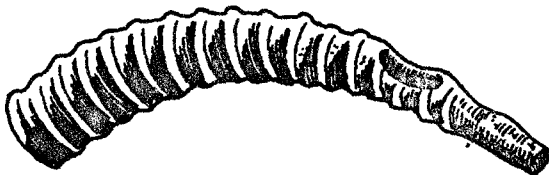
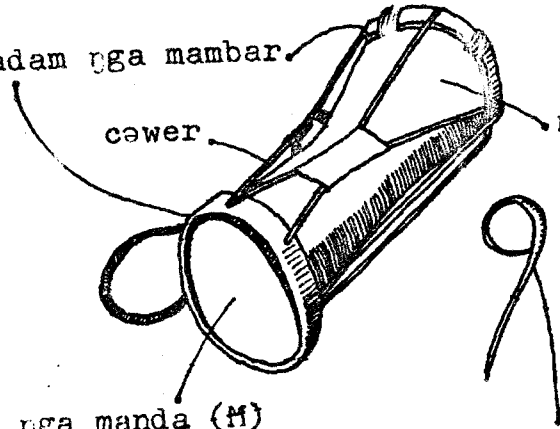
cawer

makarek

ambal nga manda (M)

ambal nga mahwanda (G)

jabazay nga mazar



bagalaf

fig. 10



zelen

fig. 11



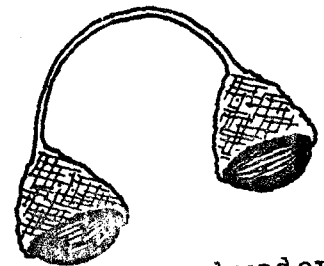
taalam
nga hwadam

fig. 8



balay

fig. 12

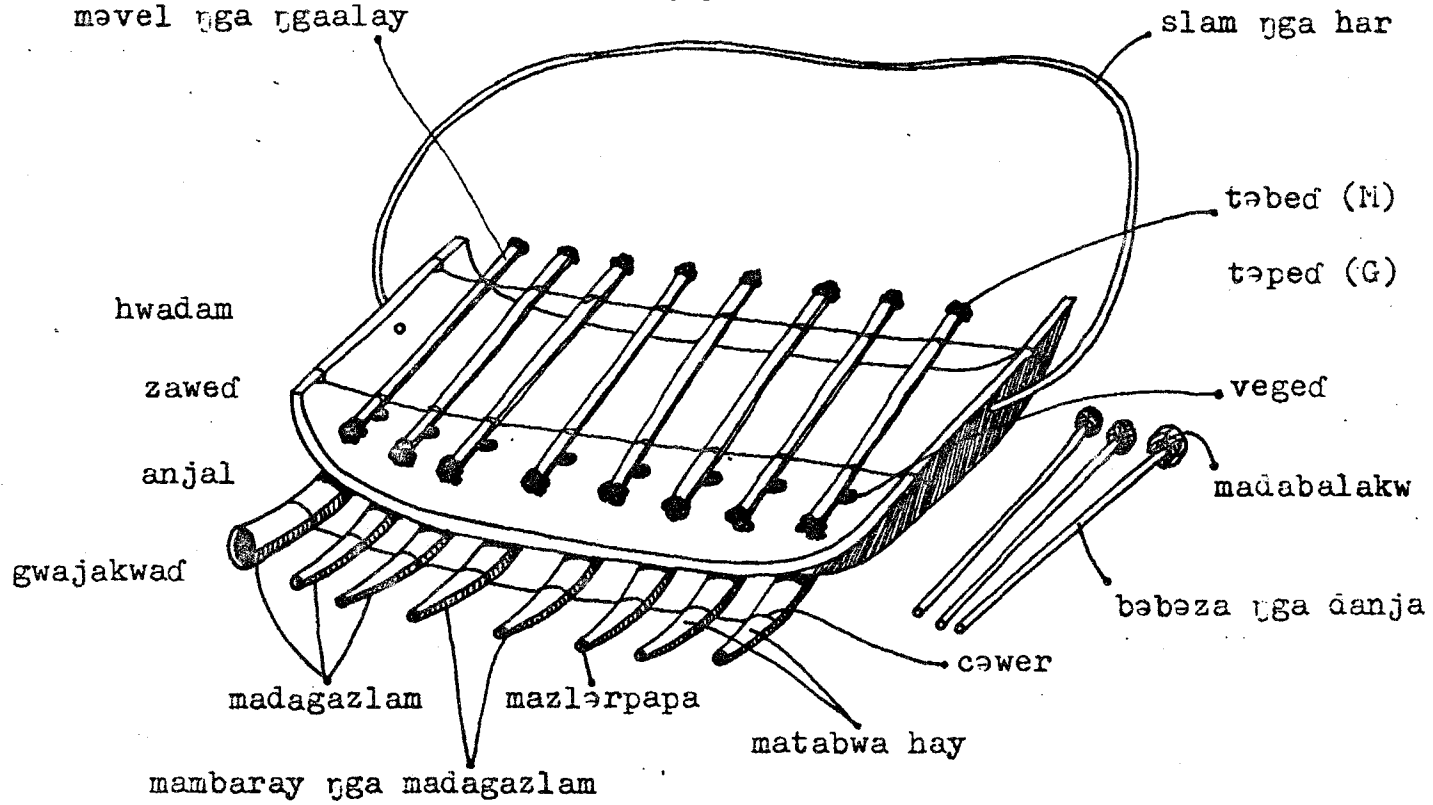


makwadey

fig. 13

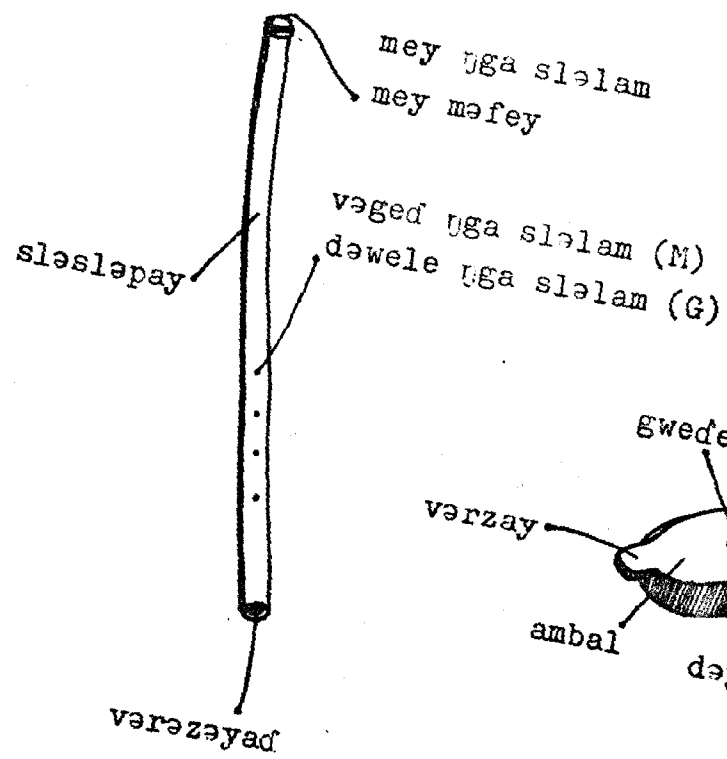
danja

fig. 14

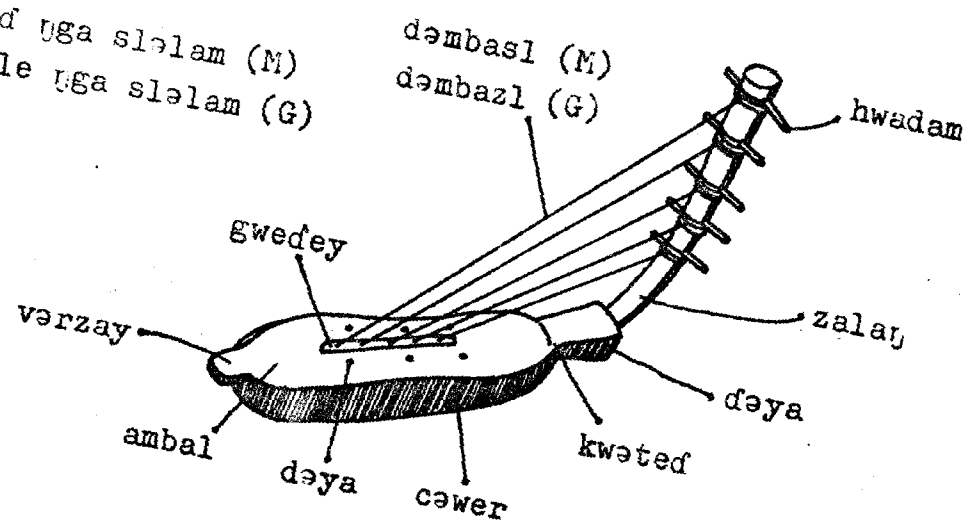


(See addendum for a better likeness)

sləlam
fig. 15



ganjaval
fig. 16



FOOTNOTES

¹Wazan, a non-Mofu village, is also said to have the song used at this festival.

²Other song types allowed to be sung/played at a funeral are meslekey, bersakw, maabəyla, mbawakw, makwaza, mawdəlem, and cəyvakw. All of these are festival or event songs except cəyvakw which is the name of a geographical area.

³Neighboring peoples (for example Matakam and Mofu Durum) play this horn frequently. The Matakam play it every market day. The Mofu-Durum use it for a special dance.

⁴The Diméo play mbawakw during September. For the Diméo fete, millet beer is especially made. The Diméo do a special dance where the older women put the younger women--both married and unmarried--in the center to "protect" them from the men. The men try to dance their way into the center.

⁵The Mofu from Durum use a 2-stringed harp. The Hina use a string instrument that requires a bow. I have seen people from these groups performing in "Mofu-land" but the Mofu have not adopted these instruments.

⁶This is the reverse of how the 5-string harp is held in the Central African Republic (Bebey, p. 55).

RECORDINGS

Tape I-78 Nov-Dec 78)

- Side A
- Matakam horns
 - Fulani-type music
algeta and drums
 - Mofu flute
slëlam and gangan
 - Gasi
 - Songs of Harvest Festival
slëlam, zëlen
- Side B
- Songs of Harvest Festival
slëlam, zëlen, ganjaval,
singing

Tape II-78 Dec 78)

- Side A
- Songs of Harvest Festival
slëlam, zëlen, singing
- Side B
- Songs of Harvest Festival
slëlam
 - Singers from Durum
at Mokong
2 stringed harp and
calabashes
 - Praise singers at Chief's
house

Tape III-78 (Dec 78)

- Side A
- Dance at funeral
gangan, singing
 - Funeral wail
 - Christian group singing
and marching with gangan
 - Hymns in Fulani
- Side B
- Hymns in Fulani
 - Hymns in Mofu
 - Christians dancing
 - Singing while going to
another village

Tape I-79 (Dec 78-Jan 79)

- Side A
- Hymn in Fulani (women)
 - Millet being beaten
singing
 - Funeral song
singing only
 - Millet being beaten
singing only
- Side B
- Millet being beaten
 - Circumcision group playing
on the road
jëraw
 - Circumcision songs
jëraw

Tape II-79 (Jan 79)

- Side A
- Hymn in Mofu composed by
Ruben
- Side B (June 79)
- Marching along road at night
(laway bërsakw)

Tape III-79 (June 79)

- Side A
- Harvest festival song
 - Funeral song
 - Planting song
 - Bush song
 - Mokong song
 - laway dëmbaw
 - laway cëvawk
 - laway mbawakw
 - Mofu hymn
 - Children's song
slëlam
- Side B
- laway bërsakw
 - laway mabeyla
 - laway makwaza
 - laway legëytawëya
 - laway madama
 - laway mawdëlem
 - laway vëram
 - laway meslëkey
 - laway medëgey daw
 - laway medëgey daw
slëlam

Tape IV-79 (Oct 79)

Side A

- Funeral music
sləlam, zələn, horns,
gangan, məzar, singing

Side B

- Harvest Festival song
sləlam, woman singing
(all one song)

Tape V-79 (21 Nov 79)

- Harvest Festival (Cudur)
ganjaval, sləlam, zələn,
məzar, singing

Tape VI-79 (22 Nov 79)

Side A

- Harvest Festival songs
sləlam, ganjaval, singing

Side B

- This is a recording of
the tuning of instruments
- zələn
- ganjaval
- danja

Tape VII-79 (22 Nov 79)

Side A

- Harvest Festival songs
 - ganjaval, sləlam
 - sləlam (2)
 - sləlam, zələn
 - sləlam, ganjaval

Side B

- Harvest Festival songs
 - sləlam
 - sləlam, zələn,
ganjaval, singing

Tape VIII-79 (22 Nov 79)

Side A

- Harvest Festival song
 - singing, sləlam, ganjaval
 - ganjaval alone

Side B

- Harvest Festival song
sləlam
- Danja playing alone

Tape IX - 79 (23 Nov 79)

Side A

- Harvest Festival songs
 - group of children
 - sləlam, məzar
 - ganjaval, zələn
 - ganjaval, sləlam.

Side B

blank

Tape X-79 (Dec 79)

- Sləlam playing and singing
by Gumiya
(laway mawdəlem)

Side B

- Harvest Festival at Diméo
gangan, məzar, sləlam,
zələn

Tape I-80 (7 Jan 80)

Sides A and B

- Funeral at Madarey
sləlam, gangan, makwadey,
dəram

CONTAINS

- laway vəgay
- laway mesləkey
- laway mawdəlem
- laway beray
- laway Cəyvakw
- laway mabəyla

Tape II-80 (Feb 80)

Side A

- Harvest Festival songs at Mawaw
sləlam, zələn, gangan,
məzar

Side B

blank

BIBLIOGRAPHY

- Barreteau, Daniel. 1977. Le Mofu-Gudur, langue Tchadique du Nord-Cameroun. *Africana Marburgensia* X,1 1977:3-33.
- Barreteau, Daniel. 1978. La transcription d'un texte Mofu-Gudur problèmes linguistiques. Cinq textes Tchadiques, ed. by H. Jungraithmayr and J.-P. Caprile, 7-71. *Marburger Studien zur Afrika- und Asienkunde, Serie A: Afrika Band 12*. Berlin: Verlag von Dietrich Reimer.
- Bebey, Francis. 1975. *African Music: A People's Art*. Translated by Josephine Bennett. (Title in French: *Musique de l'Afrique*. 1969.) Westport, Conn: Lawrence Hill and Co.
- Chenoweth, Vida. 1979. *The Usarufas and Their Music*. (SIL Museum of Anthropology Publication 5) Dallas: SIL Museum of Anthropology.
- Hollingsworth, Kenneth. 1978-79. Field notes. MS.
- Nettle, Bruno. 1956. *Music in Primitive Culture*. Cambridge: Harvard University Press.
- Podlewski, A.-M. 1966. La dynamique des principales populations du Nord-Cameroun. *Cahier ORSTOM, séries Science Humanities*, volume III, 4.
- Vincent, J.-F. 1973. Quelques éléments d'histoire des Mofu, montagnards du Nord-Cameroun. *Actes des Colloques du C.N.R.S.*, Septembre 1973.

C. R. E. A.

INSTITUT DES SCIENCES HUMAINES
Délégation Générale à la Recherche
Scientifique et Technique

Addendum to
"Preliminary Report on the Music of the Mofu-Gudur"
1980

Arrondissement of Mokolo
Department of Margui Wandala
Northern Province

by

Kenneth R. HOLLINGSWORTH

Submitted in fulfillment of
Research permit no. 17/1980

Société Internationale de Linguistique
B.P. 1299
Yaoundé
Republique Unie du Cameroun
1981

3.1.3 a Fagwam or Dəram (horn)

Fagwam is the Mokong term and dəram is the Gudur term for horns which are played parallel to the body. They can be made of wood, animal horn or metal.

dəram nga hwadam (horn of wood)

a. description

This horn comes from the Mofu-Durum. It is made from a piece of wood from the gwanakay tree. There seem to be four sizes. The hole (for the changing of the pitch) is on the tip-end of the horn.

Earlier the Mofu did not play this horn, but now it is used for vagay (funerals), for asking for rain, and for celebrating just after the crying the fire for Mawdəlem (with other instruments).

b. beliefs

Only the men play this instrument.

c. playing

The large end of the dəram rests on the lower lip of the player who holds the horn in one hand. The playing hole (which changes the pitch) is played with the index or middle finger of the holding hand.

There are four sizes. These are called (largest to smallest) madidəram, macaw, mamakar, and mamefad. These names literally mean 'female dəram, second, third, and fourth.'

dəram nga sla nga ley (horn of wild animal)

a. description

This horn is made of the horns of wild animals, namely the bəgalaf, fakwam, məweney, kwacafey, and mangazaw.

There are 9 sizes of this horn. From the largest to the smallest they are called

madidəram

macaw

mamakar

mafad

balay

ngwalafay

sakwafay

bəzdəram

tetede

All except tetede, the smallest, have one hole near the end on the underside. The tetede has two holes in line with each other on the upper side.

The large end is used as the blow hole. Usually some tar-like substance has been placed around the outside of the blow hole.

These horns are played at the same times as the daram nga hwadam.

b. beliefs

Only men play the daram. In earlier times it was only the hunters who played the daram. They would take the horns they got to market to sell.

c. playing

The large end of the daram rests on the lower lip of the player, who holds the horn in one hand. One finger, usually the index, covers the hole near the pointed end, except for the tetede which has two holes that are covered with two fingers.

The daram can be played after the beating of millet, after Madama and at funerals.

The daram nga sla nga ley is preferably played in a group -- the group having an assortment of sizes.

d. making

Generally speaking the Mofu do not make the daram because of the scarcity of wild animals in their area. The horns are usually bought at the market at Durum. However, if and when they do make them they would be made in the following manner.

The horn is put into wet sand to soak so that the inside can be removed easily. Once the insides is removed the playing hole is cut at the tip-end. Taabed (Mokong name) or teped (Gudur name), a tar-like excrement from the insect called mavedaveda, is put around the blow hole.

3.1.3 b Taalam or Deram cakay (transverse horn)

Taalam is the Mokong name and deram cakay 'horn side' is the Gudur name for the transverse horn. Like the fagwam/deram the transverse horn can be of wood (nga hwadam) or of animal horns (nga sla nga ley). The taalam/deram cakay is longer and thicker and the bore is larger than the fagwam/deram.

Taalam nga hwadam

a. description

The taalam nga hwadam comes from the Mofu of Durum. It is made from the wood of the gwanakay tree. There seems to be only one general size. The blow hole is located along $1/4 - 1/3$ of the length of the horn. The finger hole is placed at the small end and is played with the index finger.

b. beliefs

Only men play this horn.

c. playing

In earlier times the transverse horn of wood was used with the deram to play for dances during the rainy season. Today these are not performed.

For now the horn of wood is used for funerals, to scare monkeys and baboons from the fields, and to ask the rain chief to send rain (laway matuway var 'song to cry for rain'). It is not used for other occasions.³

At a funeral a lone taalam can be blown at the end of a song or at a pause between songs. It seems to be used as an exclamation or special tension releaser. If taalam is played in a group it is played with deram as the taalam alone does not have enough variation in timbre to be pleasing to the Mofu.

When played in a group, each instrument has its own rhythmic pattern which interlocks and creates a musical texture.

d. making

There are only a few men who know how to make the taalam, Kaslaw being one.

The gwanakay tree is used. The horn is carved. The playing hole is placed near the end, but no real way of measuring is used.

Taalam nga sla nga ley or taalam nga cek nga ley
(transverse horn of a wild animal)

a. description

This instrument seems to be a borrowed one, probably from the Civok and Matakam. Because of the scarcity of wild animals in the Mokong-Gudur area this taalam is usually bought at Durum or Civok where there are many. The Mofu can make them if the horns are available.

Often these taalam or transverse horns are called by the name of the animal from which the horn comes, for example, bəgalaf, fakwam, kwacaday.

The blow hole is toward the middle of the horn. The finger hole, usually played by the index finger, is at the small end.

The wild animal horn is used at funerals and to scare monkeys and baboons away from the fields.

b. beliefs

Only men play this horn.

c. playing

The taalam is held in one hand so that the horn is parallel to the body. The index finger of the holding hand covers and uncovers the finger hole. The blow hole is near the middle of the horn.

This horn can be played solo or in a group. When a group plays each player plays his own part which rhythmically fits the other parts. At the funeral of the chief of Gudur there were many taalam which played together. On the day the taalam played, there were no flutes (sləlam hay).

d. making

The taalam is made in basically the same way as the fagwam.

3.1.3 c Nderlay (cow's horn)

a. description

The nderlay is a horn made from a cow's horn. It is held and played like the fagwam/daram. There are seven sizes, the sizes being determined as much by inside diameter (bore) as by length. The following are names from largest to smallest:

madinderlay

gwegwek

cek ngəslərek

mahələhwad

bay macaw

bəz nderlay

meterwəre

The nderlay may be played alone or in a group. For a group two or three of one size may play together or there can be a mixture of sizes.

Like the daram the large end is covered with a tar-like substance called taabed. The blow hole size will vary according to the instrument. I have seen the bəz nderlay and bay macaw. They were both about 13 cm in length.

b. beliefs

The nderlay is played only by men. It is played during one or two weeks after Mawdəlem. There is no well known punishment for the breaking of these restrictions -- it just is not done.

c. playing

It can be played in a group with or without daram cakay or by itself. If played in a group there can be any combination of sizes. I am told that whether the nderlay is played solo or in a group the music is best with one or two gaangang.

The nderlay horn is played only for the dance nderlay which is now only done at Gadala. Because nderlay is a dance of joy these horns are not played for the funeral.

The horn is held in one hand with the large end resting on the lower lip. The three finger holes are played with the index, middle, and ring fingers.

d. making

The horn is emptied of its insides. The playing holes are placed according to a measure from an older horn of the same size.

The finger holes are equidistant from each other. The holes are made by a piece of hot metal. Often a hole is placed at the tip-end to loop bit of cord to be used as a carrier. Any man who knows how may make an nderlay.

3.2.3 betak (upright drum)

a. description

The betak is a hollow standing drum with a skin head. The one I measured had a head diameter of 26.5 cm. The base measured 25 cm in diameter. The height of the resonator body of the drum was 100 cm and with its legs it had an overall height of 149 cm.

It is played for Mawdalem, Madama, and kwakwas (funerals).¹ The Mofu Catholic church has incorporated the use of the betak into its liturgy.

There are only a few betak in Mofuland. According to Kaslaw, one is located at the Catholic mission in Mokong, one at Gudur at Fedey's house (Kaslaw used to own this one but sold it) and one at Diméo at the house of Kwanay. There are two at Zidim -- one at the home of the uncle of the chief and one at Masaweléma's home. There is also one at Gadala at Nga ngezegadaw's house.

b. beliefs

Only the men can play the betak. This drum is believed by Kaslaw to have always been in Mofuland. In earlier times these drums could only be kept at the chief's house but any man could play them. There are no stories associated with the origin of the betak that Kaslaw knows of.

c. playing

The betak is struck with both hands, one being used as a "damper." The betak is usually played with horns when they play.

d. making

The maker looks for a saked tree (vitex doniana) with a hole in the trunk. A length of about 1 1/2 meters is cut. A hole is made completely through the drum by pounding out the tree section with a baton called zegway, a special digging stick used for tombs. The top is made of a skin of the hadakar (an animal similar to a wild goat), found in the mountains. The skin is put on while fresh (or wet) and then

¹Kwakwas is a type of funeral ceremony held the number of days associated with the clan of the deceased. A sacrifice to the ancestral spirits is also involved.

when it dries, the drum is ready to play. The head is not tuned.

3.2.4 Təmbal (horizontal drum)

a. description

The təmbal is made of a hollowed section of a tree, the one I saw at Kasalw's house being about 50 cm long and about 40 cm in diameter. Each end is covered with a fresh cow skin which is held with strips of cow skin pulled through holes made in the skin heads along the outside edges.

The təmbal is beaten with a beater called makwarmed.

This drum can be played for Mawdəlem, Madama, and funerals. It is not played for work sessions.

b. beliefs and origins

Women may not play this drum except at funerals. I have not been able to find anyone who knows any stories of its origins.

c. playing

The təmbal rests on its side on the ground or on a rock and one head is struck with a beater. The rhythm used for beating is not complex, but a straight-forward marking of the underlying rhythm. The sound is low in pitch, but can carry 4 or 5 kilometers.

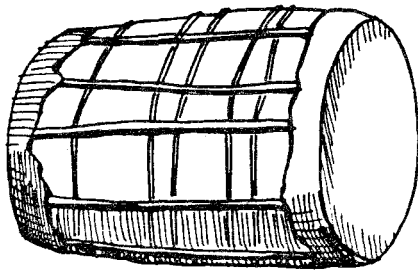
d. making

A section of hollowed tree is covered on each end with fresh cow skin and held by lacing made also of fresh cow skin. When this dries the heads will tighten.

e. tonality

The heads are not purposely tuned, although the heads of the təmbal I heard were of different pitches. I would assume that these heads are not really considered to have pitch.

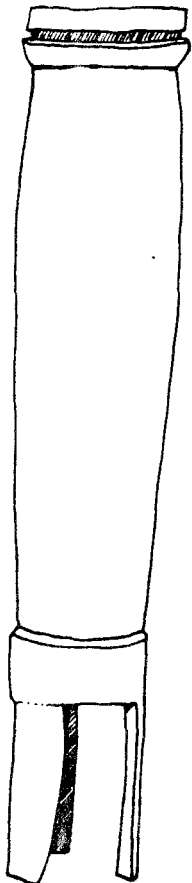
tambal



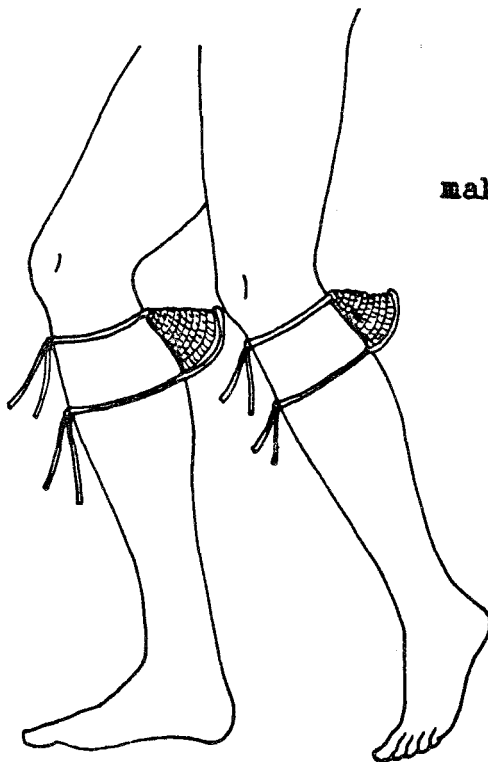
gaangang

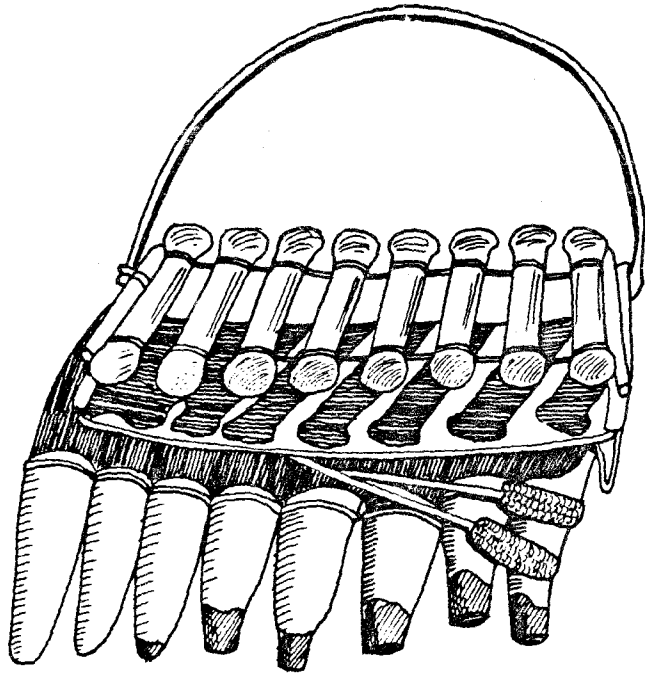


betak

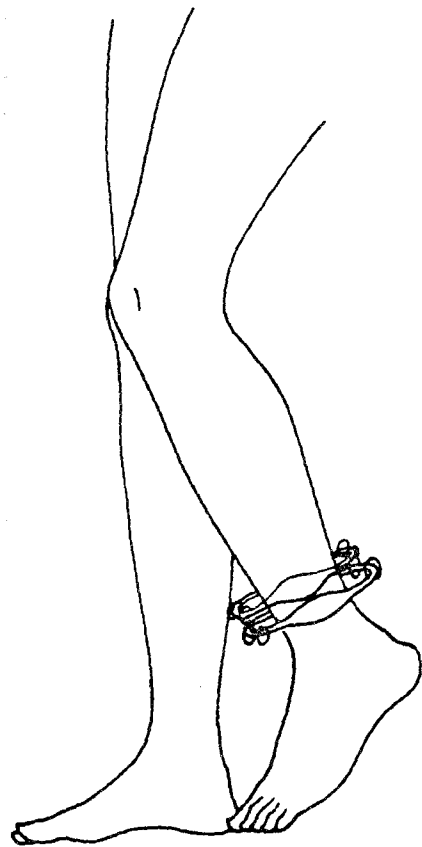
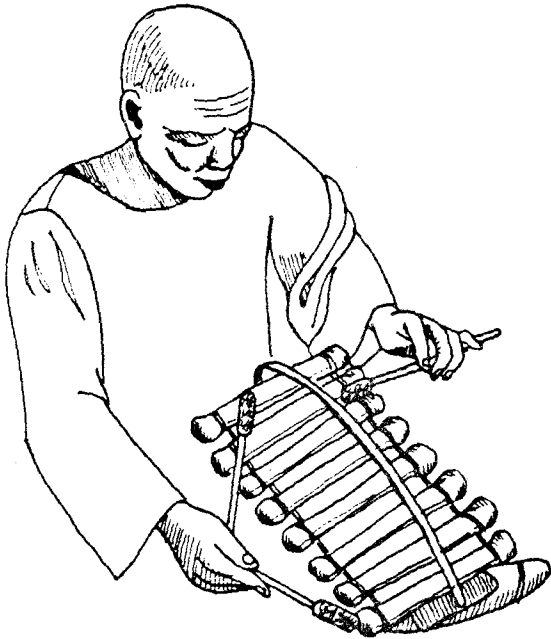


makwadey





danja



Ngwaley